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ART AND ARCHAEOLOGY

An Illustrated Monthly Magazine

PUBLISHED BY

THE ARCHAEOLOGICAL SOCIETY
OF WASHINGTON

AFFILIATED WITH

THE ARCHAEOLOGICAL INSTITUTE
OF AMERICA

VOLUME XII

JULY—DECEMBER, 1921



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*Died October 14, 1921

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PUERTA
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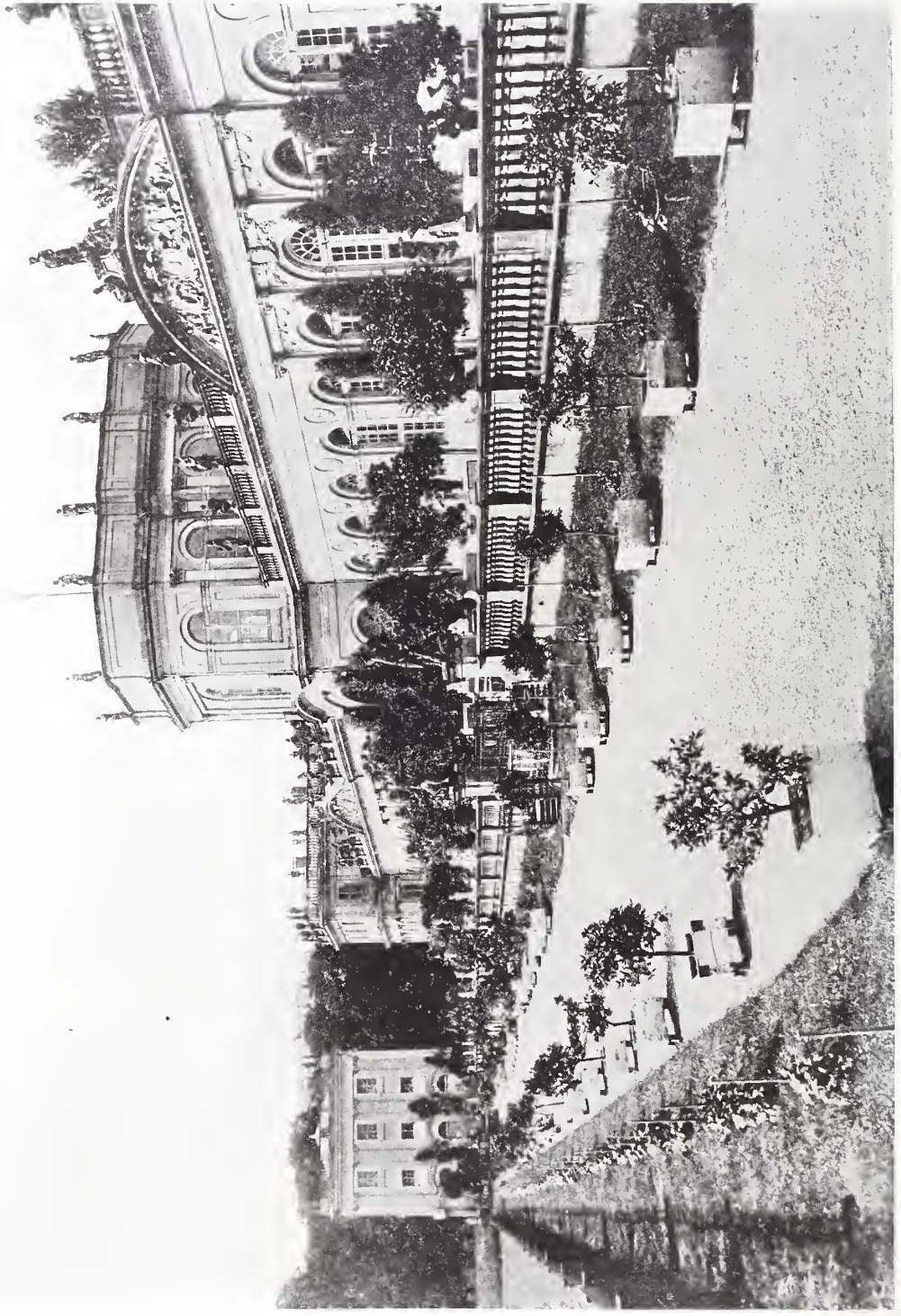
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The Orangery—A beautiful castle with a long walk lined with orange trees in tubs, at Cassel, Germany. See "The Marble Bath of Jerome Bonaparte" by Mary Mendenhall Perkins, pp. 33-36.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

JULY, 1921

NUMBER 1

THE HIGH PRIEST OF THE LOST TEMPLE

A Study of the "Sarcophage Anthropoide" of Cadiz in its Relation to the Phoenician Temple of Hercules.

By B. HARVEY CARROLL,

Consul of the United States at Cadiz, Spain, with original Pencil Drawing Illustrations

By CARL N. WERNITZ,

President of the Chicago Academy of Fine Arts.

PONCE DE LEON is the name of the island peninsula whose rocky promontory, projected into the Atlantic, is crowned by the white city of Cadiz. In early modern times the island was a part of the ancestral estate of that family which sent a son adventuring into the everglades of Florida in search of the fountain of youth.

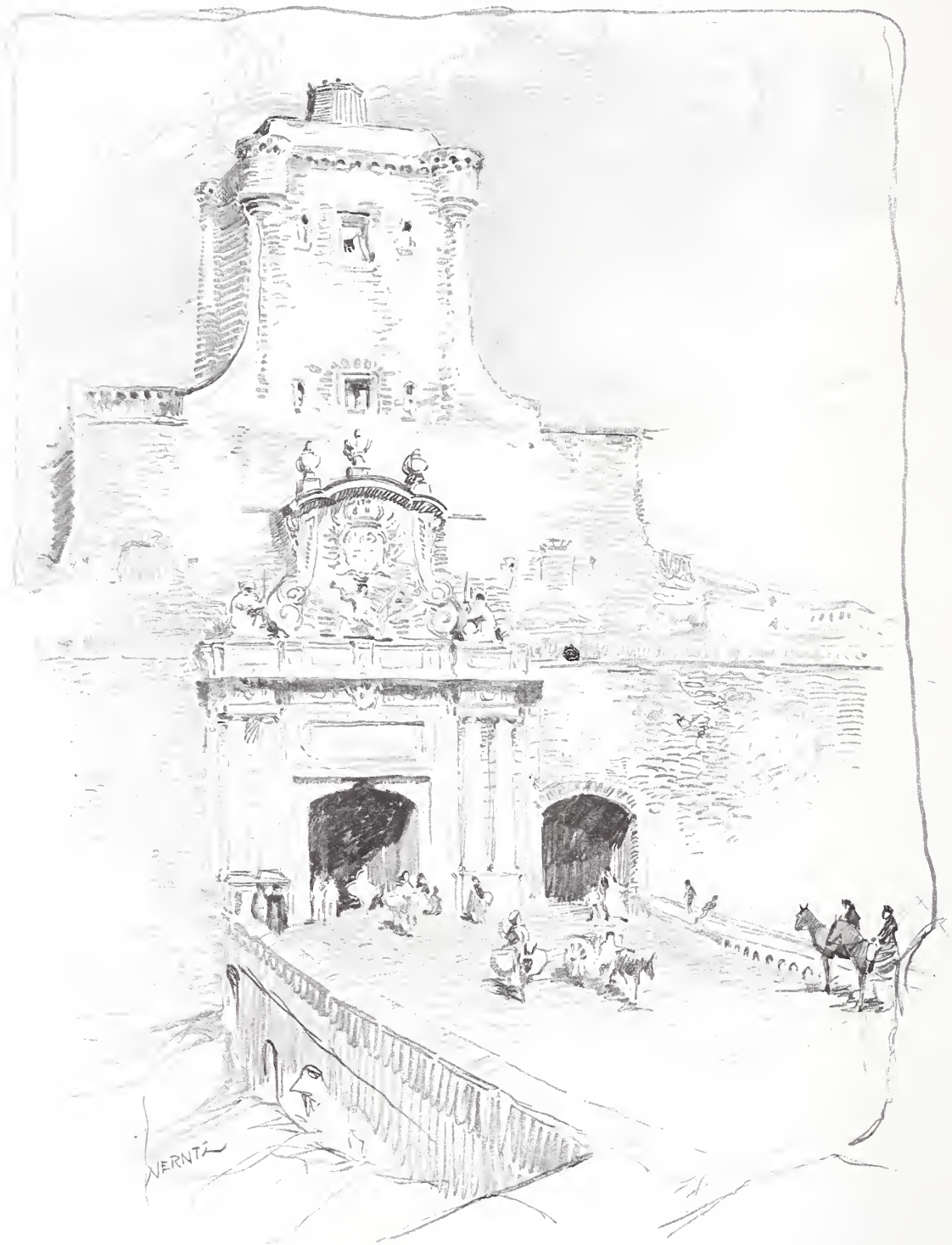
Back through many a brilliant page flutters the history of the city itself until history is merged into tradition and tradition is illumined with myth.

Cadiz claims Hercules as founder. Its coat of arms shows Hercules between the columns, equipped with mace and mantle of lion skin and subduing a rampant lion with either hand. Its motto is "Cadium Dominator qve Hercules Fundator" while the inscription that twines around the pillars is the famous "Non Plus Ultra" that Charles V. amended by eliminating the "non,"

after Columbus had discovered a new world.

Perhaps it is best not to smile too quickly at the claim. Nothing is wholly false, not even tradition, and back of the myths are the great deeds of great men.

Modern Cadiz is the great Atlantic port of Spain, especially for its trade with South America. The island peninsula is an arm that makes a land locked port of the Bay of Cadiz, the first port of Europe outside the straits of Gibraltar. The city is now surrounded by high walls, walls that served to keep out the armies of Napoleon, and within the walls of resistant and defiant Cadiz were formulated and uttered in 1812 the brilliant paragraphs of the Constitution that is a Charter of Spanish Liberties until today. The story of that period would make pleasant and patriotic reading and a



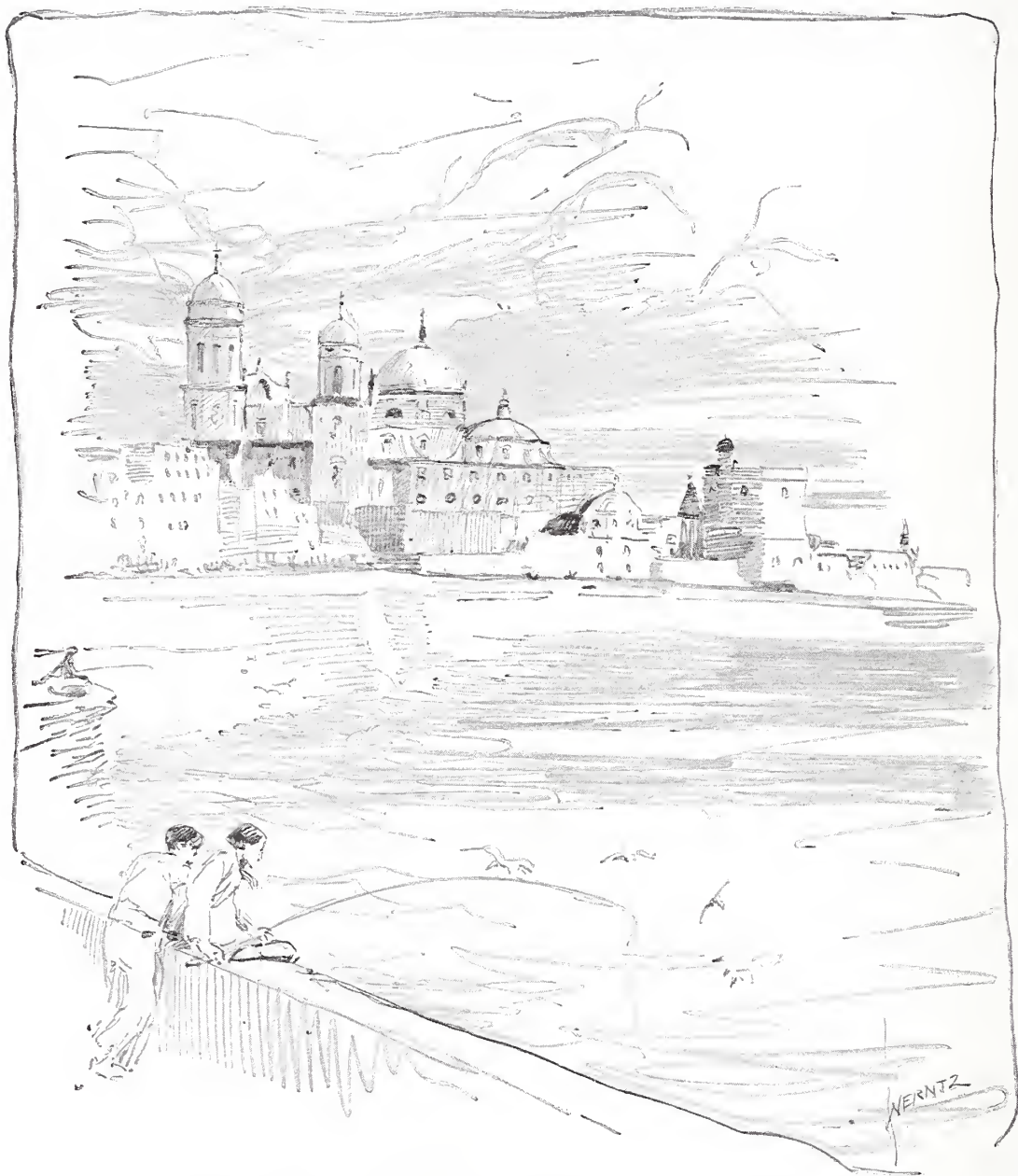
The "Puerta de Tierra", City Gate of Cadiz.

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huge painting in the Municipal Art Gallery of Cadiz, by Ramon Rodriguez, shows how the summons to surrender, sent by Joseph Bonaparte in 1910, was received and answered.

Cadiz has but two entrances, the gate of the sea and the great gate that opens through the walls known as the Puerta de Tierra, the gate of the land. Through this land gate all who approach Cadiz other than by boat must enter for there is only one road. Under the great portal pass the endless streams of donkeys whose panniers are filled with fruit and garden produce or with whatever wares the country offers to the town. Shawled women and barefooted children often top the load. Sometimes the donkey seems to have about two cords of wood upon his back but it is only the rough bark of the quercus that we know as cork. Besides the donkeys there flows in and out of the big gate all the picturesque life of Spain, pleasure-seekers in honking automobiles; wedding parties complete as to veils, flowers and costumes occupying the handsome "coaches" whose horses have their harness adorned with scores of silver bells; brown gypsies, barefoot; trim soldiers on horseback, their scabbards or gun barrels gleaming and their red and yellow trappings lending color; naval officers in blue and gold braid, uniforms almost identical with those worn by officers of the United States Navy; civil guards, in pairs, on foot and on horseback, distinguished by their triangular cocked hats of patent leather, and by their readiness to shoot; workmen in blue smocks and red sashes; carriages with beves of Andalusian beauties wearing characteristic gaily colored, embroidered shawls, pinettas or high combs of tortoise shell and creamy lace mantillas and manipulating brightly painted or feathered

fans, and, inevitably accompanying the beauties, prim dueñas in black silk and black lace rebosas; coaches filled with foreign sailors, drunk and happy, with legs swinging over the sides of the vehicle and raucous voices singing some chanty meant to accompany a pull on the halliards; military motorcycles carrying hurrying orderlies; cowed friars; beggars and mendicants of both sexes and all ages; peasants of Andalusia wearing the big, broad and stiff brimmed hats that mark them as being of the caste of bullfighters, friends, sometimes a bullfighter in person, distinguished, when not in costume, by the little pig tail or coleta which he apparently tries to keep concealed under his hat but which always artlessly manages to reveal itself; silk hatted and prosperous gamblers going to try a turn at the roulette wheel at the casino on the beach; concave young dandies with modish garments; a group of priests, acolytes and choir boys with church banners, gilded ecclesiastical emblems, candles and incense lamps; fishermen, with trousers turned up above the knees revealing corded muscular brown legs; officers on prancing Andalusian chargers; goat herds preceding and following their flocks of milch goats entering the city to deliver milk direct from goat to consumer; wooden wheeled carts, with hoods of plaited straw bulging out like the canvas tops of the American prairie schooner, drawn by patient oxen with heads sagging beneath the yoke; "Gitana" fortune tellers garbed in bright colored rags, their necks encircled with strings of gold and silver coins; porters; peddlers; mules, and more "burracos," all showing at pack saddle or bridle latchet, a silver half moon, or a colored tassel or a bit of wolf or badger skin, as charms against the evil eye;



The Cathedral of Cadiz, sketched from the Atlantic side of the island.

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hawkers of fish, their wares displayed in flat baskets, burricos loaded with pottery visible under rope woven panniers; venders of pink shrimp, ware that appeal loudly to eye and nose; holy men and unholy women unwittingly jostling each other at the barriers; in short all the color-rich life of leisurely Spain, prince, peasant and pauper converging to and congesting the city's gate.

Mr. Carl N. Werntz, head of the Academy of Fine Arts in Chicago, has caught the spirit of that flow of life into the portal as well as the beautiful proportions of the old gate tower itself and his wonderful pencil sketch, (reproduced on page 4) suggests the color which is the one thing lacking. Outside the gate, a hundred yards on either side, one sees the blue of the Atlantic and the blue of the bay and down the sand spit the white ribbon of road that is the only avenue to the main land 10 miles away. This road is the old Avenue of Hercules that led to the temple in prehistoric days.

Equally characteristic as a glimpse of Cadiz is the sketch of the Cathedral whose twin towers dominate the city whether viewed from land or sea. The sketch is made from the parapet of the city's wall on the Atlantic side and over the wall the eternal casual fishermen watch their lines and the eternal gulls maneuver about them.

With gate and cathedral one sees the heart of the present city, and Spanish cities change their customs and outlines so slowly that a matter of a hundred years or so makes but little difference, but Archeology gropes back not through the cycles but through the millenniums, and, sifting out sagas and myths and the dust of dead men, reads its stories amid the stones and bones of the prehistoric past.

Reversing the centuries we pass un-

heeding the days when the Duke of Albuquerque defended the city against Marshal Soult until the Duke of Wellington came and lifted the siege in August, 1812, until we reach the time in 1596 when Elizabeth's favorite, the Earl of Essex, destroyed a Spanish fleet, 40 treasure galleons and looted the city only 9 years after Drake had "singed the beard of the King of Spain" by burning the shipping in the harbor. It was then that the present walls began to be constructed about the town and its prosperity returned until it was richer than London, the wealth of Mexico, Peru and the West Indies pouring an average shipment of \$25,000,000 a year into its coffers.

Before the discovery of the New World, Cadiz, under the Arabs, had sunk to slight importance and was plundered by the corsairs of Barbary but it was one of the early conquests of the Spanish arms, Alonso the Learned capturing it in 1262. R. Balaca, a modern painter has a large picture in the Cadiz Academy of Fine Arts showing the entry of Alonso.

Before the Arabs it had languished under the Vandals who, coming about 410 A. D., remained in power until 711, leaving little trace beyond the beautiful name of Andalusia and a strain of fair hair and blue eyes in the population. Here as elsewhere the Vandals drove out the Romans who had named the city Gades. Cæsar and Pompey had fought for it. Scipio Africanus had used it as a base of operations and supplies in the Second Punic war as Hamilcar and Hannibal had done in the first war between Rome and Carthage. The Carthaginians had held the town since about 500 years before Christ, and ruled it nearly 300 years.

But a thousand years before the Carthaginians came, their mother



Metropolis of Cadiz: Group of Tombs, discovered July 1914.

country of Phœnicia had sent explorers and colonists and these sun worshippers, finding already a race of sun worshippers, had erected a temple to Hercules Melkarte or Hercules, the city god.

So far as history goes we are told that the Greek Pytheas had studied its tides in the days of Alexander the Great. As the Mediterranean is tideless (but not the Adriatic) it may be that this was the first time in the history of man that this disconcerting phenomenon was ever studied. On the lighthouse reef at Cadiz there is still a modern hydrometer and hydrographic station.

Of the early Carthaginian period and of the Phœnician period little is known. It is not even known when the famous temple to Hercules disappeared. One of Murillo's great paintings at Cadiz shows Cæsar visiting this temple.

Now there is no trace and the leading archaeologist of Cadiz, Don Pelayo Quintero Atauri, Director of the Academy of Fine Arts, who as delegate of the Junta Superior of Excavations in Spain has supervised all the excavations that have been made in Cadiz under scientific observation and who had discovered two groups out of the five discovered groups of ancient tombs, and who has carefully excavated and studied many tombs of the Ibero-Roman period, is of the opinion that this temple was not at Cadiz but at the other extremity of the peninsula, that is at its base near San Fernando.

In company with Don Pelayo I have visited and studied the tombs that remain and with great appreciation I have read his scholarly book "Cadiz Primitivo Primeros Plobadores Hallazgos Arqueologicos" (Primitive Cadiz, Its First Inhabitants and Archaeological Sur-

ART AND ARCHAEOLOGY

vivals) in which he makes an exposition of the facts and the theories, and if I modestly venture to differ with him on some of his important conclusions it is yet largely on the basis of scholarly evidence adduced by him.

The testimony of Strabo shows that in the days of Augustus this temple was flourishing. Strabo's evidence seems clear enough as to the location of the temple of Hercules. A free translation would be: "There is much to say of the Gaditanians since it is they who send out ships many and beautiful, who navigate not only our sea (the Mediterranean) but also the ocean. . . . At the extremity of this island (the island peninsula of Cadiz) there is a temple dedicated to Saturn, and at the opposite part, that is to say toward the East, is the temple of Hercules, and this is the point where the island is nearest to the continent in such a manner that it is only separated from it by a canal of the sea of only a stadium. There are those who say the temple is distant from the city 12 miles so that the number of the miles may equal the tasks of the god, but in fact the distance is the length of the island from West to East."

After a reference to the fable of Geryon, Strabo recites in detail the tradition held in Cadiz at that time according to which an oracle gave the Tyrians instruction to send a colony to the columns of Hercules. After two expeditions, which by the disapproval of the auguries were shown to have failed to locate the columns of Hercules, a third expedition finally settled at Cadiz (Gadir), the mountains at the Straits of Gibraltar and an island near Huelva being the places tried and rejected by the first expeditions. These expeditions had, however, found a well established cult of the primitive Iberian Hercules. According to Strabo most

of the Greek writers held that the pillars were at the entrance of the Straits but the Iberians and the Libyans held that the true columns were at Cadiz, and Pindar and others seem to hold with them.

Strabo's geography and topography would fit the present island peninsula like a glove but there is a most interesting reference in Pliny the Younger (78 A. D.) which describes a small island between Cadiz and the continent at a distance of one hundred steps from the main island and about a mile long in which was the primitive city of Cadiz. This small island, he says, was called Erytrea by certain Greek writers and Aphrodisia by others, but the primitive inhabitants named it after Juno.

While Strabo does not mention this island by name he incidentally confirms its existence. After describing how flourishing Cadiz is and how it numbers among its inhabitants by a recent census 500 patrician knights, a number greater than any other cities except Rome and Padua, he adds that the city in ancient times was small but Balbus the Gaditanian (Balbus the younger who had been granted a triumph and was the son of L. Cornelius Balbus) had built near it another city called Neapolis and the two, united into one, called itself Didyma (the twin). Many, he said, inhabited the nearby coast and many more inhabited a little neighboring island where there had been built another city that competed with the "twin" and where one might live with great pleasure because its soil was of great fertility. He tells later how Phercidas thinks that Cadiz was called Erythia and narrates how there occurred in it the fable of Geryon and says others suppose that Geryon inhabited an island near to Cadiz and separate from it by only a narrow canal of the sea one

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Necropolis of Cadiz: Front of the Anthropoid Sarcophagus.

stadium in width, in which island such was the abundance and quality of the grass that when the sheep ate it their milk became so rich that much water had to be added before cheese could be made from it, and after 30 days pasturage on it cattle had to be bled to keep them from suffocating.

There seems to be no room for doubt that on this little island was the legendary site of the ninth labor of Hercules and that it represented a primeval cult of Hercules.

At the present time there is no island, the railroad now following the low sandy stretch that represents the filled-in canal between the island and the main land but the projection that on modern maps is represented as the ship yard of the Astilleros Gaditanos is, I think, without doubt the core of the former island, the site of the oldest civilization and settlement near Cadiz and the natural place at which one might expect to encounter remains of the pre-Roman period.

There is a large, unexplored mound within the limits of the ship yard and it was near this mound where the first and most important archaeological find was made in Cadiz, to-wit, the tomb with the marble sarcophagus known as the anthropoid sarcophagus, and near this first tomb and also within the limits of the former island were found other tombs while across the railroad and on what were once the terraced slopes of the the coast line of the main peninsula, distant a stadium, were found the other groups of prehistoric tombs.

In June, 1887, while levelling the ground for a Maritime Exposition it was necessary to remove a little eminence that jutted into the waters of the bay, and there was uncovered a group of three sepulchres one of which contained the beautiful marble sarcophagus, apparently made of the white marble of Almeria or a marble similar to a marble found there. In the sarcophagus was the well preserved and perfectly articulated skeleton of a man while of the two sepulchres at the feet of the one containing the marble casket, one was found to contain the bones of a man and the remains of iron weapons and the other the bones of a woman. The marble casket was apparently that of a priest so that the strange group apparently gave the triangle of priest,



The Sculptured head on the Anthropoid Sarcophagus. Detail by Carl N. Wertz.

warrior and woman. Some of the trinkets, jewels and weapons in these tombs passed into the hands of individuals and have never been recovered. The tombs themselves were destroyed but the sarcophagus and its content constitute one of the archæologist's greatest discoveries.

The sarcophagus follows the general outlines of a mummy case but there is no reason to believe that the body whose bones remain had ever been

embalmed. The cover of the case suggests the outlines of an heroic figure and the head is perfectly modelled and presents an appearance so striking that one cannot resist the impression that it is a portrait. The coiffure of hair and beard is Chaldean or strikingly suggests the curls of Assyrian heads. The cast of features is Semitic. So Abraham might have looked. The face is full of dignity and power, high cheek bones, curved (but not hooked) nose, beard

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exuberant and long, down drooping mustachios curled as if by a barber of Babylon. The lips are full, sensual and arrogant. Once in real life I have seen such a face, and it was that of the Samaritan high priest who still on Mount Ebal sacrifices annually in full accord with the Mosaic ritual. These Samaritans are lineal descendants of the colony that Nebuchadnezzar planted in Samaria which were Judaized to the extent of accepting the Pentateuch alone of the Hebrew Holy Books. The faces of these Samaritan priests as I saw them nearly 20 years ago, brought vividly to my mind the faces of Assyrian sculpture, hair, beard and features the same. These Samaritans are the closest living kin perhaps of the Ninevite and Phœnician race and it is one of their faces that appears on this sarcophagus lid.

While the head and face are in almost the three dimensions of complete sculpture the outlines of the body are indicated by light bas-relief scarcely a quarter of an inch high. The figure is shown wearing a short sleeved tunic that drops to the instep but leaves the shoulders and arms bare. In those almost suggested lines of arms and shoulders, as in the structure of the face there is, however, shown a perfect knowledge of anatomy as well as a fine command of art. The muscles of the neck, shoulder and arms are not only beautifully but correctly indicated, sterno-mastoid, trapezius, deltoid and biceps showing beauty and strength. The feet, shown from the insteps down, are bare and are firmly planted, the wide interval between the first two toes suggesting that the feet had been accustomed to sandals, although no sandals are shown. Silius Italicus says that the priests of Hercules wore white tunics and that the feet were bare. The

position of the feet and the general form of the sarcophagus and cover as well as the attitude of the figure carved thereon clearly indicate that this casket was intended to be placed not horizontally, as it was found in the primitive tomb, but upright, perhaps in a niche in the temple.

The right arm is dropped full length down the side of the figure and the fingers of the hand are closed as if upon the hilt of a sword or knife, the back of the hand being to the front. Don Pelayo thinks that this closed hand held a wreath of laurel which was painted on but I think that in such a case the palm would have been turned half way outward and the last two fingers would have been more relaxed and not tensed in a grip as they are. A laurel wreath would have been held between the thumb and the first two fingers. The knife or sword is only indicated, as, carved at right angles to the body, the beauty of the lines would have been affected, or perhaps the dimensions of the marble did not admit.

The left hand is brought forward to the center of the body and holds a human heart. The significance of this seems not to have been appreciated although the sacerdotal character of the figure is conceded by all. But to my mind it seems clear that we have here not only a priest but a high priest depicted in the supreme moment of his career and at the climax of his ritual, when, having torn open the breast of a human sacrifice with the curved knife that he held in his right hand, he lifts, as an offering to the Sun God, the bleeding, smoking heart that he has plucked out with his left hand.

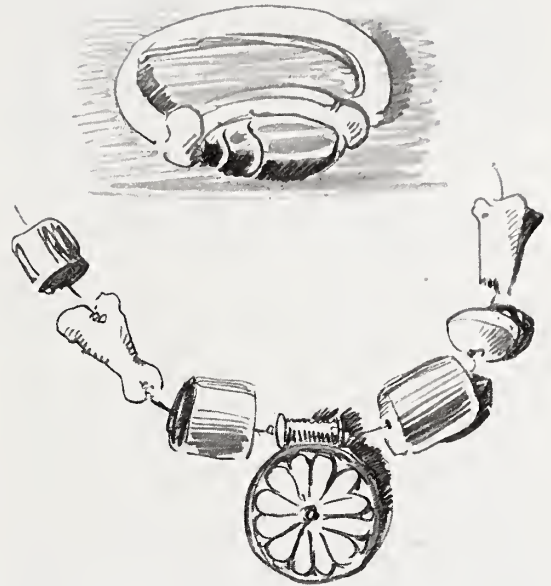
This would not be out of accord with what we know of Canaanite, Hittite, Chaldee or Phœnician. Even Abraham approached to the very verge of



Amulet of the Lioness Headed Goddess, with Moon Disc. Found in a primitive tomb.



Amulet of a Ram Headed God. Found in a prehistoric tomb.



Funeral seal ring with Scarabaeus and Fragment of Sidereal collar showing agate, gold and bone beads with golden sun emblem.

human sacrifice when he was ready to offer up Isaac, and Jahveh's method of sealing a promise to man was by "cutting a covenant." Moreover it would chime perfectly with the sun worship in the new world as Cortes found it and as Lew Wallace describes it in "The Fair God." The Samaritans have continued until the present time to offer living sacrifices of animals in accord with the instructions given by Jahveh to Abraham that animals should substitute human beings.

The feet and garments of the statue recall and resemble those of the Assyrian king taken from Nimrud that is found in the British Museum, the sloping projection on which the feet rest being identical. This foot rest and the shape of the sarcophagus as well as the coiffure of head and beard are markedly like those of the sarco-

phagus, unquestionably Phœnician found in Sidon and now in the Louvre.

Only the shape of the sarcophagus reminds one of the sarcophagus of Echemunezar which is as Egyptian in sculpture style as the Cadiz tomb is Greek. (See sketch of head of the figure carved on the Sidon sarcophagus.) The statue sarcophagus of Echemunezar however, besides being found in Syria, contains an inscription in Phœnician that pronounces a curse against the profaners of tombs.

These differences in the sculpture lead one to believe that the Phœnicians ordered their tombs in advance and invoked the aid of famous artists who carved, each according to his art, traditions, and nationality.

I can not agree with my friend Don Pelayo that the Sarcophagus is Hittite

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Sketch from Sarcophagus of Echnunezar,
Phoenician Tomb in Egyptian Style of
Sculpture.

and precedes the Phoenician period but I think it more likely that when the Phoenicians set up the temple to the worship of the sun in honor of Hercules they possibly left some great high priest to serve it and that this priest imported his monument which was carved by a Greek artist in accordance, or in partial accordance, with Assyrian traditions. The excellent anatomy, the foreshortening of the left arm and hand, and the suggestion of Greek art, despite the lightness of the bas-relief of the figure are impressive. I am most fortunate in being able to present the detail sketches of feet and left hand by Mr. C. N. Werntz made at the Archaeological Museum in Cadiz, especially to accompany this study.



Bas-Relief Sculpture Drawing of the Feet of the
High Priest. Detail.

Articles found in the first group of tombs were lost or passed into private possession. It is probable, however, that a sidereal collar emblematic of sun worship, a scarabeus set in a liturgical ring so as to revolve and having the underside engraved, and two rings or ear rings of soft pure gold were in this tomb. No inscription and no written word was found save the as yet untranslated engraving on the scarabeus seal ring. The absence of money in these early tombs is significant that the period was still one of barter. In



Light Bas-Relief Sculpture Drawing of the Left Hand
of the High Priest, holding a Heart. Detail.

other tombs of the period were found similar objects such as sidereal collars adorned with sun emblems, the petals of the sun medallion varying from 8 to 12 and the beads of the collars being alternate agate and pure gold, sometimes also alternating with bits of enamel and sections of finger bones.

The agate beads are not rounded but are short sections of drilled cylinders. There is shown a sketch of a section of a collar, of a scarabeus and of two of the four amulets or funeral emblems that

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seem almost purely Egyptian but that are connected with the worship of the sun and moon. One is that of a lioness headed god and the other is of a ram headed god. The disc over the head of the lioness, the huntress of the night, is the moon disc, with the cobra in front, and the vertical rays of the sun form the disc over the head of the ram, emblem of vigor and fertility. It does not seem necessary to identify these two meticulously with the funeral genii of the Egyptians although amulets with the head of the hawk and of the jackal were also found and in one tomb a golden bee, one of the fecundity emblems of Diana of the Ephesians. The many breasted ancient statue of Diana at Naples shows the mantle covered with bees. The heads of these amulets are of purest gold modelled with a skill that the expert jewelers of today could not surpass. The shafts of the amulets are of copper, now badly corroded but once hollow and filled with some substance now indistinguishable, perhaps a tiny cylinder of inscribed papyrus or parchment.

Perhaps over the subterranean tombs there were originally inscribed tablets but at present one has to lament the complete lack of inscriptions whether in Hebrew, Aramaic or Phœnician, hieroglyphs or Greek. Of these primitive tombs a number have been found, clearly distinguishable from the Carthaginian and Ibero-Roman periods.

Suarez de Salazar, writing in 1610, describes 3 classes of sepulchres, (one of them corresponding to these ancient tombs,) which were found while building the walls of Cadiz.

The discovery of the group containing the carved sarcophagus took place in June 1887. In 1890 a group of four similar sepulchres but without sarcophagi was found very near this group

while laying out the shipyard now known as the Astilleros Gaditanos. In Jan. 1891 another group of four was found but this time on what was once the shore of the island peninsula and across what was the canal of a stadium in width. In April 1891 another double group, very near, and in 1892 another group of four. All of these save the 1887 group were perfectly oriented and all contained skeletons that crumbled on being touched. The measurements of the skeleton in the sarcophagus have been very accurately taken in detail. A sketch showing the contour of the skull is given. I think all three of the tombs in the first group were priestly, two priests and a priestess. The rusted weapons in one of the tombs were sacrificial knives.

Beginning with September, 1912, orderly excavations have been made under the direction of Don Pelayo Quintero Atauri who has uncovered twenty-three prehistoric tombs and many of the Carthaginian and Roman period. The Roman cemetery was on the Atlantic side of the island and just outside of the present walls of the city, and the tombs are pottery funeral urns containing the cremated remains of the dead and other objects such as coins, amulets of clay, small clay masks, idols and vessels, which discoveries, valuable as they are, lie outside the scope of this story.

The story that seems to coincide with the tombs and with the traditions is that long before the dawn of recorded history some Syrian tribe of sun worshippers, coming perhaps from near Tarsus, perhaps from the shores of the Red Sea, but having traversed Egypt and Northern Africa en route, arrived at the bay of Cadiz and found inside the island peninsula a small sheltered island of great fertility separated by the stad-

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ium wide canal from the island and by the bay from the mainland, and used as an enclosed pasture by some mainland aboriginal chief. The migration was led by some sturdy hero whom tradition has identified as Tubal Cain. The newcomers dispossessed the original inhabitants, after a struggle, perhaps a duel, between the old chief and the new, and we have a reminiscence of that combat in the story of the ninth (sometimes listed as the tenth) labor of Hercules in taking the huge red bulls of the Giant Geryon, by the significant aid of the ocean nymph Callirrhoe.

With the lapse of years hero became demi-god and demi-god became deity and along the Atlantic coast of Spain there was a well developed worship of Hercules, a primitive temple begin located at what is now known as the Punta Canteras in the Bay of Cadiz and another near Huelva, which facts were discovered by the two abortive Phœnician expeditions sent out to locate the pillars of Hercules. The third expedition found in the bay of Cadiz a protected harbor and a shelter for their boats under the lee of the little island. They no doubt also found the settlement there at war with the shore tribes and they found a welcome by announcing that they had come to seek the pillared shrine of Hercules and to found a temple to that god, now elevated by Egyptian influence to a sun god. They were welcomed and took possession. The time was perhaps 1400 B. C.

With the coming of the high carved

galleys of Phœnicia to Cadiz the history of Spain began. I think the sarcophagus is that of the first high priest of Hercules introduced by the Phœnicians. I would expect to find the remains of the old temple of Hercules within the limits of that smaller island perhaps in the unexplored and unexplained mound that exists in the shipyard crowned with a few fragments of a far later edifice were it not for the explicit testimony of Strabo. Perhaps when the temple was destroyed the sarcophagus of the high priest was taken from its niche to the safety of the smaller island or perhaps on that island a smaller temple was erected. Certainly within its limits will be found other objects going back to the most primitive period of Spanish history. The ruins of the temple of Hercules itself should be found at the base of the present island peninsula near the canal that unites at that point ocean and bay. That bayou-like canal has no doubt shifted its location somewhat in the centuries but the ruins should still be easy to find and when they are found there will no doubt be found with them the great stone altar of human sacrifice. For the rest one can only quote the words of Emil Huebner, written prior to any of these discoveries: "The discovery of the treasured riches in the famous temple of Melkarte, the Tyrian Hercules, in the island of Cadiz, is the opus magnum reserved without doubt to a Schliemann of the future."

Cadiz, Spain.



THE INVESTIGATIONS AT ASSOS

CONDUCTED BY THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

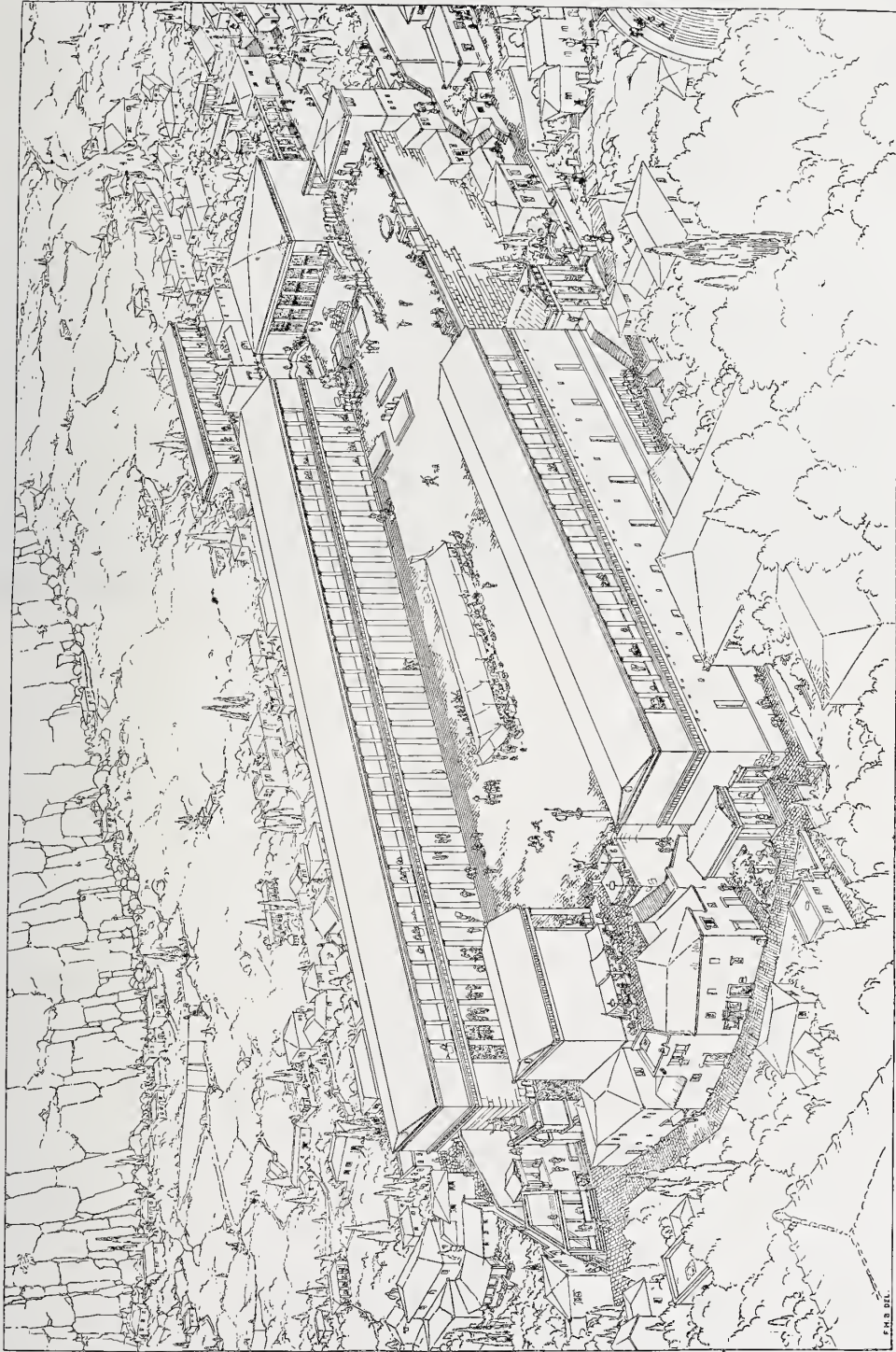
By HOWARD CROSBY BUTLER.

EVERYONE who is interested in Classical archaeology, everyone who cares about Greek architecture, and many others who have only a love of Art in general will hail with enthusiasm the long delayed appearance of the final parts of the publications of the *Investigations at Assos*. These investigations, which were the first of the kind undertaken by Americans in the field of Classical archaeology, were begun forty years ago under the auspices of the Archaeological Institute of America, as the result of the untiring energy and skill of the late Joseph Thatcher Clarke, and with the cordial cooperation at home of the late Professor Charles Eliot Norton. The first installments of these publications appeared twenty years after the excavations had been undertaken, and vicissitudes such as the absorption of the architect of the expedition in the business of his profession, lack of funds for publication, and a world war, have delayed the completion of the work until now. The earlier parts of the publications have been of great scientific value and interest; now we are to have a folio containing carefully measured map-plans of ancient Assos, restorations in perspective of parts of the city, scale-drawings of plans, elevations and details, and restorations of the principal monuments, together with a wealth of large reproductions of photographs of the ruins. Most of the plans and drawings of elevations, details and restorations are the work of Mr. Francis H. Bacon, in his peculiar and most beautiful style as a draftsman, a

style which is one of the most, if not the most, satisfactory that has ever been attempted for the rendering and interpretation of ancient Classical architecture. One is by his brother, Henry Bacon, the gifted architect of the Lincoln Memorial in Washington. No picture or word description could be more illuminating to the youthful or to the experienced student of Greek architecture and of Greek life than Mr. Bacon's Restoration of the Agora at Assos, a cut of which is presented herewith. No rendering of any sort, or in any medium, could better depict the delicate, artistic charm, and the logical constructional processes of the architecture of Greece than the accompanying pen-drawing of the Vaulted Tomb. These drawings give us not only a sense of the refined and dignified beauty of the monuments of Greek and Hellenistic architecture; but are proof in themselves of the accuracy and fidelity to truth with which they were executed. No detail, however minute, is lost in these restorations, and the large-scale drawings of various details will be of great value, not only to the architect, but to all students of Greek architectural ornament. The verbal descriptions which accompany the drawings are concise, clear and to the point. The inscriptions have been drawn and edited with great care. The coin types have been published by Mr. H. W. Bell with his usual pains and accuracy. The publications throughout are of such a high quality of scholarship, technical presentation, and artistic execution, that American archaeologists and



Plan of the Agora of Assos; with the long two-storied Stoa, or Portico, on the north, the Bouleterion, or Council Chamber, on the east, the Bazaar on the south, and a small temple facing the open space on the west. On the slopes below the Agora are the Theatre and clusters of Residences.



Restoration of the Agora of Assos, showing the long stoa set against the mountainside, and the back of the three-storied bazaar opposite to it. To the right of the stoa, the front of the council house is seen, and at the end of the bazaar, a section of the great terrace wall overlooking the theatre, a small bit of which is shown in the lower right-hand corner.



Western Transverse Wall, showing a high grade of stone-work, and a Gateway with a corbelled arch.

lovers of art may well be proud of them.

This work, so long in preparation, is at last completed and a short account of the book may interest our readers. The first part of the work was issued in 1902, but owing to various delays the final parts have only been completed this year. The expedition to Assos was sent out by the Archaeological Institute of America in 1881 and carried on excavations during 1881-1882 and 1883. The present work is intended to be a book of plates giving exact drawings of all the buildings investigated including the Temple, Gymnasium, Agora with the adjoining Stoa, Bouleuterion and Bazaar or Market building, the Fortification Walls and gateways and the interesting street of Tombs with its many Sarcophagi and Monuments; brief descriptions accompany the plates with exact drawings and measures of all

fragments. Assos was a provincial Greek city in the southern part of the Troad, built on terraces around a steep hill directly on the sea and facing the island of Lesbos. Along the narrow paved streets that ran around the sides of the Acropolis were the dwellings and public buildings placed in picturesque relation to each other, the whole enclosed by massive fortification walls. High above all was the Temple of Athena which formed here, like the Parthenon at Athens, a quiet sanctuary far removed from the bustle of the city below. Its pavement is nearly eight hundred feet above the sea level, and so steep is the ascent that from the edge of the cliff one can look into the holds of the small vessels clustered in the port below. The temple, a very early Doric building of the VI Century B. C. has long been of interest to archaeologists on account of the sculptured epistyle



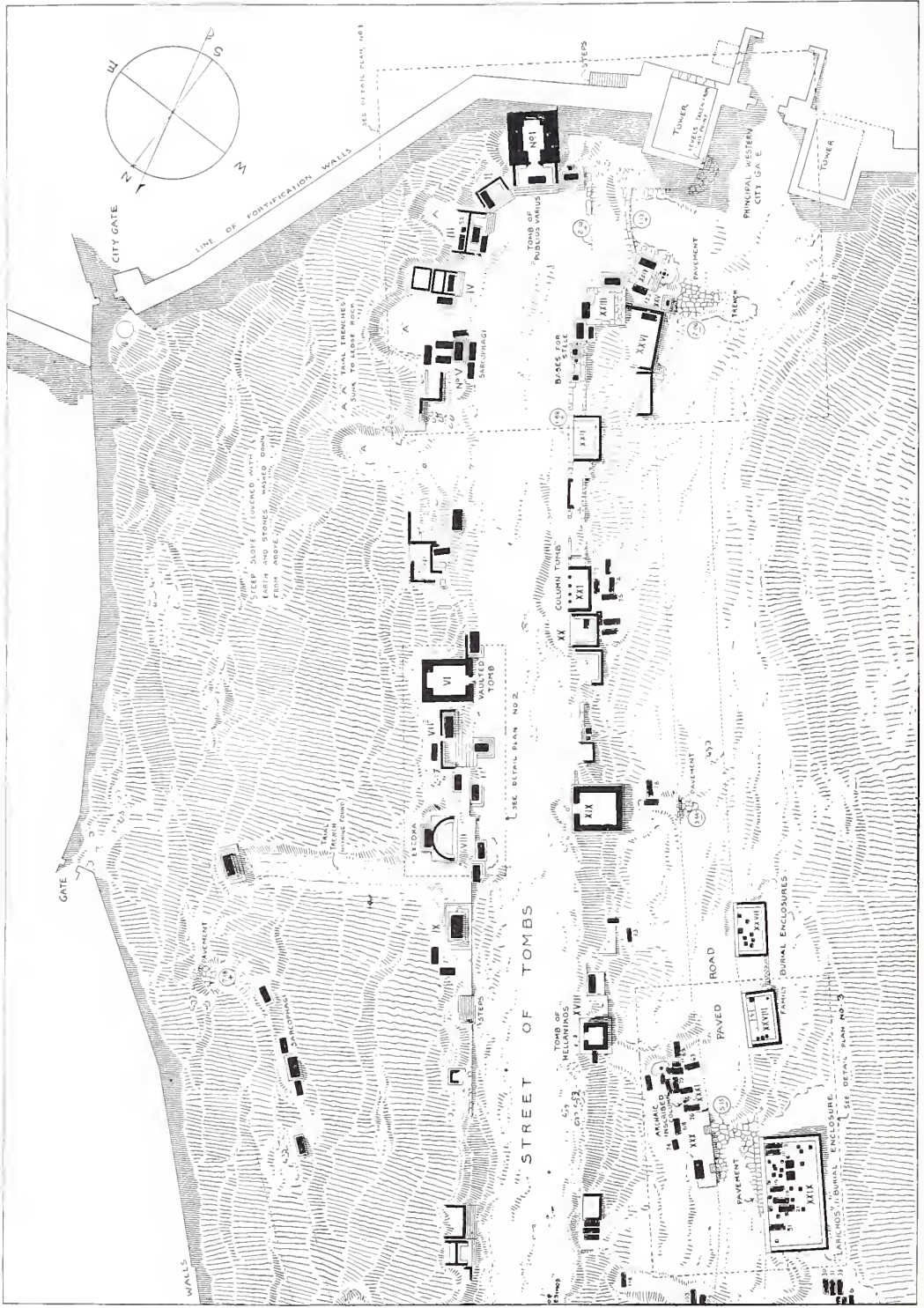
Large Ornamented Sarcophagus, No. XVI, raised upon a high Podium. Paved Street in foreground.

blocks which had been noticed by early travelers. In 1838 the French Government removed eleven of these blocks to Paris. Eleven more fragments were found by the American expedition. The plan of the temple was definitely established and enough fragments found to make drawings of the elevations possible. The Agora was on a terrace below the temple. An arched gateway formed the Western entrance, at the North was the Stoa, a long, open, two-storied portico, over three hundred feet long, with the Bouleuterion at the East. On the South was the Bazaar or Market building with a row of small rooms for shops on the lower floor; the second floor was probably for store-rooms; while the upper story formed an open portico entered from the Agora level. The Stoa formed a shelter from the rain and sun and, being in the public square, was a place of general resort for the merchants and business men of the city

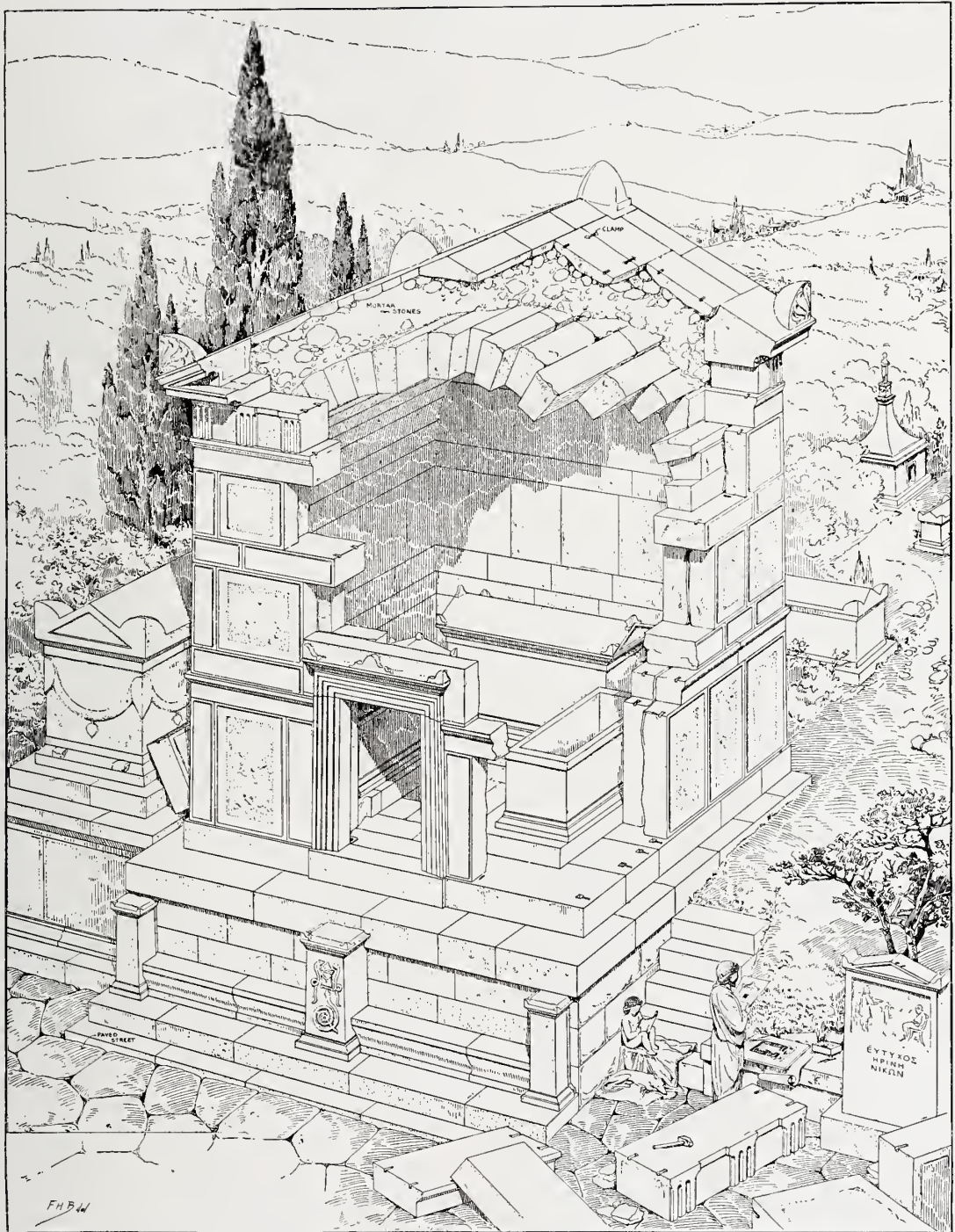
as well as for others. An interesting passage in Strabo illustrates this use of the Stoa in the life of the Greeks, and also the fact that all jokes are old. In speaking of Cyme, a city fifty miles south of Assos, he says:

“And another story is that they borrowed the money to build their Stoa, and, not paying up on the appointed day, were shut out from the building. But, when it rained, the money-lenders, for very shame, sent out the crier to bid them come under; and, as the crier made proclamation, ‘Come under the Stoa,’ the story got abroad that the Cymaeans did not know enough to go in when it rained, unless they were notified by the herald.”

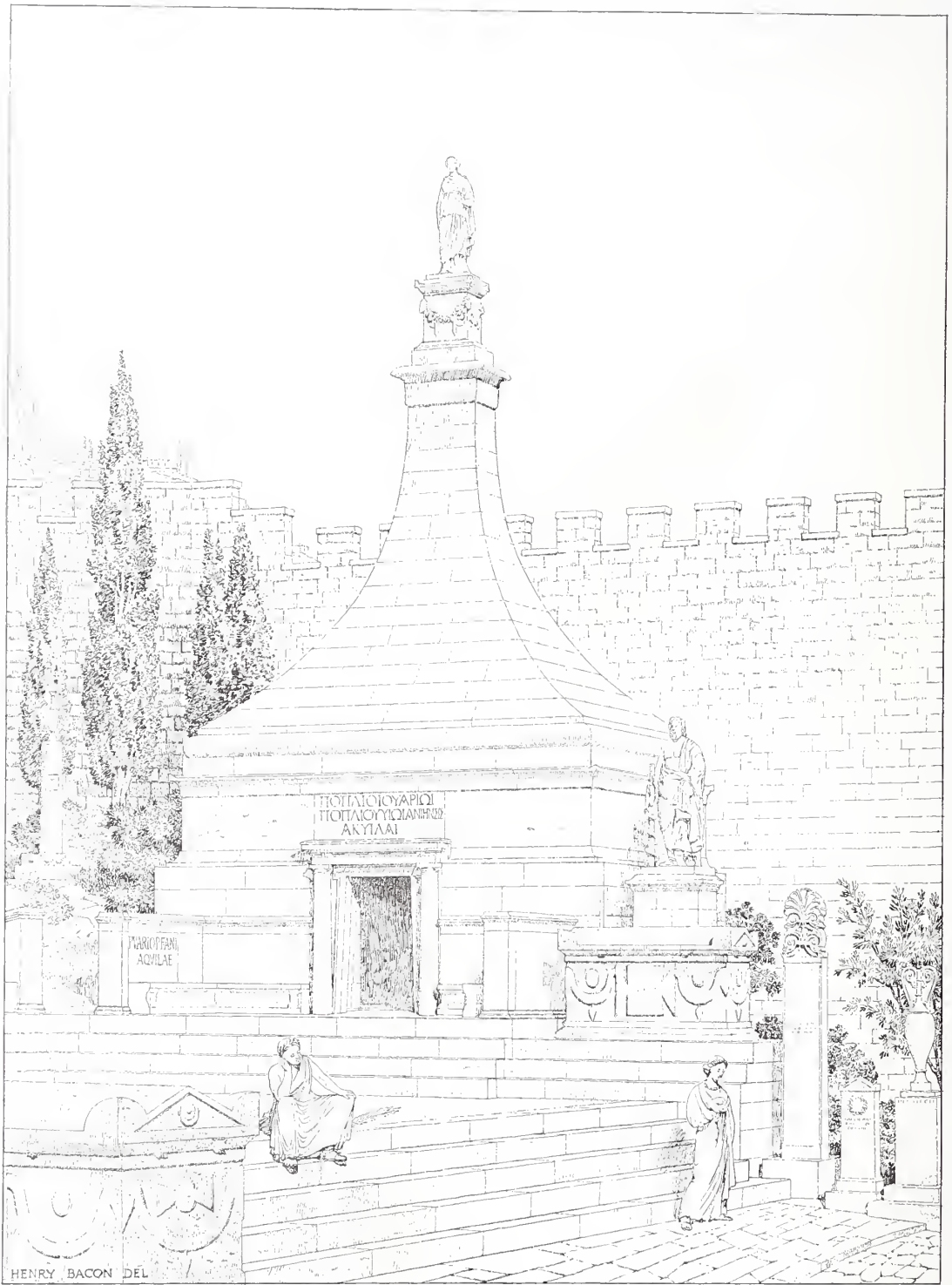
The principal Avenue of Tombs was evidently laid out with great care. A level unpaved terrace about 13 m. wide and 250 m. long extended from the city wall to the paved road leading to the upper gates. This avenue was



Plan of Beginning of Street of Tombs, with the Tomb of Publius Varius just outside the principal gate of the city, and facing down the long avenue which is flanked by monumental funeral buildings.



A Vaulted Tomb, partly restored, showing perfection of construction and high finish. On all sides Sarcophagi and Stelae are crowded together.



Tomb of Publius Varius, outside the western gate of the city, facing down the long Street of Tombs.

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Marble Pedestal from Tomb of Publius Varius.

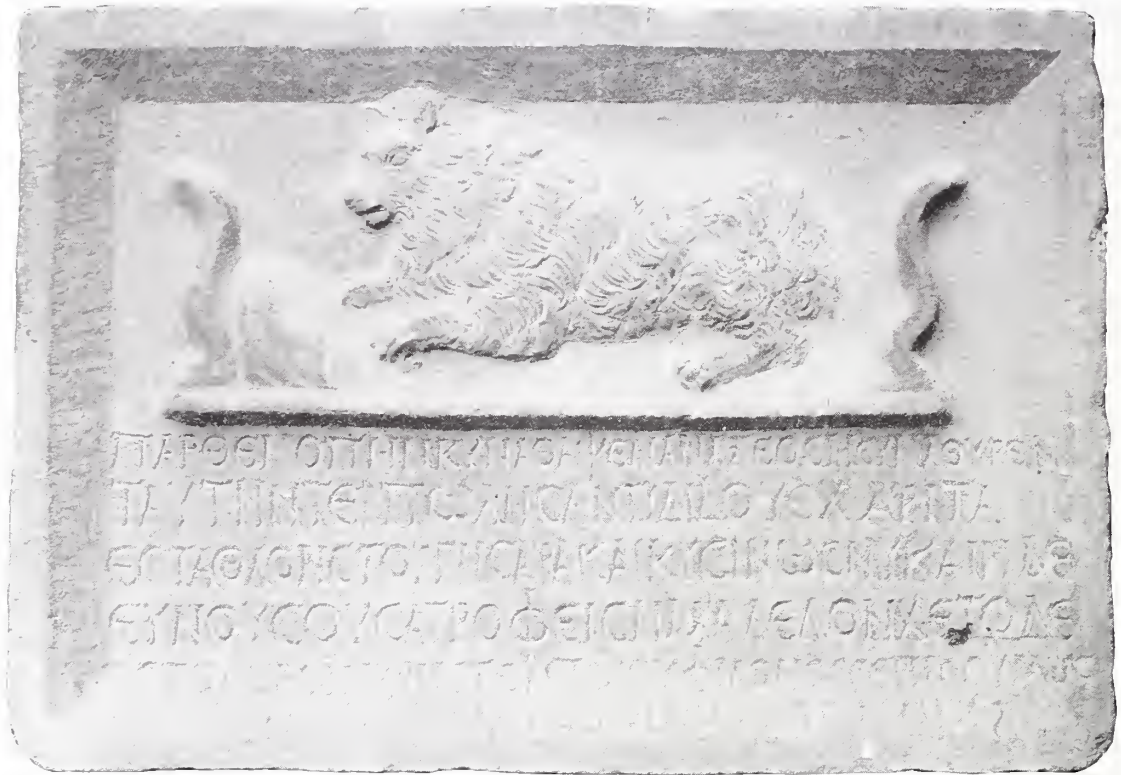
lined with monuments on each side, the large Tomb of Publius Varius facing the center. Between the monuments were many buried sarcophagi. In several places were found small jars containing charred bones, the ground thus used through successive ages became full of graves and later comers had difficulty in finding places not already occupied. Every available space was filled and later sarcophagi were placed in the exedras and many tombs were re-appropriated. It seemed to be against their scruples to remove any buried jar or sarcophagus, and in several instances buried sarcophagi were found around which walls had been built as a foundation for a later tomb. Altogether in different parts of the Necropolis were found over a hundred buried sarcophagi with the lids still on. These were simple stone coffins, large enough to contain a human body. Most of them had been opened in later times and other bodies placed inside. In some were the remains of five or six skeletons, one over another in as many layers.

Most of the larger monuments had seats or exedras in front and, owing to the proximity to the main gate, the place must have been one of general resort, as there is a beautiful view of the sea and of the island of Lesbos opposite. It is especially pleasant at sunset, for at this time the wind which generally blows steadily all day ceases, the laborers come in from the fields, the goat bells tinkle and the shepherds are heard calling to their flocks in the valley below.

A graphic picture of the neglected condition of a Greek Street of Tombs as early as 75 B. C. is given by Cicero in his *Tusculan Disputations*, Book V. He went to Sicily as *Quaestor* and when at Syracuse endeavored to find the



Capital from the very early Doric Temple of Athena at Assos.



Dog Inscription from Mytilene.

tomb of Archimedes, which no one remembered, and some even denied its existence. Cicero's account of its discovery is as follows:

"I searched out the tomb, shut in on all sides and enveloped in briars and brushwood; for I held in my hand some iambic verses which I had heard were carved on his monument, and which showed that it had at the top a sphere and a cylinder. When I had personally inspected that great throng of grave-monuments just outside of the Agrigentine gate of Syracuse, at last I noticed a small column, a little rising above the brushwood, on which were carved the figures of sphere and cylinder. Sending there a squad of men with axes and pruning knives, I soon had the place opened and cleared; then we went to the base of the shaft, and there was the epitaph, though the ends of the verses were almost half eaten off. Thus it was

seen that an illustrious Grecian city, formerly eminent in science, had forgotten the tomb of its one most learned citizen, and must learn its existence from a man of little and remote Arpinum."

One of the last illustrations in the book is that of a figure of a dog cut on a marble slab, above an inscription—a touching tribute of a Lesbian youth named Anaxeos to the memory of his dog Parthenope. The stone was found in Mytilene in 1880 and is now in the Museum at Constantinople. A free translation of the inscription is as follows.

"Parthénope his dog, with whom in life
It was his wont to play, Anaxeos here
Hath buried; for the pleasure that she gave
Bestowing this return. Affection, then,
Even in a dog, possesseth its reward,
Such as she hath who, ever in her life
Kind to her master, now receives this tomb.
See, then, thou make some friend, who in thy life
Will love thee well, and care for thee when dead."

Princeton University.

H. G. C. JR.

THE BROADMOOR ART ACADEMY

By THEO MERRILL FISHER.

IN THE Broadmoor Art Academy at Colorado Springs the West boasts an art institution which in the brief span of a year has established itself as one of really national consequence. This is possibly a daring verdict to offer as the judgment of only a twelve-month's activity but consideration of the record herewith presented will, we are confident, bear it out.

The organization of the Academy in the fall of 1919 was in reality the coming true of Mr. and Mrs. Spencer Penrose's long cherished dream of giving their attractive and spacious town house as the foundation for and the center of an art institution for the city where they resided. At the same time they provided the nucleus of a five year maintenance and development fund which will insure financial needs. The name "Broadmoor," it might be noted, is that of the delightful residential suburb where these donors now have their home.

In true western spirit the organizers of the Academy decided against the usual policy of small beginnings and half hearted programs, concluding that the fate of this altruistic venture—be it happy or dismal—were determinable quickly and surely if boldness in attempting the realization of their purposes was their guiding principle. Although the central idea is to make the Academy in every possible way a community center for all the arts—really an "Akademeia" in the original Greek sense, as we shall presently see—the focal point of its interests is found in the field of the fine arts and particularly in what it offers as a school of art. The significance of the institution from the

standpoint of the country at large is found too in this connection. The amazing response which immediately followed its initial announcement last spring, is largely accounted for, it appears, in the attractiveness which art students in all sections found in the summer art school program. The combination of instruction of unsurpassable quality in an environment of rare climatic and scenic charm was the magnet wisely calculated to draw, and draw it did more powerfully than fondest anticipations had deemed possible. John F. Carlson, one of America's most eminent painters and long known as one of the country's foremost teachers, especially through his work at Woodstock, New York, was presented as the instructor in landscape painting and for study of the figure and portrait painting, Robert Reid, member of the National Academy and Society of Ten American Painters, who besides holding a very high place as a portraitist and mural decorator also has been distinguished as a teacher.

The summer school opened June 1920 for a three months' term. Before its conclusion eighty were attending its adult classes with an additional fifteen to twenty youngsters enrolled for instruction under Alice Craig, a pupil of William Chase, Robert Henri and Robert Reid.

The Great West is just coming into its own as a field for the landscapist, needing but acquaintance to become established, as it is now doing, as one of charms peculiar to itself; a land of infinitely varied aspects, color and atmosphere. The hope of making the Broadmoor Academy of vastly more



Broadmoor Art Academy Portrait Class. Robert Reid, N. A. Instructor.

Photograph by Laura Gilpin (c) 1920



Photograph of H. L. Standley, Colorado Springs

Broadmoor Art Academy, from Monument Valley Park.

than local consequence, aside from the place that first class instruction alone would give it, is found then in what we may term its strategic position. Colorado Springs as it happens, is in the exact railroad center of the United States, being by fast train service just forty-eight hours from both coasts and the Canadian and Mexican borders. More important than convenience of access though, is its pictorial resources, for situated as it is, where the Great Plains in their westward rise abruptly terminate in the tremendous upthrust of the Front Range Rockies, the art student, novice or adept, here has the choice of and ready access to these two fields of work widely different in character, and each in its way offering him a superb challenge and inspiration.

The Academy itself is most attractively situated, just off of one of the town's principal residential thoroughfares, its grounds which cover half of a city block and its frontage on the rim of Monument Valley Park across whose meadows and tiny lakes it looks to the far-flung panorama of Pikes Peak and many lesser summits, give it seclusion and rare setting.

To the new uses the dwelling and other buildings were readily adapted. What was formerly the green houses having been metamorphosed into studios for the two principal instructors, lecture and class rooms and a small exhibition gallery. The second and third floors of the residence and the loft of the garage are now living apartments and studios for local and visiting



Photograph of Theo M. Fisher

Broadmoor Art Academy, Colorado Springs Galleries, Art Society Exhibitions of Gorham Bronzes and display.

artists. The salon, conservatory and dining room that were, have been thrown together to make a large assembly room,—the setting for many delightful affairs, including the meetings of the several organizations which, through its purpose to serve as a center for so many as possible of the community's artistic groups, the Academy affiliated with. Among others The American Music Society and the Musical Club, to name the two most important of musical interests, and the Drama League, now enjoy this hospitality, the latter on occasion of its performances, with curtains and port-manteau stage, converting the room into a little theatre that comfortably seats two hundred. It is used also as a

studio for Mrs. Grace Milone's classes in interpretative, classical and other dancing.

Miss Laura Gilpin, a graduate of the Clarence White School of pictorial photography of New York City, one of whose pictures we are privileged to reproduce herewith, has her work rooms in the building.

The summer session is of course at the outset the chief feature of the art school phase of the Academy's activities, at least in point of popularity. Teaching during the winter was, however, continued by Mr. Reid and Miss Craig and new courses in design, interior decoration and various crafts were offered under Miss Helen Finch, a graduate of the Chicago Art Institute.

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As it is the intention of the directors to have an art exhibition of some kind on display at all times, the past year has seen in its gallery one interesting collection after another and all available for visitors' enjoyment without admission charge.

These have included decorative designs by Leon Bakst; monotypes by John Anson James; two of old masters—one group a small but choice assemblage from local, private homes and another from the Ehrich Galleries of New York—pastels and oil paintings by William P. Henderson; examples of Henry Golden Dearth's work; bronzes by noted American sculptors, through the courtesy of the Gorham Galleries; during the summer a showing of Mr. Carlson's landscapes including a number of his first depictions of far western themes which, although the artist named them but experimental sketches were so appealing as to make one impatient of the time when he will offer more ambitious work from this vicinity. More recently art lovers were favored with the chance of seeing Mr. Reid's studies of the mountains and plains near Colorado Springs, with a group of his "moonlight motives" in the Garden of the Gods, confirming the impression that in taking up permanent residence in Colorado as he has done, the far west has gained a great addition to its artistic assets and art the enrichment that has come from such attractive canvasses, representing a new and radically different phase of his interests.

For many years the Colorado Springs Art Society served its community unselfishly and effectively, bringing to the city art collections of the highest rank, most of which are rarely shown this far from eastern art centers, and too always offering them without admission fee. With the inauguration of the

Broadmoor Academy the Society felt than in the interest of the objects it had at heart and because of greater achievement possible through the newer organization, it were wise to give place to it. In reality the two have been amalgamated, the executive committee of the former becoming the latter's exhibition committee and its members the active or artist members of the Academy.

One of the most valuable and interesting of collateral activities is the free musical study available for young people. Edwin A. Dietrich directs a junior symphony orchestra which attracts forty or more every Saturday morning during the school year and Mrs. H. Howard Brown's instruction in musical appreciation and choral singing draws at least an equal number.

The Academy has recently been given what promises to be an important impetus and enlargement of scope through the arrangement whereby it has been made one of the centers for the artistic, vocational training of former service men. This has necessitated the organization of a distinct department of industrial arts, comprehending the courses formerly in Miss Finch's charge, other craft instruction, particularly in pottery together with commercial illustration and photography. C. P. da Costa Andrade, formerly of Philadelphia, has been made director of this new division with Lloyd Moylan and Wilfred Stedman his immediate assistants and Miss Gilpin in charge of photographic instruction.

An initial assignment of twenty men was made by the Government in April and it is anticipated that before fall the number will have increased to fifty or more. Because of the unusually favorable climatic conditions, men desiring industrial art training will be sent here not only from the states of the Rocky

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Mountain, "division" but as well from all sections of the country.

The second year of the Academy's active history began June 15th with the return of Mr. Carlson from the east for the opening of the summer school. He will remain for a year and continue his classes through the school's winter term.

The enrollment for the summer school at this writing is so greatly ahead of that of the same time a year ago it is anticipated an assistant will

be imperative for the work afield. Mr. Reid will of course continue his classes as in time past.

For an insignia the Academy has adapted an antique seal which was once probably used by some ecclesiastical organization in Old Mexico; the device showing an angel with torch and globe, in this latter connection appropriately signifying Art's supernal meaning to the world.

Colorado Springs, Colo.



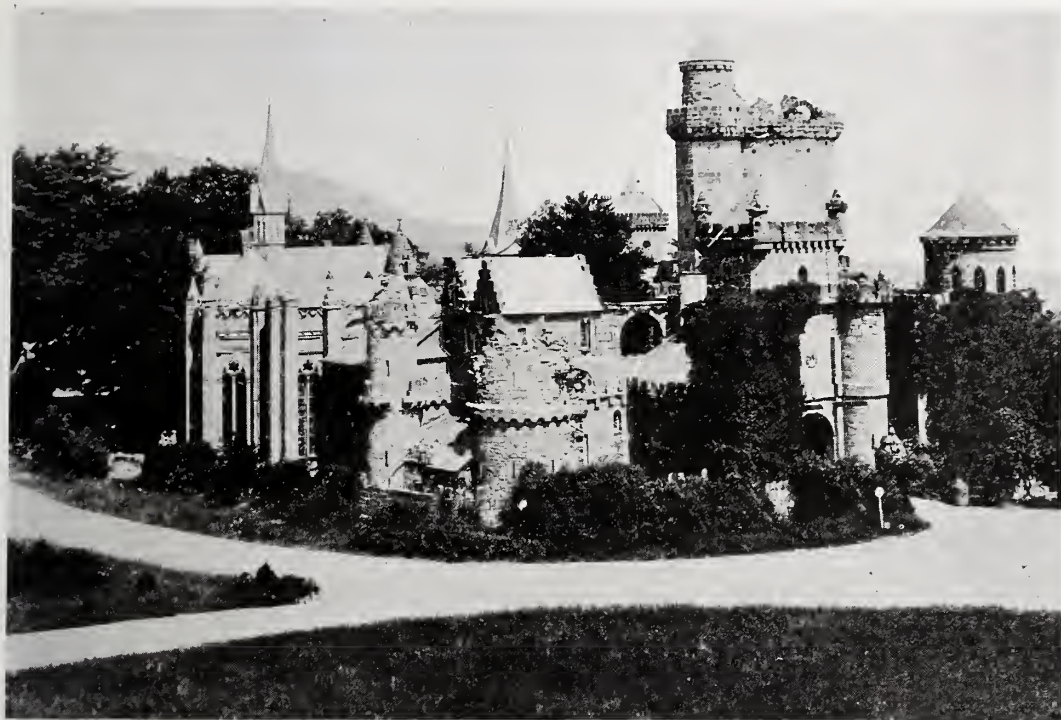
The Czar's Summer Palace at Warsaw.

THE CZAR'S SUMMER PALACE IN WARSAW.

*The great white palace waits in vain
The host who ne'er will come again
To Varsovie;—
To Varsovie, To Varsovie,
The great white Czar
Journeys afar
And sleeps no more in Varsovie.*

*Warsaw (Varsovie), Poland.
May 14, 1921.*

JOHN FINLEY.



The Löwenburg: the small castle built by Jerome Bonaparte in the grounds of the Castle Wilhelmshöhe, at Cassel, Germany.

THE MARBLE BATH OF JEROME NAPOLEON

By MARY MENDENHALL PERKINS.

THE youngest brother of the great Napoleon I, can truly be said to have had an exceptional career, from almost the very beginning to the end of his life.

Whenever his name is mentioned we naturally recall his famous—or shall I say infamous?—American romance, the result of which reflects but little credit on either Jerome or his illustrious brother.

After Napoleon I, who was greatly displeased with his brother's marriage to Miss Elizabeth Patterson, had passed a decree annulling the marriage, Jerome returned to France in submission to his brother's wishes. He was rewarded

with a high command in the navy, later being made a brigadier-general in the army. But the highest honor remained to be bestowed upon him by his royal benefactor, Napoleon I, when he was handed the crown of the Kingdom of Westphalia in Germany.

With the crown went the hand of the daughter of Frederick, King of Wuerttemberg. There is but little doubt that he left his heart in America, in the keeping of the beautiful Miss Patterson of Baltimore, as he is said to have led a rather reckless, dissolute life ever after his return to France. It is certain that he cared little for the happiness of his German wife.

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While King of Westphalia he made Cassel, the lovely old town on the Fulda, in the province of Hesse, his place of residence. He built a fine opera-house on the Friedrichsplatz, a small but very beautiful castle, perfect in every detail, in the grounds of the great castle of Wilhelmshöhe, where he spent much of his time. This later became famous as the prison, for seven months, of the ill-starred Napoleon III, after the débacle of Sedan.

But what clings closest to the name and fame of Jerome Bonaparte in the Cassel of today is his Marble Bath. This was a wonderful creation, wholly of white Carrara marble, with a flight of steps leading down to the great sunken pool. In Cassel they say that the dissipated Jerome used to have this filled with wine in which he bathed to restore his depleted energies. Report says further that he afterward gave the wine to his valet, who bottled and sold it for his own profit. The walls were covered with fine bas-reliefs of mythological subjects suggested by the *Metamorphoses* of Ovid, and wrought out by the French sculptor Monnot, all in Carrara marble. There were ten of these large allegorical groups done in bas-relief. The accompanying illustration of one of these will serve to give an idea of their artistic value. It represents Daphne and Apollo. In the legend it appears that Apollo, seeing Cupid playing with his bow and arrows, taunted him, saying he should leave warlike weapons for hands worthy of the torch of love. At this Cupid replied, "Thine arrows may strike all things else, Apollo, but mine shall strike thee." So saying he took his stand on a rock of Parnassus and drew from his quiver two arrows, one to excite love and one to repel it. With the latter he struck



One of the bas-reliefs in Carrara marble on the wall of Jerome Bonaparte's Marble Bath at Cassel, Germany.

the nymph Daphne, the daughter of the river-god Peneus, and with the other one he struck Apollo through the heart. At once Apollo was seized with love for Daphne, but she abhorred the idea of loving him. Her delight was in woodland sports and in the spoils of the chase. Apollo saw the charming disorder of her hair; he saw her eyes as bright as stars; he saw her lovely lips; he longed for Daphne. He followed her, but she fled. She heeded not his entreaties, but ran as swiftly as the wind. He called to her that it was for love that he followed her, but still she would not listen. Even as she ran she charmed him. The wind caught her hair and unbound it so that it fell in streams behind her. At last her strength began to fail; ready to sink,

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and with Apollo's breath upon her, she called out to her father: "Help me, Peneus! Open the earth to enclose me, or *change my form*, which has brought me into this danger!" Immediately a stiffness came upon her limbs, and gradually she took on the appearance of a laurel tree. Apollo embraced the branches; they shrank from his lips. Kissing the wood, he said: "Since thou canst not be my wife, thou shalt be my tree. I will wear thee for my crown. I will decorate with thee my harp and my quiver. When the Roman conquerors conduct the triumphal pomp to the Capitol thou shalt be woven into wreaths for their brows. And as eternal youth is mine, thou shalt be always green, and thy leaf know no decay." The laurel tree

bowed its head in grateful acknowledgment.

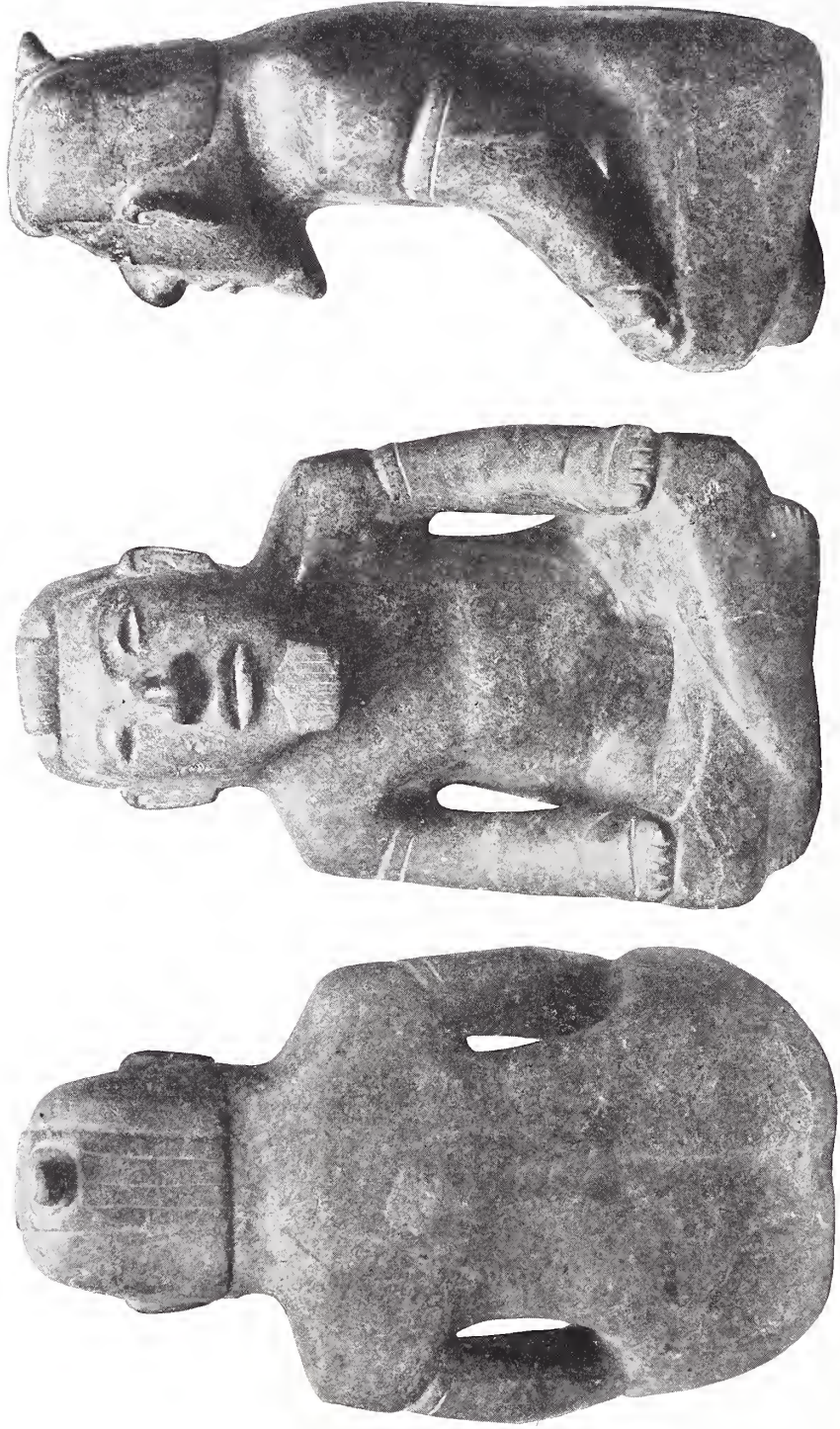
The sculptor shows us Daphne at the moment Apollo has overtaken her. Peneus, the river-god, is seated on the bank. The metamorphosis is taking place slowly in the foreground, the nymph's lower limbs becoming encased in bark, her long lovely fingers transforming into leaf-covered twigs, while in the distance stands the laurel tree which represents her completed change of form.

Jerome Bonaparte and his whole dynasty have long since passed away, but the lovely Marble Bath, with its charming allegories in snowy stone, remains to tell us of the glories of his fitful reign.

Los Angeles, California.

MORRIS JASTROW, JR.

Morris Jastrow, Jr., of the University of Pennsylvania, one of the Board of Editors of ART AND ARCHAEOLOGY, died in Philadelphia, June 22, 1921. Of Professor Jastrow's academic career and important contributions in the fields of scholarship and letters, other periodicals have spoken at length. To his breadth of vision, his devotion to the humanities, his wide sympathies, his helpful cooperation as an editorial colleague, we wish to give brief testimony. Probably no scholar of the present day in America was more familiar with the entire field of Oriental culture than Morris Jastrow. These gifts, combined with greatness of soul and charm of personality, made him most helpful in his relations with ART AND ARCHAEOLOGY and other activities of the Archaeological Institute, and won for him the abiding affection of those who came in contact with him.



An unusual stone figure from Copan, recently exhibited in the Burlington Fine Arts Club; from the collection of Mr. I. C. G. Clarke. Height $12\frac{3}{4}$ inches.

CURRENT NOTES AND COMMENTS

An Exhibition of American Art Objects.

The Burlington Fine Arts Club of London has recently held an exhibition of objects of indigenous American art. The pieces on view were selected from the collections of forty-one private individuals and from the museums at Oxford, Cambridge, Liverpool, and Warrington. An elaborate catalogue, containing a useful summary of the archaeology of Middle America and western South America by Mr. T. A. Joyce, has already been published, and an illustrated edition is contemplated in the near future.

Of special importance were the Maya and Peruvian exhibits. The former included objects from the remarkable collection of Mr. C. L. Fenton, who for many years was British consul in Guatemala, and also Mayan ceramics collected by Dr. Gann and now in the Liverpool Museum. This institution also loaned the Mexican Manuscript known as the Codex Fyervary-Mayer. The Peruvian exhibit, which contained many fine specimens of Nasca ware, was based largely on the collections of Mr. J. Guthrie Reid and Mr. I. C. G. Clarke.

The American visitor was impressed not only by the importance of the specimens shown but also by the fact that the greater part of these objects were in private hands. That the Burlington Fine Arts Club should undertake such a show may be regarded as mute testimony to the growing appreciation of the artistic value of American antiquities among lovers of the beautiful.

Incorporation of "American Schools of Oriental Research."

The American School of Oriental Research in Jerusalem, which was founded in 1900, has followed the example of the sister Schools affiliated with the Archaeological Institute by securing legal incorporation. This was effected on June 14 under the laws of the District of Columbia under the name of the "American Schools of Oriental Research." This broad title was adopted so that the institution may plant schools in other regions of the Near Orient than Palestine, and with special thought of the proposed school in Bagdad, plans for which are in active progress. The new corporation will definitely continue its long established work and also its former relations of closest affiliation with the Institute. The first meeting of the new Board of Trustees was held in New York, June 17, and organization was effected. The Trustees, numbering fifteen, are as follows:

James A. Montgomery, University of Pennsylvania, and Philadelphia Divinity School, President; James C. Egbert, Columbia University, *ex-officio* member as President of the Institute, Vice-President; George A. Barton, Bryn Mawr College, and Philadelphia Divinity School, Secretary and Treasurer; Wilfred H. Schoff, Commercial Museum, Philadelphia, representative of the American Oriental Society, Associate Treasurer; Cyrus Adler, President of Dropsie College; Benjamin W. Bacon, Yale University; Howard Crosby Butler, Princeton University; Albert T. Clay, Yale University; A. V. Williams Jackson, Columbia University; Morris Jastrow, Jr.,* University of Pennsylvania; Warren J. Moulton, Bangor Theological Seminary, representing the Society of Biblical Literature and Exegesis; Edward T. Newell, of the American Numismatic Society, New York; Dr. James B. Nies, of New York, President of the American Oriental Society; James H. Ropes, Harvard University; Charles C. Torrey, Yale University. Dr. W. F. Albright who has been serving as Acting Director of the School was appointed Director for the coming year. With him will be associated next year Prof. Wm. J. Hinke, Auburn Theological Seminary, as Annual Professor, and W. E. Staples, of Toronto University, as Thayer Fellow.

Addition to the Whistler Collection in the Library of Congress.

Mr. and Mrs. Joseph Pennell, have recently obtained all of the Whistler papers in the suit of Whistler vs. Ruskin, and deposited them in their Whistler Collection in the Library of Congress. Extracts and facsimilies will be published in *The Whistler Journal*, which the J. B. Lippincott Company will issue in the autumn. *The Whistler Journal* will also contain photographs of the proposed memorial by Rodin to Whistler.

*Died June 22, 1921.

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National Gallery of Art Commission Formed.

The board of regents of the Smithsonian Institution at a special meeting held May 27 created the National Gallery of Art Commission, whose primary functions "shall be to promote the administration, development, and utilization of the National Gallery of Art at Washington, including the acquisition of material of high quality representing the fine arts, and the study of the best methods of exhibiting material to the public and its utilization for instruction."

The National Gallery of Art, administered by the Smithsonian Institution, is the legal repository of all art works belonging to the United States not legally assigned to other departments of the Government. The collections already acquired by the Gallery have a value of about seven million dollars and with reasonable encouragement the development of Washington as a great art center is assured. The work of the Commission should meet with earnest support on every hand.

The Commission as constituted by the Smithsonian Regents consists of five public men interested in fine arts, five experts, five artists, and the Secretary of the Smithsonian Institution, who will be *ex-officio* a member of the Commission. The five public men interested in the arts named are W. K. Bixby of St. Louis, Joseph H. Gest of Cincinnati, Charles Moore of Detroit, James Parmelee of Cleveland, and Herbert L. Pratt of New York; the five experts are John E. Lodge of Boston, Frank Jewett Mather, Jr., of Princeton, Charles A. Platt of New York, Edward Willis Redfield of Center Bridge, Pa., and Denman W. Ross of Cambridge; the artists named for the Commission are Herbert Adams of New York, Edwin H. Blashfield of New York, Daniel Chester French of New York, William H. Holmes of Washington, Director of the National Gallery, and Gari Melchers of Falmouth, Va.; and the Secretary of the Smithsonian Institution, Charles D. Walcott.

At the meeting of the Commission on June 8, special committees were appointed to take up various phases of art, as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural painting, and the portrait gallery. The chairmen of these committees will be *ex-officio* members of the Advisory Committee.

The Commission will at once proceed with its work of developing and increasing the usefulness of the National Gallery of Art, and one of the very important matters which will receive attention is the provision of a suitable building to house the valuable art works already in the custody of the Nation, and to provide for the future expansion of the collections. The Gallery is at present inadequately installed on the first floor of the Natural History Building of the National Museum.

The National Gallery of Art is an institution in which every American citizen should take interest and pride. Its proper development and utilization will insure America's standing among nations in the field of art.

Discovery of a New Prehistoric Site in Greece at Zygouries.

Last autumn the members of the American School in Athens, on one of their trips, were lunching on a hill which interested Mr. Blegen as a prehistoric site, when two of the members discovered that they were sitting on a small prehistoric marble idol such as have been found in the islands but never before on the mainland. An examination of the site disclosed Helladic potsherds and remains of early walls. So it was decided to excavate, especially as there was a village near, and the excavators could live in a villa put at their disposal by the monks who owned it. Work began in April and continued to the end of May under the direction of Mr. Blegen assisted by Mr. Wace, director of the British School in Athens, Dr. Harland, Mr. Holland and Mr. Young, the son of Professor Young of Columbia University. This natural mound is called Zygouries from a bush named Zygouria which grows on it in places. It is about 125 metres by 50 metres, and is on an average eight to ten metres above the surrounding plain, a short distance from the modern village of Hagios Basilios (St. Basil) about 10 miles north of Mycenae, near the ancient site of Cleonae, a mound to which Baedeker probably refers, but which curiously has been neglected hitherto by archaeological explorers. The excavations have brought to light an early Helladic settlement, (about 2500 B. C. or earlier) clearly labelled by the pottery, where in some cases the early Helladic house walls appeared less than half a meter below the surface and had never been built upon in later times. There was also a Middle Helladic settlement and a late

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Helladic town, which as at Tiryns and Mycenae, was below the mound to the east. Here are many Mycenaean house-walls which had been revealed by a stream which had cut through the soil that had been washed down from Mt. Fretos. From the period of Late Helladic III (about 1100 B. C.) the site was uninhabited till Mediaeval times, from which time dates also a so-called Venetian castle with Mediaeval towers and walls on a crag above St. Basil. The most interesting discovery was a two-roomed pottery shop on the east slope of the mound, loaded with Late Helladic III cylices, jugs, saucers, cooking-pots shaped like craters, and pithoi which have never been used. Some 11 entire cooking-pots, 12 jars, 30 cups, and 20 painted cylices were found and fragments of more than 250 cooking vessels. There are good examples of Early, Middle and Late Helladic wares and many new shapes, and our knowledge of Early Helladic vases has been greatly increased. Many houses of this early period were unearthed and several Middle Helladic graves, two of which were infant burials. Another, enclosed in an irregular ring of stones was almost complete with the corpse in the bent up contracted position. In the grave were found beads, bronze circles and spirals of wire about the head of the corpse, two Middle-Helladic matt-painted vases, a whorl, and a bone pin. Some Mediaeval graves with their skeletons were also opened. This site of Zygouries ought to be uncovered entirely so that it would serve as an example of an early Helladic site, as Tiryns does for a late Helladic or Mycenaean site.

D. M. R.

Investigations at Assos.

The first American excavations on Greek soil were made by a little expedition sent out in 1881. They were conducted by Joseph T. Clarke, Francis Bacon, and Robert Koldewey, but a great number of men who have since made their mark in American scholarship had connection of longer or briefer duration with the site. The excavations were conducted with a care and skill that makes them even after the lapse of many years the admiration of archaeologists.

The work and the publication will always be associated with the memory of Charles Eliot Norton. The founding of the Archaeological Institute of America and of the American School at Athens, as well as our first excavation on Greek soil were all made possible by him; his foresight, his zeal, the great influence he possessed through his large body of friends, were forces of invaluable strength. He was ably seconded by John Williams White. The two of them would take an honest pride in the appearance of the long delayed book on Assos. They both knew of the many obstacles to its publication, and they would be the first to congratulate Francis Bacon on the splendid and patient work he has done. To carry on the occupations of a busy life, and in hours which most men would devote to pleasure and relaxation to decipher notes taken by others many years ago, to edit a great book which he never dreamed would be his task, to find the time to make repeated visits to Assos in order to solve puzzling questions, confirm new theories, and to verify or correct old ones—these Bacon has done. And he has created a book of beauty such as those who have seen it and have a right to an opinion pronounce a work of art. His modesty everywhere conceals his own part, but archaeologists, architects, scholars, and lovers of beauty are under deep debt to him. He has been prodigal of his own time, money, and ability.

There are many others to whom the great publication owes a debt of gratitude, for advice, for encouragement, and for work contributed, as well as for financial aid. I want to thank those many friends of scholarship who have already subscribed for the book and paid their score in whole or in part these many years, and waited patiently all the time. They have a slight reward in the fact that while their cost was but twenty-five dollars, it is necessary to charge forty dollars to the subscribers for the few remaining copies. They will doubtless receive still further reward from the value which bibliophiles will shortly be putting on this unique example of archaeological research.

I must add the gratitude which his friends Norton and White felt towards James Loeb for his financial support of the undertaking, in which he has been equalled by Francis Bacon.

For the two remaining members of the committee I take a smiling farewell of a task that has covered many years, brought a great deal of work, some reproaches, a large amount of bantering, a lot of solid pleasure and many friends.

WILLIAM FENWICK HARRIS.

Cambridge, Massachusetts, July 1921.

ART AND ARCHAEOLOGY

The Aztec Studio, San Francisco.

On one of the busiest streets in San Francisco, lined with stately buildings and filled with the rush and noise of commercial life, stands the Aztec Studio. The name alone recalls visions of races and cities whose origin is lost in the night of time and to the searcher after the artistic, the curious or exotic, this studio will prove a mine of interest.

Entering and ascending the stairs we find that we are indeed in a new realm of ideals and projects far removed from the busy world outside. The walls of the hall are covered with strange and mysterious decorations which hold the gazer's attention with the strength and beauty of the design. These are copies of the famous tablets of Palenque, that mysterious city which was old before the discovery of America. They are one of the finest achievements of primitive American Art, in which the strength and beauty of their work is well illustrated. These wonderful colored drawings of priestly figures surrounded by strange symbolic designs strike the beholder with a feeling of awe. This hall decorated in every detail with motives derived from Mayan Art impresses one with the wonderful advancement made by that race.

Entering the main hall we find it a veritable museum in itself. Replicas from the most famous monuments found in ancient America, original carvings, and superb pieces of antique and modern Mexican pottery, textiles and interesting curios adorn the shelves or repose in the cases. The walls are covered with strong and brilliant designs which are different from any seen before. They are not Egyptian nor Chinese, nor do they bear any resemblance to any other ancient nation. They are purely American in origin, a legacy we inherit from that pre-Columbian Art and culture which once flourished in the new world.

This truly wonderful studio with its splendid collection is the work of Francisco Cornejo, the Mexican artist, who has devoted fifteen years of study and toil to illustrate and further his ideals in reviving these arts of the ancient civilization of this continent. Gifted with a fine artistic sense, and having access to the splendid public and private collections in the City of Mexico, he was powerfully influenced by the treasures of art and architectural relics to be found in that land of romance and mystery, and early in his career he came to the conclusion that the works of these ancient people would be an inspiration for the development of a pure American Art. Though these arts were known to the scientific world, yet no artist had made use of them to an extent before. If American artists would be influenced by any form of Art, why not make use of the wealth of decoration inherited from our primitive sources?

To carry out his ideals and to illustrate them more graphically, Mr. Cornejo planned that the large room in the studio should be the apex of the whole decorative scheme. This room he calls the Temple of the Sun, and his motive was to impress one with all the strength and force combined with line and color to be found in Aztec and Mayan art. This is felt immediately upon entering the room. The subdued lighting effects, the richly harmonious color schemes and subtle combinations, interposed with symbolic designs, all have a solemn influence. The main motive is the famous Aztec calendar stone, reproduced for the first time in its original colors, This combined with the unique furniture, hangings and rugs, all show the artist's fine use of color design and proportion.

Let us hope that the artists and decorators of today will take a deeper interest in the encouragement and development of this movement, as it is likely to form the impetus for a genuine renaissance in American Arts and Crafts.

D. CARTUEL.

American Classical League.

The Second Annual Meeting of the American Classical League was held at the University Museum, Philadelphia, July 6 and 7. Dean West's Annual Report as President on the organization of classical investigation authorized by the General Education Board, and Vice-President Coolidge's address on the value of classical studies, were events of national significance.

Professor Gonzalez Lodge's paper on "A six-year secondary school course in its bearing on Latin and Greek" emphasized the importance of an archaeological background as a factor in classical teaching.

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The Votive Hand of Avenches.



The Votive Hand of Avenches.

Avenches lies on the old road leading from Berne to Lausanne. It was a very flourishing Roman colony in the first and second centuries and there is still a Roman theatre to be seen in the village today.

Avenches was raided and the theatre closed definitely in the second and third centuries, by the hordes of the Alemans sweeping down into Switzerland and laying cities and countryside to waste. One single column still stands in Avenches, all that remains of the Temple of Apollo, and of this column Byron writes in *Childe Harold*:

“By a lone wall a lonelier column rose,
A grey and grief-worn aspect of old days.”

But although the Roman colony disappeared; although the country round about lay ruined and uninhabited for two centuries or more; although a new culture finally grew up on the ruins of the old, certain objects belonging to the Romans and speaking of intimate details in the lives of those far-off settlers, lay deep in the ground, patiently awaiting the moment when the pick of a workman and the trained eye and pen of the scientist should reveal them to an interested world. The museum at Avenches is full of such treasure-trove in various stages of preservation. But the pearl of the collection is a little bronze Roman votive hand, dug up in the year 1854 and perfect in every detail.

If other archaeological finds in Avenches point to certain details in the housing of the Roman colony there, in the shape of their household utensils, in the manner of setting hobnails in the Legionaries' sandals, this little hand goes much deeper and reveals the maternal love of some young Roman mother for her baby and the steps she took to propitiate the Phrygian and Roman gods to whom she prayed to look after her child. It has been my good fortune to get hold of a description of the hand written shortly after it had been found. The explanation of the man of science of the various symbols with which the hand is covered seem so interesting, coming from an eye witness of its resurrection, that I hesitate to consult a later authority, and will stick to his conclusions.

The hand is of bronze and stands about four inches high. It is the right hand, and the hand of a woman, presumably that of the baby's mother. In size it is smaller than life, but it is a lovely hand, well-groomed, and with dainty tapering fingers. Two of these fingers, the little one and the ring finger, are bent down into the cushioned palm. The thumb, first and middle fingers are standing. This is the gesture of the oath or blessing.

The little hand is ornamented with tiny busts of gods and their attributes. Every one of these gods has been called upon by the young mother to protect her child, and she herself is portrayed on the back of the wrist, nursing the little fellow in question. Around the wrist is coiled a snake, his head reaching to the palm. The serpent means health, as everybody knows. On the tip of the thumb there stands a pine-comb. On the knuckles of the two bent fingers there is a youthful head of Mercury. Just behind, and also on the back of the same two fingers, a ram's head. A small bust of Bacchus with his arm flung over his head is placed on the outside of the two standing fingers, and just inside is a bearded bust of Sabazius, wearing a Phrygian

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cap. The object directly under this last-named god looks like a cake and is often seen on decorated vases. Almost nose to nose with the ram, a frog is seen creeping up the outer rim of the hand, and behind him a tortoise. Next to the tortoise, on the back, is a vase with two handles, and below this vase, to the left, is a lizard. On the outside of the thumb near the wrist is the bust of Cybele, easily recognized by her crenelated crown, and above this Asiatic goddess hangs her tambourine. Below the serpent's head one sees a bell and next to the climbing tortoise an oak branch waves its leaves and acorns.

At the time the hand was made, somewhere in the first century, the religion of the Romans was sadly confused. Some were sticking to the old gods, some were for taking up the new, others had given up all religion entirely or were timidly turning towards Christianity. The young Roman matron whose hand is upheld in blessing of her child was unwilling to take any chances. The Christian religion was too new and untried, but there were two kinds of gods to choose from. She therefore picked out a couple of Roman and a couple of Phrygian gods, and assembled them on the votive hand she was having constructed.

Cybele and Sabazius were the mysterious gods of nature worshiped by the Phrygians. Cybele was the creator of the earth and all earth's treasure, while Sabazius was the god of the sun and his life-giving rays. The Phrygians believed that these gods slept in winter and awakened in summer. It was in the late spring, therefore, that the great festivals took place, like, yet far more gorgeous than the Bacchus and Mercury festivals of the Romans. Bacchus was worshiped as a god who poured down the wine of pleasure on mankind, while Mercury meant good crops, healthy herds and freedom from care.

These four gods, united in one little hand to bring all good things to the child, were accompanied by the attributes of their godhead. The tambourine, the bell and the pine-cone belonged to Cybele, and probably too the oak branch. The pine tree was the special tree of this goddess and on its branches her devotees hung gifts and offerings. Sabazius is recognized by his beard, his Phrygian cap and his serious expression. His attribute is the sacrificial cake above referred to. Bacchus, crowned with grapes and draped in his supple chlamys is characteristically accompanied by a huge two-handled beaker. Mercury is accompanied by the ram's head to indicate the fact of his being the patron of the herds. The other figures, the lizard, the frog and the tortoise, are all identical with the creatures with which the Romans decked arms, neck, breast and fingers to keep off the evil eye.

Thus we can attempt today to reconstruct the prayer of that mother almost twenty centuries ago, and I think it would go somewhat like this:

"I lift my hand in blessing on my little son, and I call on you, Mercury, Bacchus, Cybele and Sabazius, to take him under your special care.

O Mercury, give him worldly goods!

O Bacchus, give him pleasures!

O Cybele, let the earth yield him her treasures!

O Sabazius, let the sun pour on him his life-giving rays!

O Serpent, grant him health!

O Frog, O Tortoise, O Lizard, keep him from the power of the evil eye!

Amen."

As we look at this touching *ex voto* in the museum at Avenches we cannot help hoping that the owner of the taper fingers and the plump little palm was safely landed on the other side of the Styx before the savage hordes rushed down from the north, destroying her lovely home in "Aventicum," the capital of Helvetia, and perhaps her baby too, and burying in the ashes of her ravaged city for a sleep of twenty centuries the beautiful little bronze votive hand.

ETHEL HUGH-CAMP.

Louis Comfort Tiffany Foundation.

The Third Annual Meeting of the Louis Comfort Tiffany Foundation was held at the home of Mr. Louis C. Tiffany, Laurelton Hall, Oyster Bay, L. I., on Sunday, June 19th, 1921. The members present were Louis Comfort Tiffany, Founder; Daniel Chester French, Vice-President; Francis C. Jones, George F. Kunz, and A. Douglas Nash, Trustees; Gurdon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnoh and Harry W. Watrous of the Advisory Art Committee; Stanley Lothrop, Director of the Foundation; and Gergre F. Heydt, Secretary.

ART AND ARCHAEOLOGY

Besides the routine matters discussed, Mr. Edwin H. Blashfield was elected a Trustee of the Foundation, and Daniel Garber, Philip Hale and Frederic C. Clayter were elected members of the Advisory Art Committee. It was resolved to supplement the seal of the Foundation with the words *Art Guild* to better explain the nature of the Institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that in the same way the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

The Director reported that with the concurrence and advice of the Founder a gallery had been acquired for the purpose of the exhibition and sale of the work done by the present and former resident artists, in the building secured by the Art Centre Inc., at 65-67 East 56th Street, New York City.

It was also resolved to include as resident artists in the Foundation, a small number of women on the same terms and conditions as the men. For this purpose a separate dormitory has already been prepared in the wing of the main building of Laurelton Hall. It was further voted to limit the residence of artists in the Foundation to a period of two months with the understanding that in case their work meets the approval of the Advisory Art Committee they will be granted extra time.

Summer Galleries and Summer Exhibitions.

Summer Galleries and Summer exhibitions have become quite important in the Art world. Good juries, good prices and a large leisure audience makes them worth while and artists can transfer pictures from their studios to these galleries with very flattering chances of sales.

The little Gallery on the Moors at East Gloucester, Massachusetts, with the big, altruistic purpose, has a rare program of activities for this summer. The whole general plan of the Gallery work is primarily Art—Art Exhibitions, talks, theatre, literature and music.

The Art Exhibitions are not held for Gloucester exclusively, but for the whole North Shore region; not for the benefit of the artist alone although great pleasure is felt over the sales that are made, but the purchaser is considered fortunate too. It is believed that the individual effort, however small, manifested in Art Galleries and Exhibitions, love of pictures, small theatres with high ideals, people's pageants, fused into a living current by community spirit—in these lie the great, perhaps only hope, of inculcating a love of Art in the younger generation.

Another aim of the Gallery is that it shall be entirely free from favoritism or even friendly preference. Each picture is admitted solely on its merit and not because of the artist's name or reputation. Last year the exhibitors chose their own jury and a very successful exhibition was hung. This year a new plan is to be adopted, a Committee will be appointed consisting of five people, two from out of town to judge the paintings, and two to judge the sculpture. The Exhibition is held from August 3rd to August 21st. Opening day for artists and press, in which they are invited to meet the Jury, is August 2nd.

Everyone who has been fortunate enough to be in Gloucester during these Exhibits, knows that they represent work as fine as any shown in the larger and more pretentious exhibitions and many of the pictures are to be seen later in the New York Museum shows.

The Gallery on the Moors is also the scene of the Plays given by the "Community Dramatic School," being equipped with stage, scenery, dressing rooms, excellent lighting, and all the necessary theatre requirements.

This School and the "Boston School of Public Speaking" at Gloucester, offer rare advantages this year. The course of instruction includes Acting, Play Directing, Interpretation, Public Speaking, Voice, Physical Training, Dancing and Delcroze Eurythmics.

Miss Florence Cunningham, the theatre Director, spent last winter in Paris studying at Copeau's theatre. She found there very earnest, sincere work that is beginning to show results which are recognized by all Paris.

Others on the Staff are Mrs. Florence Evans, Principal of the Boston School of Public Speaking, also instructor for Boston Business Corporations; Miss Ester V. Shultz, Leon Sturtevant and others.

The first group of plays will be given from July 20th to the 26th. The second group from August 25th to the 31st. The School opens the first of July and continues until August 29th.

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Some special performance for the children is planned, which has an educational basis, as a protest against the poorer class of "Movies."

Lyme, Connecticut, another artist colony, has now a fine Gallery which has been built through the generous subscriptions from artists and public spirited citizens costing \$20,000. Charles H. Platt is the architect which insures the perfection of arrangement for the purpose. The sale of pictures last year amounted to \$8,000 and the location of the Gallery on the Boston Post Road must attract the many automobilists who daily pass on their way to New London, Newport and the resorts in the neighborhood.

The Newport Gallery also has summer exhibitions held this year during July. Prizes are offered for the best picture and there is a "People's prize," for the picture receiving the popular vote.

This new summer interest may be a wholesome diversion, an up-lift from the summer hotel piazza rocking chair, resulting in an art fashion that may develop into an art enthusiasm that will work to the great advantage of artists. H. W.

Summer Program of the School of American Research, Santa Fe, N. M.

1. Archaeological Survey of Jemez Mesas.

An archaeological survey of the little known, forested mesas lying between the Jemez mountains and the Navaho Desert will occupy the time of a party of six men during July and August. The School has previously conducted excavations at two sites in this region, in collaboration with the Royal Ontario Museum of Toronto and the Bureau of American Ethnology. The ruins of this area are prehistoric sites of the Jemez people, now reduced to one pueblo, but formerly occupying numerous towns and villages. Sites in the valley are particularly valuable on account of yielding evidences of the consequences of first contact with the European race. The staff for the survey will include Lansing Bloom and Wesley Bradfield of the School; Roger Goodland, Peabody Museum; Major J. C. Troutman, Military Institute of Roswell; Randolph Carroll, University of Virginia; Anderson Hill, Pomona College, California.

2. Studies in Chaco Canyon.

It is expected that a fall campaign will be put on in Chaco Canyon from September 1st to December, if working conditions are agreeable. The January-February number of ART AND ARCHAEOLOGY caused the previous work of the School on this great group of ruins to become widely known. Publication by the American Museum of Natural History of the long delayed reports of the Hyde Exploring Expedition's excavation of Pueblo Bonito is now going through the press, and several recent magazine articles by earlier investigators here have brought these ruins to the fore. The work that the School has set itself to do has already been made known in detail. The School has its headquarters in the seven room stone residence built years ago by the late Richard Wetherill. Its equipment here for scientific field work, including drafting, photographing, cataloguing, color work, library and conference rooms, with commissary and living quarters, will soon be the most complete that any archaeological expedition has been able to establish. It will be to some extent a realization of an early dream of the late Dr. F. W. Putnam of Harvard University, who often expressed a hope to see a well equipped training school in ethnology and archaeology established in Chaco Canyon.

3. Work on the Early Franciscan Missions.

The School and Museum at Santa Fe are coming into possession of the principal ancient mission sites of New Mexico, for preservation and custodianship. These great structures are approximately a hundred and fifty years older than the oldest Californian Missions, and their massive, archaic style of architecture make them priceless landmarks of the early civilization of the Southwest. Pecos (1617) is in process of excavation under the direction of Dr. Kidder of Andover. It is now the property of the School of American Research. Jemez (1617) has recently been deeded to the School and will be fenced and cleared during the present summer. A custodian has been employed and put in charge. Gran Quivira (1629) around which clusters so much early romance of the days of the Spanish conquest, belongs in the main to the School, but in part to the U. S. Government. Steps are being taken to fence this site and place it under proper custodianship during the present year. These three great monuments, contemporaneous in settlement by Europeans with Plymouth Rock, are to be developed into small archaeological parks.

BOOK CRITIQUES

The Empire of the Amorites, by Albert T. Clay. *New Haven: Yale University Press, 1919. 192 pages.*

Archaeology is bringing to light long lost nations. How true this has been of the Egyptian, Babylonian, Assyrian, and Hittite empires. Our foremost American assyriologist, Prof. A. T. Clay, of Yale University, has now put upon the map, Amurru, the empire of the Amorites. Formerly our knowledge of this people was limited to scattered references in the Old Testament. By the scholarly researches of Dr. Clay we now know the territory, culture and religion of the Amorites as far back as the third, fourth and fifth millenniums.

The empire of the Amorites, at its greatest extent, included Syria, Palestine and Mesopotamia. The capital was Amurru—Ur—probably Mari on the Euphrates some 400 miles northwest of Ur in south Babylonia and about 220 southeast of Harran. This site, Dr. Clay regards as Abraham's Ur of the Chaldees. The Amorites were a Semitic people and seem to have inhabited Amurru as far back as prehistoric times. They reached their highest civilization about the fourth millennium B.C. From Amurru they radiated in many directions. Long before 3000 B.C. the Amorites entered Babylonia, settled there and gradually absorbed the non-Semitic Sumerians. An Amorite civilization pervaded Babylonia. Even the traditions of creation, flood, sabbath, and ante-diluvian kings came from the Amorite land into Babylonia.

Prof. Clay's argument rests upon an exhaustive study of the names of deities, persons, countries, cities and temples. In these names he finds Amorite elements and so he rightly infers that where such names abound it betrays the influence of an Amorite civilization. Thus in regard to most of the gods of the Semitic Babylonians, Dr. Clay shows that they had their origin in the empire of the Amorites. The supreme god of the Amorites was Amurru-Amar-Ur, which by certain modifications became in Babylon the supreme god Marduk. The first Babylon dynasty was Amorite as well as the dynasties of Opis, Kish, Nisan, Larsa and perhaps Erech. The famous Hammurabi code goes back to Amorite sources.

Prof. Clay's volume is of great value in showing that the prevalent opinion of Assyriologists regarding early Babylonian civilization must be modified. The common view is that

non-Semitic Sumerians entered Babylonia as early as 7000 B. C. and attained a high civilization. As early as 3500 B. C. waves of Semitic nomads from Arabia gradually entered Babylonia, conquered the Sumerians and appropriated their high civilization. From Babylonia this civilization then spread west to Mesopotamia, Syria and Palestine. Dr. Clay's researches show that a high civilization, from the northwest, that of the Amorites, entered Babylonia at a very early period and pervaded this land. The difficult problem of Sumerian civilization is not discussed.

Dr. Clay's book is a most valuable contribution to the early history, religion and geography of Syria, Palestine, Babylonia and Assyria. The Biblical student will find much matter of great interest. Thus the name Jerusalem is shown to be from Uru-salim, i.e., "the god Uru is appeased." Bethlehem is derived from Beth-Lahamu, i.e., "the shrine of the god Lahamu." Bethany comes from Beth-Anu, i.e., "the shrine of the god Anu." Uru, Lahamu and Anu were Amorite gods. Abram is a shortened form of Abraham, and both forms are found on tablets.

The whole volume is a masterly contribution to American oriental learning. The paper, printing and binding are of that high standard which we always expect from the Yale University Press.

GEORGE S. DUNCAN.

Delphi by Frederick Poulsen. Translated by G. C. Richards, with a Preface by Percy Gardner. London, Glydendal, 1920. Pp. xi+338. 21 sh. net. Illustrated.

The famous firm of Gyldendal, established in Copenhagen as long ago as 1770, has recently established a London branch and is making an excellent start as well as rendering an important service to archaeology and the classics by issuing an English translation of Dr. Poulsen's book on Delphi, which appeared in its Danish form in 1909. The book is beautifully printed on fine paper in large type with 164 excellent illustrations, at the very reasonable price of a guinea. Delphi was one of the most important places in Greece and in many ways the history of the oracle and the shrine of Apollo is the history of Greece. Plato believed in the oracle's great influence on religion and morality. Aristotle and Plutarch were in the service of the oracle. Even in Roman times Cicero consulted the oracle and

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Hadrian placed his favorite Antinous among the statues of gods in the precinct where one of the most stately statues of Antinous has actually been found. Delphi was a colossal intelligence bureau, a permanent court of arbitration of a league of nations, the guiding spirit in Greek politics, active in numerous incentives to colonization, fostering art, giving strong impulses to great men to echo her words, planting in the human mind the universal yearning for the lofty and supernatural and showing to all mankind the way to honorable effort in the arena of life. It was a foregone conclusion that the excavation of Delphi in view of the enormous catalogue of treasures mentioned by Pausanias, even after Nero's plunder of 500 bronze statues, would yield many important results, and so the Germans (one of whom Ottfried Muller in 1840 suffered a fatal sunstroke copying the manumission inscription, vengeance of Apollo perhaps for his denial that he was a sun-god), Americans, and French all vied with one another to get the *firman* to undertake the work. The French finally got the grant, though delayed by the Greek demand for a lowering of the duty on Greek currants, and excavations began in 1892, after removal of the village of Kastri, which covered the site, to its modern location. The villagers, fearing they would not get the money for their homes, attacked the workmen, but finally the riot was quelled by soldiers and excavations continued every spring and summer from 1893 to 1900, under the direction of Homolle. The publication has been very slow and while many handsome important volumes of plates of the "Fouilles de Delphes" appeared before the war, only a few volumes of text have been published. The "Fouilles de Delphes" is an expensive publication, for specialists, so that we are very glad to have a comprehensive and interesting account of the excavations in readable form in a single volume, well documented and beautifully illustrated. It is the first good account in English of Delphi and will long remain the best treatise on the aesthetic appreciation of Delphi, for the book is full of the most fascinating and suggestive and original observations on Greek art, and lays more stress on that side than on topography or history. D. M. R.

The Charm of Kashmir, by V. C. Scott O'Connor. London, New York, Bombay, Calcutta, and Madras: Longmans, Green and Co. 1920. 16 colored plates and 24 illustrations from photographs. Pp. 182. \$27.50.

In this book the charm of one of the most beautiful spots in the world is pictured with beautiful illustrations, and with a text that is

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exquisitely printed on the very best of paper. The place of honor is assigned to the paintings of Abanindro Nath Tagore who was the founder of the modern school of Indian art at Calcutta. The softness and beauty of line that characterize his paintings have made him well known not only in India but also in Europe and America. There are included colored interpretations of the very soul of Kashmir; there are also reproductions of the paintings of Mrs. Sultan Ahmad, and Miss Hadenfeldt and the late Colonel Strahan. The many colored plates and the photographs really illustrate the text, and help make the country known in a very original and entertaining manner. The pictures are all symbolic of the East and any one who is interested in this very important and charming section of the world will do well to look through this volume which, in every way, is a work of art in itself. It is no wonder that the Queen of England allowed the book to be dedicated to her.

D. M. R.

Albert Pinkham Ryder. By Frederick Fairchild Sherman. New York: privately printed, 1920.

Simply as a material possession, this monograph is a thing to treasure. The maroon binding, the texture of the paper, the type and margins, the quality of the illustrations, the very proportions of length and breadth and thickness—all these things render the book a delight to hand and eye. Charm of format has all along been a characteristic of Mr. Sherman's privately printed volumes, and in these days of costly production it is no little merit in a publisher to maintain an established high standard of workmanship.

But surface beauty is in this case fortunately subordinate to both subject and treatment. The real significance of this volume consists in its being an adequate tribute to a great artist.

The scale of the book is nicely proportioned to Ryder's peculiar position in the history of our painting. For Ryder, whatever his essential originality and true genius, is too limited in appeal and influence to require a tribute in folio. The panel on which his name is carved in the temple of our culture is in the first rank of honor, but it is neither large nor striking enough to attract the attention of the majority. The modest five divisions of Mr. Sherman's essay sufficiently set forth all the important aspects of his subject, and any further consideration of Ryder must be what Mr. Frank Jewett Mather, in *The Weekly Review* for January 26, justly terms ". . . variations . . . upon the critical themes announced by Mr. Sherman."

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In one instance, indeed, he seems somewhat too liberal; for the section on Ryder's poetry, brief as it is, might well have been spared. All of the painter's literary productions are flawed by traces, sometimes whole paragraphs, of the "polite" writing of a bygone era. The mistress, whose lover constantly lifted her "in and out of conveyances and over objects that destroy the grace and harmony of woman's movements," can not be made poetic by any device of words; and the mature man who thought to accomplish that by the extraneous quality of high-flown language could never have become, as Mr. Sherman claims, "a poet or a philosopher." Let Ryder be left secure in his fame as a painter; his occasional literary felicities remain unimportant. His limitations and deficiencies as a writer are such as ought to preclude any separate consideration in that capacity.

The biographical section is thoroughly adequate to the uneventfulness, the simplicity, and the dignity of Ryder's outward life. He was one of the rare few who have no biography. The nearest he came to making something happen was when he proposed marriage to a previously unintroduced violinist neighbor; and was, in consequence, carried off to Europe by a friend. His life was not a series of incidents so much as a continuous artistic effort. A true account of it is not a narrative, but a description—a description such as he himself once made in impersonal and inspiring language: "The artist must buckle himself with infinite patience. His ears must be deaf to the clamor of his insistent friends who would quicken his pace. His eyes must see naught but the vision beyond. He must await the season of fruitage without haste, without worldly ambitions, without vexation of spirit." A life thus barren of outward occurrences requires no formal chronicle; it is enough to indicate sympathetically its mental attitude and spiritual atmosphere. And this Mr. Sherman has discreetly and successfully done.

However, since his volume is professedly a critical one, it must stand or fall mainly by the sections on Ryder as an artist; and it is by the last three parts of his study that the author justifies himself. Just as Ryder's own literary efforts do not show a real mastery of words, so Mr. Sherman's writing lacks that final condensation of style which marks the writer foreordained. But his comments on the individual pictures are helpful, even to those who may occasionally doubt or disagree; and his "estimate of the Artist and his Art" is sane and well balanced, emphasizing just the right qualities.

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THE ARCHAEOLOGICAL SOCIETY of Washington was organized as the Washington Society of the Archaeological Institute of America in April, 1902, and was incorporated January 18, 1921. It is first in point of membership of all the Affiliated Societies of the Institute, and has participated largely in all its scientific and educational activities, contributing an aggregate of over \$60,000 in the 20 years of its history. The objects of the Society are "to advance archaeological study and research; to promote the increase and diffusion of knowledge in the fields of archaeology, history and the arts; and to contribute to the higher culture of the country by encouraging every form of archaeological, historical and artistic endeavor." It contributed to the American Expedition to Cyrene in 1910, 11, and during 1919 conducted the Mallery Southwest Expedition in New Mexico. The Annual Meeting of the Society is held in November, and six regular meetings at the homes of members are held from November to April, when illustrated lectures are given by specialists in the various fields of archaeology and art. To conduct the affairs of the popular illustrated magazine, ART AND ARCHAEOLOGY, committed to it by the Institute, the Society has organized a subsidiary corporation known as the

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HOME OF THE ARTS CLUB OF WASHINGTON

(See pp. 81-84)

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

AUGUST, 1921

NUMBER 2

THE CARILLONS OF BELGIUM AFTER THE GREAT WAR

By WILLIAM GORHAM RICE,

Author of "Carillons of Belgium and Holland" and "The Carillon in Literature."

PROLOGUE

COMMEMORATION of a great epoch in our history and of the service of thousands of patriotic men and women, is proposed by a memorial carillon at the National Capital, in which all the states, the District of Columbia, and affiliated territorial possessions would be represented, each by a bell tuned in perfect accord with its fellows. The bells thought of would crown a noble tower—a tower which, following Ruskin's idea of architectural suggestion, would recall, but not rival, the neighboring Washington monument. This new structure possibly might be placed at one terminal of the axis about which some space along the Potomac levels south of the White House could be systematically arranged. Or it might be on some height in Rock Creek Park where already existing natural beauty and peaceful surroundings make appropriate setting. Not only would such a memorial celebrate days of national rejoicing but awakening deep emotion it would bear a part in days of national sorrow. The tower would be enduring; and dignified yet democratic would be the appeal of the music.

The Arts Club of Washington has been a pioneer in promoting the idea of a carillon as a truly noble and distinguished tribute to those of the United States who gave their best to the contest for the preservation of civilization. Honor is due that organization for the energy and intelligence with which its members are devoting themselves thus to the setting up in Washington of a memorial which shall justly and fittingly record in majestic and satisfying artistic form the aspirations of our people in the Great War.

Lecture delivered at the Corcoran Gallery of Art under the auspices of the Carillon Committee of the Arts Club of Washington, February 10, 1921.



ANTWERP: THE CATHEDRAL FROM THE GRAND' PLACE.
In the Spire is a great Carillon of 47 bells.

ART AND ARCHAEOLOGY

I

I DREAMT that people from the land of chimes
Arrived one autumn morning with their bells
To hoist them on the towers and citadels
Of my own country, that the musical rhymes
Rung by them into space at measured times
Amid the market's daily stir and stress,
And the night's empty starlit silentness,
Might solace souls of this and kindred climes.
Then I awoke: and lo, before me stood
The visioned ones, but pale and full of fear;
From Bruges they came, and Antwerp, and Ostend,
No carillons in their train. Vicissitude
Had left these tinkling to the invaders' ear,
And ravaged street, and smouldering gable-end.

Thus Thomas Hardy wrote in his Sonnet on the Belgian Expatriation. And it was with thoughts awakened by these verses that we sailed on a Dutch ship at the end of last July for a brief journey chiefly through the Low Countries.

In Holland, in Belgium, in England, the countries visited in our 29 days abroad, deep as have been the changes in aspects political, overwhelming as have been in England and Belgium grief and loss, yet, except in the immediate battle line and in some few places along the path of the invaders' march, on the surface, scarcely a scar appears.

Our ship touched at old Plymouth and at Boulogne, and then, on a Friday night, about nine o'clock, we found ourselves at the mouth of the River Maas, waiting for the high tide at two in the morning, to make it possible for the great ship to steam slowly up to Rotterdam.

The night was mild and clear, and as we lay at anchor with the coast lights of the Province of Zeeland glimmering in the distance, all the mystery and charm of the Netherlands anew asserted themselves. Truly we felt that, if we listened attentively, we might hear over the space of waters between us and the land, a song of welcome from some carillon, which, among dikes and dunes, looked down from its tower upon the red roofs of an ancient town. And the past

seemed strangely linked with the present, for had not Tromp and De Ruyter been inspired by such music, had not Grotius felt its benediction, had not Vermeer and Rembrandt, and Van Dyck and Rubens, listened to it as they painted the life of their time? Travelers from other lands return again and again to the Low Countries, attracted by picturesque scenes of market-place and busy harbor, of civic hall and church tower, of quiet canal and lush field, but only when the music of bells is heard over all does the charm become complete.

Very early Saturday morning we were at the Rotterdam docks and, after the usual custom house delay and confusion, found ourselves by 11 o'clock ready again to explore a Netherlandish city.

II

De Amicis, the Italian traveler, reaching Rotterdam, climbed St. Lawrence's tower there and, looking out, discovered "ships scattered among houses and all about the city a vast green plain sprinkled with windmills, and villages hidden in masses of verdure showing only the tops of their steeples." And he says, "For the first time I felt that indefinable sentiment inspired by the Dutch landscape, which is neither pleasure nor sadness, but which holds one for a long time silent and motionless." Then he heard strange music coming from he knew not where, and this he tells us, "was from a chime of bells ringing a lively air, the silvery notes now falling slowly one by one, and now coming in groups, in strange flourishes, in trills, in sonorous chords, a quaint dancing strain, somewhat primitive, like the many-colored city, on which its notes hovered like a flock of wild birds, or like the city's natural



LOUVAIN: CHURCH OF ST. GERTRUDE.

This church with its Carillon of 46 bells still exists. St. Peter's Church with its Carillon of 40 bells was destroyed, 1914, in the Great War.

ART AND ARCHAEOLOGY

voice, the echo of the antique life of her people, recalling the sea, the solitudes, the huts, and making one smile and sigh at the same moment." And finally he meditates: "Thus in Holland the passing hour sings, as if to distract the mind from sad thoughts of flying time, and its song is of country, faith and love floating in harmony above the sordid noises of the earth."

Many travelers besides De Amicis have sought to comprehend the secret of the attractiveness of the Low Countries. Complex and elusive that secret doubtless is, yet I believe a clue for the search will be found in knowledge of the distinctive music we are considering together. Surely the long-continued hold of this music upon the people of Holland and Belgium; its association with stirring events in their history; its touch with prosaic duties; its democratic spirit; its companionship with time; its seat in lofty towers, and its maintenance at the public charge; all give suggestions of racial temperament well worth thought.

The towers themselves were indeed symbols of municipal freedom and represented to the eye and ear the idea of civic solidarity. Grant Allen, in "The European Tour," analyzing the character of the art of Belgium, remarks:

These Flemish belfries are in themselves very interesting relics, because they were the first symbols of corporate existence and municipal power which every town wished to erect in the Middle Ages. The use of the bell was to summon the citizens to arms in defence of their rights, or to counsel for their common liberties. Every Teutonic burgher community desired to wring the right of erecting such a belfry from its feudal lord; and those of Bruges and Ghent are still majestic memorials of the freedom-loving wool-staplers of the thirteenth century. By the side of the Belfry stands the Cloth Hall, representing the trade from which the town derived its wealth.

The crown of every belfry was a carillon. The belfry and its carillon were the proud possession of every

prosperous community. And today, wherever the carillon may hang, its bells belong to the town and the bell-master is a municipal officer.

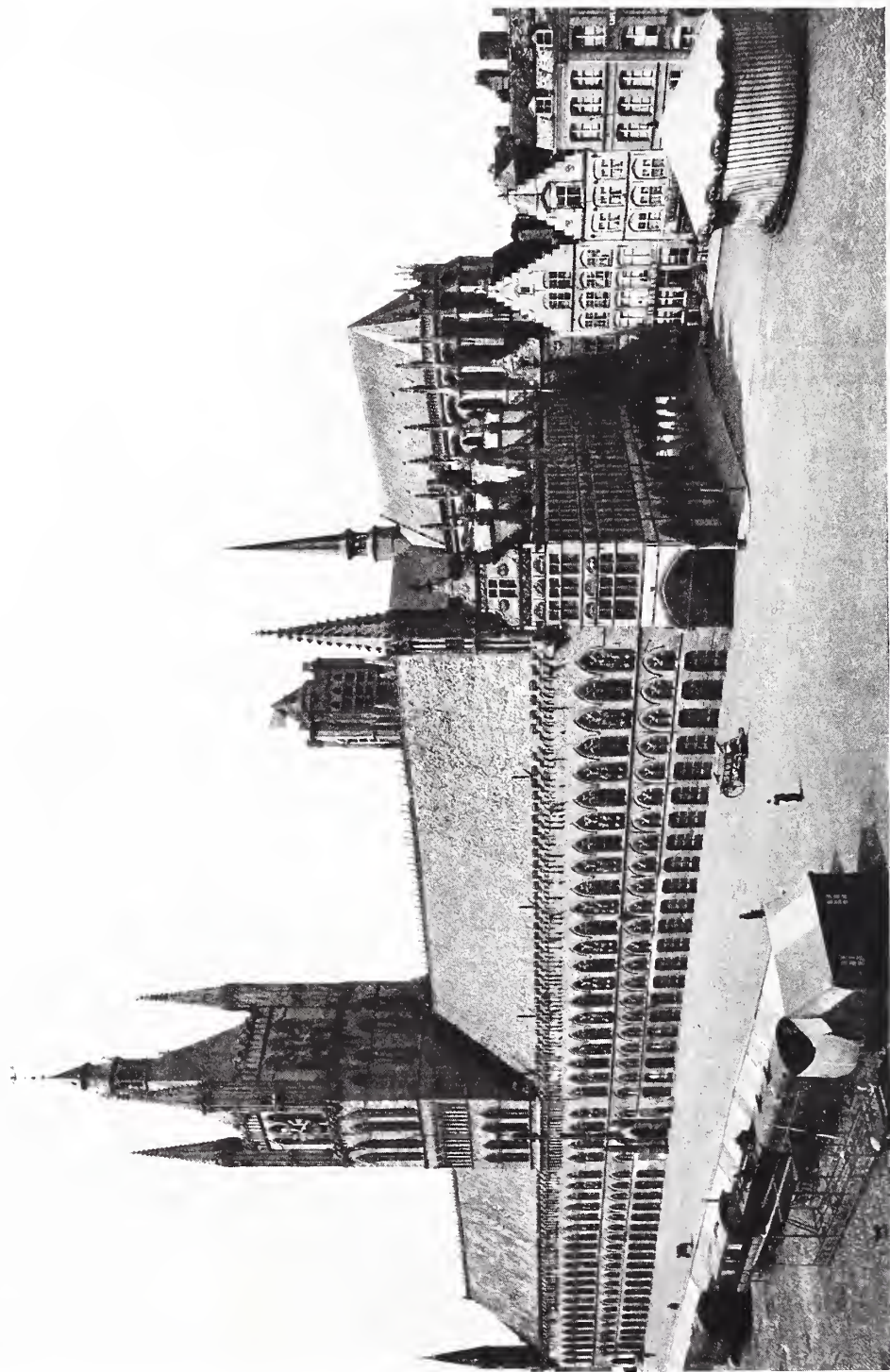
My story is one of discovery and exploration; exploration leading often into fascinating fields, and discovery, for many Americans at least, of a new kind of music. Yet the land of which I speak is not far off and the music has long been heard. Winter and summer it sounds from that Fifteenth Century New Church at Delft, where William of Orange victorious but assassinated forever rests; and night and day it floats down from St. Catherine's tower at Briel, on the island of Voorne, where first "The Beggars of the Sea" rose up against the power of Spain. From the belfry of Ghent the bells ring in concord now as they did when the Treaty of 1814 first was proclaimed, and from the belfry of Bruges yet come the songs, "Low at times and loud at times," which inspired Longfellow when he first journeyed through Flanders.

So tower after tower might be named, each a part of this chain of melody. Assuredly no music joins more perfectly in celebration of days of national rejoicing; but, better still, it sends out from aerial heights an influence which lightens routine and to happy occupation adds enchanting accompaniment.

III

"The secret—which is also the reward—of all study lies in the passion for the search," declares Sir Arthur Quiller-Couch. To discover exactly what a carillon was, and its origin and development, was indeed my passion through several of the years just before the War, and its indulgence consumed many delightful hours.

The tale in brief, as it gradually unfolded in my search, seems to be that in



YPRES: CLOTH HALL WITH A CARILLON OF 44 BELLS.
Destroyed, 1914, in the Great War.

ART AND ARCHAEOLOGY

Holland and Belgium in the distant years when clocks and watches were much more rare than now and the people were much more dependent upon the town clock for knowledge of the time of day, or night, it became the custom to precede the striking of the hour by a short automatic chiming on three or four small bells in the clock tower as a premonitory signal.

As this town and that sought to surpass its neighbors, the bells were increased in number, and the musical scale of tones and half tones became complete. Brief melodies began to be heard at the hour and half hour, and with still more bells came, at these divisions, whole tunes. All this playing was automatic.

Then came the point of greatest advance. The keyboard was just beginning to be used with stringed instruments. What was more natural than that bells should have their keyboard, or clavier, and so be made ready to respond to the art of the aspiring musician? Soon pedals were employed with the heavier bells. By these improvements rapid and quite complicated playing was possible and almost any composition could be fairly interpreted by a skillful executant and so regular carillon recitals or concerts came into being.

Thus in the course of two or three centuries, was developed the carillon, a musical instrument of distinct characteristics and possessing wide possibilities for community service. Not only did the carillon have, by automatic play, constant companionship with time, but beyond this the master of its clavier could make the town council meeting hour enjoyable, and the market (ever a feature of the life of the Low Countries) additionally gay for

young and old. For he could give, with expression, the folk songs and patriotic airs they loved to sing, and could play in accurate rhythm the lively tunes to which they danced at the Kermess and on every other occasion of merry-making. And the mid-day and the summer evening concerts appealed particularly to the Netherlander for they were something which he could frugally enjoy in the quiet of his own home or in the jovial companionship of neighbor and friends, many or few, assembled together in the Grande Place.

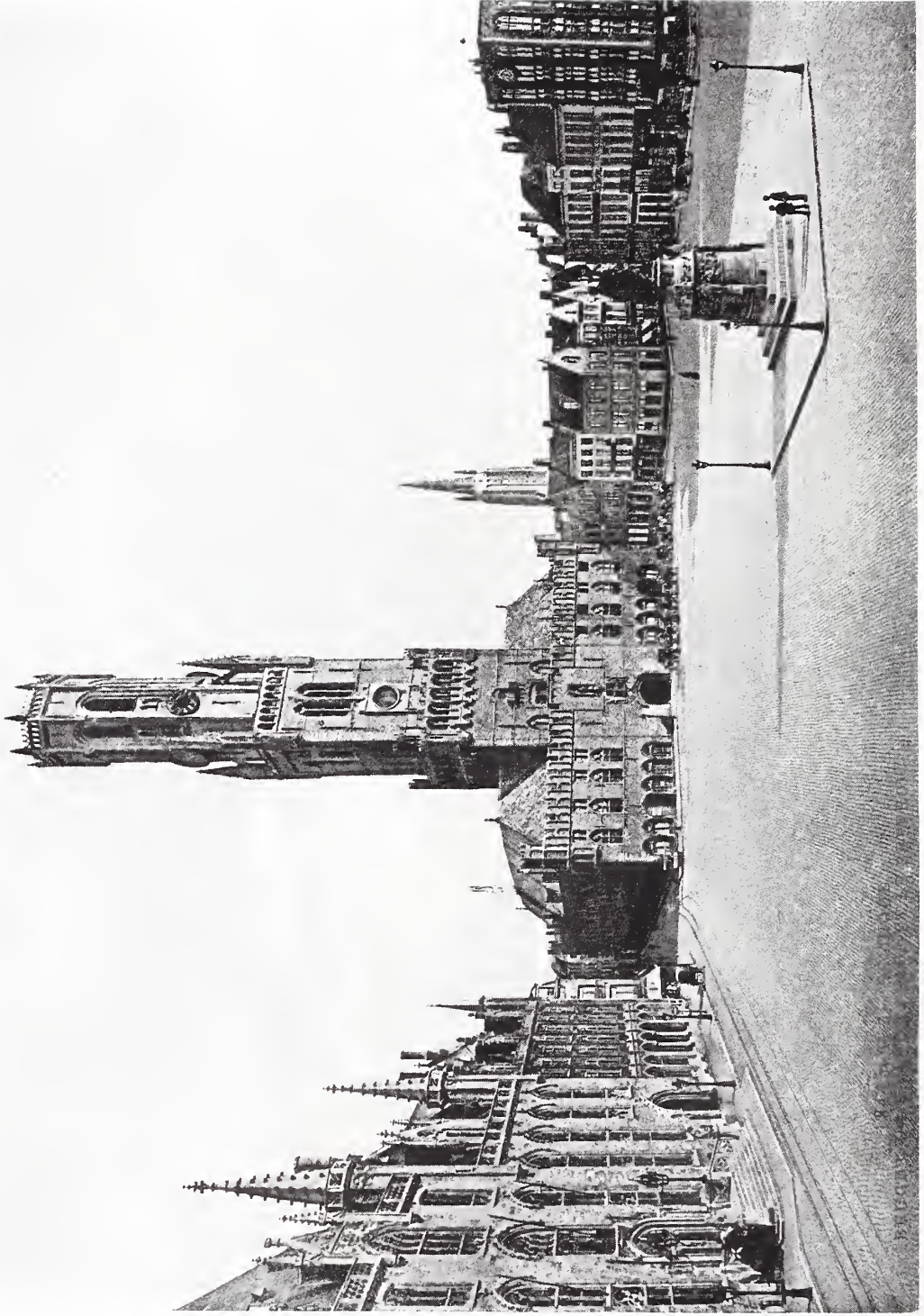
Today as one wanders in some old town of the Low Countries, he may meet, as I did, a baker's boy carrying his tray, who without slackening his pace, had time to hear that quarter hour sheaf of notes from the bells high above him, and then reminded, whistled the local song of the traditional duty of the carillon to play,

Saturday for the country folk
And Monday for the city,
Sunday for girls who charm the boys
And make themselves so pretty.

Saturday, there, through centuries, has been the market day; while on Monday, likewise, the city council has always met. And Sunday—well, Sunday, as a courting day, is affectionately regarded even in regions distant from carillon clime!

IV

Elsewhere I have described in detail the gigantic musical instrument whose development has just been traced. Here it will suffice to repeat in condensed form a few words about the bells themselves. These in Belgium are always hung in tiers while in Holland they are often arranged in circles. In a carillon of the first order, one having three or four octaves of



BRUGES: BELFRY FROM THE GRAND' PLACE.
In the Belfry is a great Carillon of 47 bells.

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chromatically attuned bells, the deepest bass bells are very large, each bass bell weighing from four to eight tons, while the lightest bells in the highest octave of the same carillon will weigh not over twenty pounds each. To compare a carillon with a chime (the arrangement of bells best known to people outside of Belgium and Holland) it may be said, that a chime has perhaps eight or ten diatonically attuned bells and that all of these are fairly heavy, the biggest weighing two or three tons and the smallest 300 or 400 pounds. For instance in the Cornell University Chime at Ithaca the biggest bell weighs 4,830 pounds and the smallest 310 pounds. At Mechlin the biggest bell of the Carillon, Salvator by name, weighs 17,768 pounds while the smallest weighs about 18 pounds. In the Mechlin carillon the biggest bell is thus in round numbers 1,000 times the weight of the smallest while in the Ithaca chime the biggest bell is only about 16 times the weight of the smallest. A chime has been sometimes described as a "slice" of about ten bells taken approximately from the middle of the range of a carillon but including only such bells as are necessary to form the diatonic scale upon which the chime is based.

Where the bells of a chime are hung "fixed," or so as not to swing, the chime may be played by a small clavier or drum in manner similar to a carillon. English change ringing and pealing is done upon swinging bells few or many tuned to the diatonic scale. Each bell in such playing is operated by a rope assigned to a particular man—one man for each bell. The bells are rung in a more or less complete mathematical order or sequence. The result is a kaleidoscopic mosaic of sounds, rapidly and regularly continued sometimes for several hours before all the "changes"

are gone through with. Change ringing and pealing while interesting from certain points of view can hardly come within the definition of music as that word is generally understood.

To reiterate; a carillon is played automatically by a revolving cylinder in connection with a tower clock or by a carillonneur seated at a clavier. The automatic playing is what the traveler constantly hears as he wanders through old towns of Belgium and Holland. The clavier playing takes place at a fixed time on the market day, and on each Sunday, and in the greater cities on some regular week day evening in summer. The last mentioned playing is known as the carillon program concert. Recitals of this kind are announced by widely distributed posters and the music to be given and the carillonneurs who are to play are announced, months in advance by means of quite elaborately printed and illustrated booklets.

Nine carillons,—those of Audenarde, Dinant, Dixmude, Nieuport, Ostende, Roulers, Termonde, Ypres and (St. Peter's) Louvain,—out of the fifty-three I have listed elsewhere for Belgium were destroyed in the great war. But of those destroyed, only two, that of (St. Peter's) Louvain, and that of (the Cloth Hall) Ypres, were of the first importance. The four finest, those of Malines, Bruges, Antwerp and Ghent, are today more than ever perfect.

V

My story here does not concern itself with the tower music of Holland, though the carillons there are as many as those in Belgium. Yet before we leave Rotterdam something ought to be said about the carillon just installed in the new city hall there, a public spirited gift to the municipality from Mr. P. J.

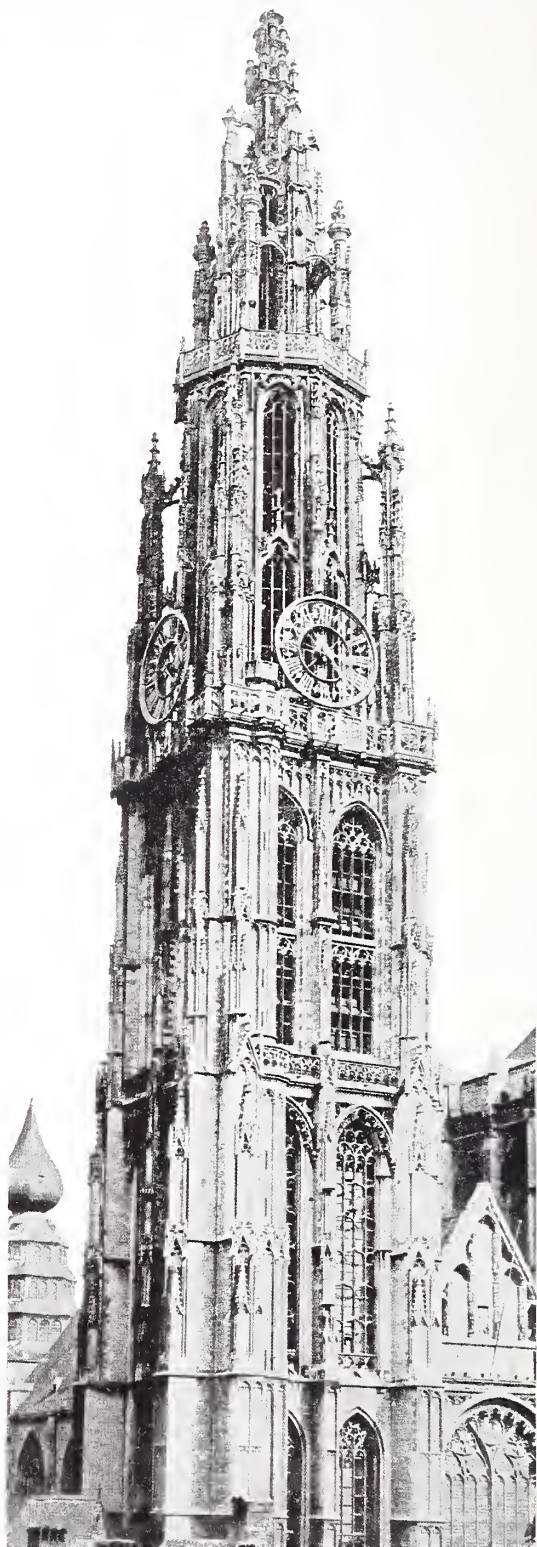
ART AND ARCHAEOLOGY

Van Ommeren. This is the largest completely chromatic carillon existing. Its bells are tuned to equal temperament, being accurate to a single vibration in a second. Thus it is considered the most accurately attuned of any carillon known, while in quality of tone its bells are believed to equal the best anywhere heretofore made. The Taylor bell foundry at Loughborough, England, produced this fine example of the perfected carillon.

The bass bell at Rotterdam is A flat in pitch and weighs 10,100 pounds. The total weight of the 49 bells constituting the carillon there is 62,730 pounds, and the cost was a little over \$53,000. The carillon of 25 bells such as that which it is just announced is soon to be possessed by the Church of Our Lady of Good Voyage at Gloucester, Massachusetts, will have a bass bell of about 2,240 pounds, will weigh in total 14,500 pounds and will cost in England something like \$12,000 complete. The Gloucester carillon is to be made at the Taylor foundry above mentioned and it will be the first accurately tuned carillon in America.

Mr. William Wooding Starmer, Fellow of the Royal Academy of Music in London, who is a musician of genius with an amazingly accurate ear, will test the Gloucester carillon before it is shipped to the United States. Present practice in England requires that all bells should be thus carefully adjudged as to their compliance with specifications and be approved by some competent musical authority before they are accepted for public use—a procedure wisely to be followed everywhere.

Mr. Starmer who has specialized for many years on bells and bell music, has been the first to set forth a complete and consistent theory as to the musical possibilities of bells and the conditions which govern them. Thanks to him it is now possible to say how and why one



CATHEDRAL SPIRE AT ANTWERP.
In this Spire is a great Carillon of 47 bells.

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bell is better than another and often to remedy inaccuracy of tone.

Mr. Starmer has also shown that *ceteris paribus* modern bells should be better than ancient ones because of the latter-day improvements in melting the alloy so as to secure a perfect admixture, in casting, and in the form of the bell.

Notwithstanding Longfellow's "heart of iron" and Poe's "golden molten bells" and the "silver bells" of many other poets, the only metals used in founding bells of the most perfect timbre are copper and tin. The addition of gold, silver, antimony, bismuth, or any other metal impairs the quality of tone. The proportion of tin used is from 21% to 25%. A recent chemical analysis by Dr. Euwes of some of the Hemony bells in the Zuider Kerk at Amsterdam shows that the alloy used consists exclusively of copper and tin, but not in fixed proportions.

At the present time bells can be tuned, a set of tuning forks, 1,500 in number being employed, with greater exactness than the piano. Principles, however, have had to be dealt with, all kinds of complicated ratios discovered, and machines invented to accomplish the very fine work necessary.

In days gone by the highest tone of bells was the only one that any attempt was made to tune, and the other tones were left to fate, a conglomerate mass of noise! Poor bells ought to be a nuisance everywhere, but it is impossible for good bells to be a nuisance to anyone. But observe they must be good bells. The uses of bells must be understood and the difference between change ringing or chiming or pealing, on the one hand, and music played on a carillon keyboard on the other. In the former, there is an intense blow, but in

carillon music the clapper strikes the bells from a very small distance—one quarter to half an inch, and therefore there is no intense amount of sound at any time. There is an element in carillon music to which, so far as I know, attention has never heretofore been called. That element is the variation in expression which results from the influence that air currents, always present more or less in the open, have in curving and deflecting sound waves. By thus apparently varying the volume of the tones, nature conspires with man and makes clavier play additionally pleasing and likewise modifies agreeably the sometimes rigid effect of tunes given automatically.

The carillon is indeed a very beautiful and majestic musical instrument. Only those who have heard Chopin's Funeral March on this instrument can conceive how impressive that music can be. The carillon can reach, and instruct and give joy to thousands assembled out of doors and in this it surpasses any other instrument.

Says Van der Straeten,

A good bell is not made by chance but is the result of a wise combination of qualities and thought, and a fine carillon is as precious as a violin by Stradivarius.

When I first became interested in tower music, the Assistant Keeper of the British Museum wrote me, "I know of no work on carillons." His declaration was confirmed by my own careful search in libraries of the United States, and in those of Antwerp and Brussels, The Hague, Amsterdam, and the Bibliothèque Nationale of Paris. However, one curious book I found in the University Library at Amsterdam. It is by Pieter Hemony, an octavo of but eight leaves in all, published at Delft in 1678, and has this imposing title: "De On-Noodsaakelijkheid van Cis en

ART AND ARCHAEOLOGY

Dis in de Bassen der Klokken. Ver-toont uyt verscheyde advysen van ervaren organisten ende klokkenspeelders,"—"The Uselessness of C sharp and D sharp in the Bass of Carillons. Shown by various opinions of skilful organists and carillonneurs." No copy is known, except the one at Amsterdam. Hemony treats his theme with vigour and decided partisanship, his decision being sustained and endorsed by the signatures of the city carillonneurs of Briel, Delft and Amsterdam. The book ends with these lively verses by Dirck Scholl of Delft directed against Quiryn van Blankenburgh, official carillonneur of the Hague who, it appears, had strongly argued that C sharp, Flemish "Cis," and D sharp, Flemish "Dis," were necessary:

Those bells Cis and Dis of old Gouda's big Chime,
In truth were they bought to make melody fine?
Quirinus says: Yes, that their music is rare.
To us it were better they'd never hung there.

For the city was cheated and wrongly induced
To purchase what scarcely could ever be used.
Each stroke of these bells costs a pound, so 'tis said;
Pretending they're living, in fact they are dead!

VI

The historical Seventeen United Provinces over which Charles V once ruled, had boundaries which coincide with those of Belgium and Holland and the part of France known as French Flanders as they exist today. The carillon region in general terms is substantially the territory within these boundaries, except that no carillons are found in the extreme southeastern portion, that which constitutes the Province of Luxemburg, the smallest of the nine provinces which now make up Belgium.

On the eastern border of the region, carillons are few and scattered, but in the central and western portion are many. This area of many carillons covers approximately 15,000 square



ST. ROMBOLD'S TOWER AT MECHLIN.

In the Tower is a great Carillon of 45 bells.

miles—not quite twice the size of New Jersey, which state it resembles in shape and in having the sea coast on its longer side.

There are in Belgium about 30 carillons of importance and about 20 in Holland. If those of lesser consequence in both these countries and in French Flanders are included, the number is over 100.

Here and there in other countries, carillons exist—Great Britain now has several fine ones and the number there is increasing—but until quite recently tower music was scarcely to be found outside the land where four centuries ago it had its birth.

Paths leading into the literary field also invite those who would explore tower music. Ambassadors, and travelers, and poets have listened to the

ART AND ARCHAEOLOGY

carillon and in different centuries, in different languages, with charm, with pathos, with humor even, have expressed the thoughts awakened by its melodies. The reflections of De Amicis and the Sonnet of Hardy have already been given. Verses from Rossetti and Victor Hugo will later appear. And the sentiments of not a few other well known authors will come also into the story. Particularly will the vision of Longfellow bring us into the atmosphere of the land where the influence of this music has oftenest been felt.

Many writers have spoken more or less incidentally of the carillon. Elsewhere I have referred to these at some length. Here there can be little more than the mention of their names. Such a list recalls the allusions of James Howell, 1622, in Familiar Letters; John Evelyn, 1641, in his Diary; Sir John Carr, 1806, in his Travels; Edward Dowden in his Southey; Hilaire Belloc in describing Delft's Tower; Dr. Chatterton-Hall in reviewing the novels of Rodenbach; George Wharton Edwards in Old Flemish Towns; the Reverend William Harmon Van Allen in Travel Sketches; John Finley in The Road to Dieppe; and William De Morgan in a Visit to Louvain.

To be remembered also are other authors as: J. P. A. Fischer, 1737, of Utrecht, who requires for a carillonneur "good hands and good feet and no gout"; A. Schaepkens, 1857, of Brussels, who discusses bell making contracts; the old Dutch versifier Poot; Marie Boddaert in the Middelburg Children's Song; G. van Dorslaer, W. P. H. Jansen, D. F. Scheurleer, F. A. Hoefler, J. W. Enschedé, Prosper Verheyden and others in archeological annals; Georgio Georgi, 1626, Marcantonio Correr, Guiseppi Garampi, 1764, and

Francesco Belli in *Relazione Veneziane*; Maurice Donnay, the French dramatist in *King Albert's Book*; Jean Lorédan who writes of the bells of Armentières; and Dominique Bonnaud, the Parisian chansonnier, whose carillon song has been translated by Lord Curzon of Kedleston.

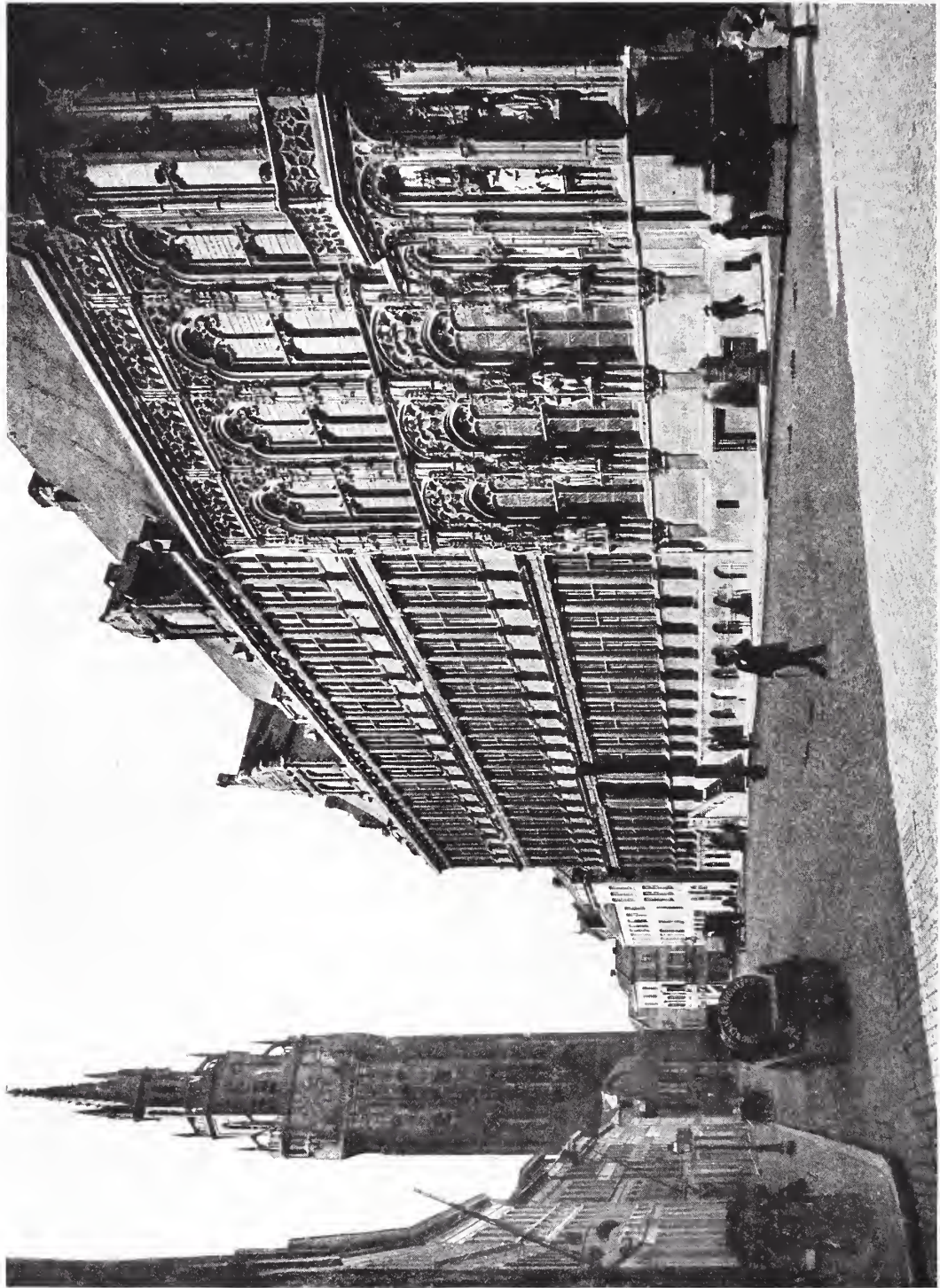
In such a survey particularly to be recalled are the names of those authors who have made the carillon theme a feature of considerable import in some of their writings, as Charles Burney, 1773, in that quaint book, *Music of the Netherlands*; the Reverend H. R. Haweis, 1875, in *Music and Morals* (though statements therein about bells are at times fanciful); E. G. J. Gregoire, 1877, of Brussels, in the *Library of Popular Music*; Thackeray in one of his *Round-about-Papers*; Macdonald in *Robert Falconer*; Robert Chambers in *The Barbarians*; and D. J. Van Der Ven and A. Loosjes of Amsterdam in quite recently published books about Holland's Towers. Specially should be mentioned William Wooding Starmer of Tunbridge Wells, England, whose extensive researches concerning Bells, Chimes, and Carillons, it is hoped are soon to be published.

VII

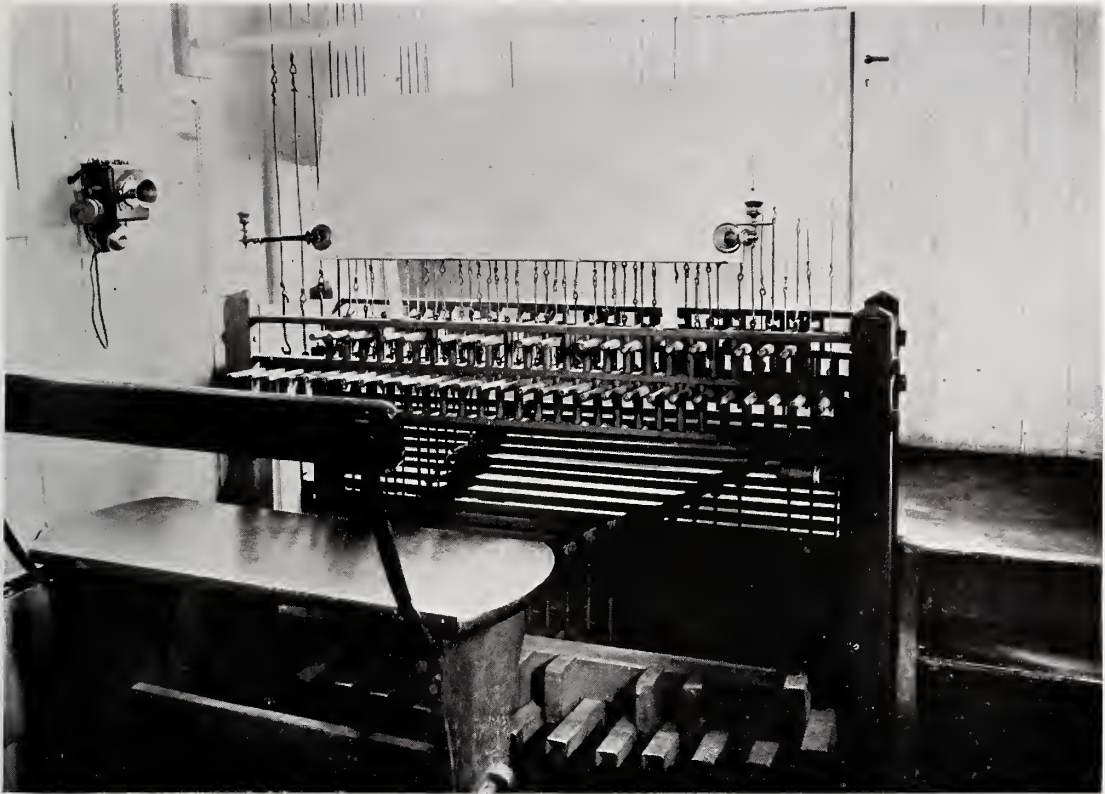
Appreciation of some phases of tower music come to us best as we read the very words of authors themselves. Almost three hundred years ago Amsterdam's most famous carillon was celebrated in many joyous stanzas by Joost Van den Vondel. Therein is this tribute to the carillonneur Verbeek:

His bell music surpasses
The finest organ tones,
He plays with bells as with cymbals
Heaven's choirs are looking out.

Well has a recent reviewer called this a bold yet true figure of speech,



GHENT: THE BELFRY WITH HOTEL DE VILLE.
In this Belfry is a great Carillon of 52 bells.



ANTWERP: THE CARILLON CLAVIER OR KEY-BOARD.

recalling the painting of some Italian master with angels half concealed behind the clouds. A later stanza of Vondel's poem is devoted to Franz Hemony, perhaps the most distinguished of ancient bell makers, and he is described as:

One who so skillfully found his bells
That their notes charm our ear,
And make us wish to dance a bell-dance
On the airy tower galleries!

It was at Antwerp that Arethusa and Cigarette began their voyage, and in that delightful chapter *The Oise in Flood*, Stevenson tells us how a new sensation of sound revealed itself. I give but one sentence:

There was something very sweet and taking in the air he played, and we thought we had never heard bells speak so intelligently or sing so melodiously as these.

Arnold Bennett writing of Belgium

and finding almost beyond belief the appeal of its bell-music exclaims:

Bruges was to me incredible in its lofty and mellow completeness. It was a town in a story; its inhabitants were characters out of unread novels; its chimes were magic from the skies.

Wicked was the destruction in 1914 of the carillon at Termonde and pathetic is the scene Grace Hazard Conkling gives:

The bells that we have always known,
War broke their hearts today,

* * * *

They used to call the morning
Along the gilded street,
And then their rhymes were laughter
And all their notes were sweet.

* * * *

The Termonde bells are gone, are gone,
And what is left to say?

And as war overwhelms all the land Henry Van Dyke in *The Bells of Malines* declares in prophetic verse:

ART AND ARCHAEOLOGY

O brave bell-music of Malines
In this dark hour how much you mean!
The dreadful night of blood and tears
Sweeps down on Belgium, but she hears
Deep in her soul the melody
Of songs she learned when she was free.

She will not falter, faint, nor fail
But fight until her rights prevail,
And all her ancient belfries ring
"The Flemish Lion," "God Save the King."

The lives of the great founders and their rivalries, the exactions of contracts, the public competitions and private quarrels of carrillonneurs, the holidays decreed and the elaborate ceremonies at the dedication and first official playing of a carillon, the tales of capture and ransom of carillons in war, and many other phases of the art are full of romance. These all appeal to the interest and the imagination, and those that are curious will find much to repay study therein. Nor is humor lacking from the story.

John V, of Portugal, visited the Netherlands about 1730 and was so delighted with the bell music that he determined to have a carillon for his sumptuous palace then building. The price having been ascertained, the suggestion was guardedly made by his treasurer, the Marquis of Abrantes, that, in view of the financial burdens upon the King's purse, this was a large expenditure. The implied criticism is said to have so offended the self-esteem of the monarch that he replied: "Não suppunha fosse tao barato; quero dois"—"I did not think it would be so cheap; I wish two." And these he got, for two carillons, one of 47 bells in the south tower and one of 46 bells in the north tower, each played by clavier and clockwork still exist, so the Portugese Department of State informs me, in the twin towers of the convent, formerly the palace chapel at Mafra.

VIII

When we came to Antwerp and entered the great railway station, where trains were rolling in and out, and the high keyed little whistles of the engines were signaling sharply, and crowds of people were hurrying up and down the many platforms, we felt that this active city was just as we had left it seven years before. Outside the station, the same atmosphere continued. As we drove to the hotel we passed along the great avenue of shops and pâtisseries, and the crowds went their busy ways just as in 1913.

Looking out over the trees of the Place Verte from the open windows of our rooms, we saw the cathedral, now close enough to us to reveal the delicate details of its beauty and, above the confusion of the flower market and tram cars in the busy square below, we heard, before the great bell Karolus struck the hour, a lightly falling carillon melody.

Every few minutes of the day—a background to the animated market scene—the rippling notes came floating down from the lace-like spire above; and at night it was a delight to fall asleep listening to the soft, exquisite music.

Full of poetic association are the nearby river banks, for it is "on the Scheldt near Antwerp" that the scene of Lohengrin is laid. And majestic is the sweep of space and time and the silence of night, with this music dominating all, that Rossetti has conceived and embodied in his Antwerp and Bruges:

In Antwerp harbour on the Scheldt
I stood alone, a certain space
Of night. The mist was near my face;
Deep on, the flow was heard and felt.
The carillon kept pause, and dwelt
In music through the silent place.

I went to the carillonneur's house to recall myself to him after seven years'



THE BELLS OF THE CARILLON AT MECHLIN.

This shows the bells hung in straight rows, and tiers, the best arrangement.

absence, and he walked back with me to the hotel. As we sat in the small parlor looking out on the flower market, he told us in French of the carillon's fate during the war. He said that when the city officials decided to let the Germans enter Antwerp, and thus save their splendid buildings from destruction, the Burgomaster sent for him and told him to lock the outside door of the tower and to bring the great key to him. This command the carrillonneur, Mr. Brees, carried out.

When the enemy later asked for the carillonneur, saying they wished to

have the carillon wound daily, and thus kept playing, the answer was always the same: "He has gone away." "But I really did not go away at all, except from the tower," said Mr. Brees, smiling; "I stayed in Antwerp all those years and, what is more, I played the organ in the Cathedral for all the chief services, for I am both organist and carillonneur. When the armistice was signed, the Burgomaster again sent for me, gave me back the great key and told me to unlock the tower door. Then, after four years, I again climbed the 405 steps of the tower staircase, and

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once more found myself in the little room among my bells. In a short time all was again in order, and with wild demonstrations from the crowd below in the Place Verte, who sang as I played, I gave *La Brabanconne*. It was a great moment!"

IX

At Ghent, where the bells hang in a separate structure, The Belfry, there is at present no city carillonneur, that official having grown too old to play. But an intelligent custodian took us up the tower in a modern electric lift. No where else is a carillon tower so equipped and to those who would gain the height and see for themselves, near at hand, the bells of a carillon of the first order, and its mechanism and the carillonneur's cabin, and yet would avoid an arduous climb, Ghent is commended.

The action of the Ghent clavier is easy and permission having been obtained, my wife who has been companion and inspiration in all my carillon exploration, took her place on the carillonneur's seat and "*Fair Harvard*" sounded over the surprised town below. So may anyone of musical taste who is familiar with the piano or organ play acceptably the modern clavier, though to develop a fine technique of course requires faithful practice. Mr. Denyn's daughter Madelaine is able to play even Mechlin's carillon where the action is difficult and heavy—quite a feat for a woman to accomplish.

Whenever anything happens to Roland—the biggest and most famous bell—it is an ill omen to "*les Gantois*." So, when in July 1914 a great crack appeared in Roland, hundreds, day after day, came to look at the bell and to wonder what evil was to fall on

their beloved country. In less than a fortnight the Germans marched into Belgium, and the Great War began. The invaders soon occupied Ghent, and insisted that the clock work of the carillon should be regularly wound, so that the bells should continue to ring over the city. The custodian said that he was always accompanied on this round of work by a German soldier.

The Carillon of Ghent rang out a century ago when, on December 24th, 1814, was completed there the treaty of peace between Great Britain and the United States. That Christmas Eve agreement was the work of J. Q. Adams, Gallatin, Clay, Bayard, and Russell, representatives at Ghent on the part of the United States, aided by the wisdom of Madison and Monroe at home. On the part of England it was due to Castlereagh, Bathurst, Liverpool, and Wellington, though none of these men were actually Peace Commissioners. No accomplishment of the treaty was more important than that which provided for the arbitration of the boundary between the United States and Canada; a line, with its subsequent extensions, running by land and water nearly 4,000 miles. Since the signing of the treaty, not a few irritating controversies have arisen between the two nations who were parties to it, and great populations active in trade rivalries have come to exist on either side of the dividing line, yet through all, that line has continued unfortified, unguarded, and unpatrolled. Both adjacent peoples have maintained their rights, both have advanced in prosperity and, as fixed by arbitration, that boundary has remained secure with neither forts, nor soldiers, nor ships of war upon it to keep a threatening or even a protective watch.

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Surmounting the topmost spire of Ghent's belfry is the gilded copper dragon which has looked down upon many stirring scenes in Flemish history. There is a legend that the Crusaders brought this dragon from Constantinople to crown the belfry of Bruges and that there it remained until Artevelde, victorious, carried it a prized trophy to Ghent where it was again set high above bells. As we ascend to the upper levels of this ancient tower and meditate, and gaze upon the vast expanse below, does there not come vividly to mind that day when 'tis said Charles V, likewise beholding the splendid panorama from this same great eminence, met Alva's cruel suggestion that the city should be destroyed, with the question "Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?"

X

"O la plaisante ville aux carillons si doux," Paul Verlaine writes of Bruges. And Baudelaire as he listens to the carillon on a winter night finds sadness and joy mingled and he muses.

Il est amer et doux,
pendent les nuits d'hiver,
D'écouter, près du feu qui
palpite et qui fume,
Les souvenirs lointains
lentement s'élever
Au bruit des carillons qui
chantent dans la brume.

(Bitter and sweet it is on winter nights,
Before the fluttering, smouldering fire,
Gently to dream of a long-distant past
Led on by songs of mist-hid carillon.)

Even deeper are the thoughts that Théophile Gautier brings to us in his Noël:

Le ciel est noir, la terre est blanche,
Cloches, carillonnez gaîment!
Jésus est né; la Vierge penche
Sur lui son visage charmant.

(The heavens are dark, the earth is white,
O carillon ring gaily!
Jesus is born; the Virgin bends
O'er Him her face so lovely.)

In C'était l'Été Camille Lemonnier dwells peacefully in the atmosphere of this tower music while Georges Rodenbach seems to be constantly haunted and possessed by the carillon, for its appeal echoes through almost everything he writes. Both in Bruges-la-Morte and in Le Carrillonneur, Bruges' Belfry is made a part of his story and in Le Miroir du Ciel Natal his verses embody most delicate imagery:

Les cloches ont de vastes hymnes,
Si légères dans l'aube,
Qu'on les croirait en robes
De mousseline;
Robes des cloches balancées,
Cloches en joie et qui épanchent
Une musique blanche.
Ne sont-ce pas des mariées
Ou des Premières Communiantes
Qui chantent?

(The bells are like majestic hymns,
So light at break of day,
That robed in sheerest lawn they seem
Or clad in flowing sound
Poured out from joyous bells
In purest melody.
Is it not blest married ones, in truth, who sing;
Or white-robed first communicants?)

But while all these writers and others that I have mentioned earlier or shall mention in later chapters here have more or less briefly touched upon the carillon it is an American poet who first makes it the subject of extended verse. Longfellow early came under the spell of bells in the Low Countries and in the diary of his student-day wanderings in Europe we read:

May 30, 1842. In the evening took the railway from Ghent to Bruges. Stopped at La Fleur de Blé, attracted by the name, and found it a good hotel. It was not yet night; and I strolled through the fine old streets and felt myself a hundred years old. The chimes seemed to be ringing incessantly; and the air of repose and antiquity was delightful.

May 31. Rose before five and climbed the high belfry. The carillon of forty-seven bells; the little chamber in the tower; the machinery, with keys like a musical instrument for the carillonneur; the view from the tower; the singing of swallows with the chimes; the fresh morning air; the mist in the horizon; the red roofs far below; the canal, like a silver clasp, linking the city with the sea—how much to remember.

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These impressions soon ripened into a poem of importance and wonderfully does the genius of Longfellow give the scene at night when silence perfects the sound of the bells.

Thus dreamed I, as by night I lay
In Bruges, at the Fleur de Blé,
Listening with a wild delight
To the chimes that, through the night,
Rang their changes from the belfry
Of that quaint old Flemish city.

As we read the second part of the Belfry of Bruges, its daytime images conceived as Longfellow stood on the lofty balcony near the carillon, his art leads us into his own mood, and living become the scenes and stirring events associated with bell-tower after bell-tower of the ancient Low Countries.

Visions of the days departed, shadowy phantoms filled my brain;
They who live in history only, seemed to walk the earth again;

All the Foresters of Flanders,—mighty Baldwin Bras de Fer,
Lyderick du Bucq and Cressy, Philip, Guy de Dampierre.

I beheld the pageants splendid that adorned those days of old;
Stately dames, like queens attended, knights who bore the Fleece of Gold.

XI

It was evening when we reached Bruges. As we took a late supper we could hear at frequent intervals the agreeable jangling of distant bells and after finishing our meal we went out into the dusky street. Then the mystery and the music enticed us forth. As we wandered through the windings of the narrow echoing pavements, now a flourish, now an irregular snatch of song was wafted to us. The notes came so clear that at every moment we looked to see the belfry. Thus led by the broken melodies we at length found ourselves in a great moonlit square.



BELFRY OF BRUGES.
From the Quai Verte.

Here all was silent except for the steps of an infrequent passer and the hum of faint music and voices issuing from the estaminets that form the north side of the Groot Market. From somewhere came the plaintive notes of a zither, the only distinguishable sound. At the foot of the monument in the center of the square, we waited for the hour. Presently there was a ripple and then a burst of tune, inaccurate of tone and time, but mysteriously beautiful, coming from the dark tower and floating into every nook of the silent city. The tune over, the deep bell struck eleven and we turned homeward.

The morning following I ascended the tower, and saw and heard the sights and sounds of which Longfellow writes,—the coming of dawn over the great plain

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below, the canal like a silver clasp linking the city with the sea.

Four men, two at a time, remain in the tower day and night and keep watch over the town. When I gained the carillonneur's cabin, after a climb of 400 steps, one of these men was on duty as watchman, and the second was cobbling shoes. A cobbler's shop 250 feet in the air!

Anton Nauwelaerts of Bruges, the most promising of the younger generation of carillonneurs, was of age to serve in the army and, so, his wife and child having been sent to England, the carillon was left to its fate. When the war was ending, Nauwelaerts found himself near Bruges and asked permission to go and see how his home had fared. Finding all was well there, he ascended the tower and sought out his beloved bells. There he discovered the wires had been cut but quickly mending these he was able, when the King and Queen rode into the city a few hours later, to play upon the bells *La Brabançonne*.

XII

Seven years ago, Ypres and its setting was one of the garden spots of Belgium. Now the city itself has been battered down, and the once superbly cultivated fields and prosperous villages about it exist only as shelltorn remnants. Long before its site is reached, the still majestic base of the tower of the destroyed magnificent Cloth Hall stands out in many shades of gray, pathetic and sublime. The carillon that hung in that tower, perished with it, and its carillonneur, if not killed, has departed to make another home.

At one end of the ruin stands a large framed tablet of white painted wood. On it, in black, are these words:

This is Holy Ground.
No stone of this fabric may be taken away.
It is a heritage for all civilized people.

Nearby on another tablet, hung about when we were there with a fresh garland of laurel, is this inscription:

TO THE VANGUARD, YPRES—1914.

Oh Little Mighty Force That Stood For England.

Oh little force that in your agony,
Stood fast while England got her armour on,
Held high our honour in your wounded hands,
Carried our honour safe with bleeding feet,
We have no glory great enough for you!

XIII

Ralph Adams Cram, says of the old city and cathedral at Mechlin, often known as Malines,

It is a town of old houses and still canals, a strangely poetic combination, a little Bruges with a finer church, St. Rombold's Cathedral, than any the perfect Flemish city could boast. The church itself is of a vigorous type of earliest 14th century architecture, but the great tower which was planned as the highest and most splendid spire in the world, though it completed only 320 of its projected 550 feet, is 15th century, and as perfect an example of late Gothic as may be found anywhere in the world. It is really indescribable in its combination of majesty, brilliancy in its combination of majesty, brilliancy of design and inconceivable intricacy of detail. The exuberance that makes the flamboyant art of France is here controlled and directed into most excellent channels, and if ever it had been completed it must have taken its place as the most beautiful tower in the world. As it is it ranks in its own way with the Southern Flèche of Chartres and Giotto's Tower in Florence, and more one cannot say.

In this noble structure hangs the most renowned of carillons. Close by we found the carillonneur, our dear old friend Josef Denyn—Jef Denyn as he is affectionately called. He is again in his pleasant home, with his family about him, and is giving his beautiful Monday evening concerts, just as before the war. Except for its clavier, the carillon was little damaged, although the tower in which it hangs was scarred, and part of the cathedral itself, was demolished by shells.

When the Germans approached, Denyn being too old to enter the Belgian army, and having six young children to consider, decided to go with his family to England, and there they all lived until peace came.

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The invaders after bombarding Mechlin, entered it and marching immediately to the Cathedral, placed one of their men at the organ. Then moving the chairs from the nave, they danced to the organ's tunes. Then they demanded that the carillonneur should appear and play. When they learned that he had departed, they broke the clavier and left the carillon unplayable and thus it remained as long as war continued.

But the year 1914 did not bring its first experience of war to Mechlin's ancient and famous carillon for more than a century before, at the time of the French Revolution in 1792, it had been in even greater danger. Then it was saved from destruction by the diplomacy of Gérard Gommaire Haverals, the carillonneur at the time. The revolutionary council had decreed that all the Mechlin bells should be melted and made into cannon, when Haverals by his eloquence and cleverness persuaded the French authorities that at least this carillon should be preserved. Otherwise, he asked, how properly could be celebrated "la gloire de la République?" A few years later the reaction came, and he was given a sharp reprimand by the town council because of the republican songs he had played. His beloved bells, though, were safe, and so again he changed his tunes to suit changed times and endured patiently the municipal castigation. Happily his devotion and skill were so compelling that even political passions were subdued, and he continued as carillonneur until he died in 1841, being on the verge of four-score years, and having played the bells in S. Rombold's tower continuously since he was seventeen.

We went twice to Mechlin, last August, for we did not feel that we could afford to miss either of the two

Monday evening recitals that occurred during our nine days' stay in Belgium. The first Monday as Mr. Denyn climbed to his cabin, while crowds were gathering in the great square, we were sitting in a quiet courtyard of a convent school looking toward the majestic tower rising in the distance and listening eagerly for the delicate notes of the opening prelude.

XIV

The second Monday, we heard the evening music as we sat with Cardinal Mercier in the garden of the Arch-Episcopal palace. The beauty of the scene with the stars gradually filling the sky, the sentiments awakened by thought of what Belgium had experienced since we were before within her borders, the presence of the great Cardinal, and the art of a master musician, made the evening one never to be forgotten.

As the wide gates of the palace opened to admit us, the guardian sounded a bell, and we passed through an ample entrance hall, and found ourselves in a pathway of tall white flowers. Again the bell sounded, and then from out of the dusk in the distance, appeared the benign and impressive form of the cardinal himself, followed by a group of priests. He welcomed us in French and English, and led the way, in the deepening twilight, to seats far back in the mysterious depths of a tree-shaded lawn. There in perfect quiet, we listened to Denyn's prelude, to a Sonata by Pleyel, to Haendel's "O Lord Correct Me," and to old Flemish Folk songs—simple and exquisite, all of them; given forth from the lofty and massive tower dominating the southern horizon. Here was a splendid master-

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hand bringing out from his mighty instrument not alone grand and sublime effects, but also the tenderest shades of feeling, and awakening both memory and aspiration. Indeed, the tower seemed a living being, opening its lips in the mysterious night to pour out a great and noble message to all mankind.

As the hour passed, daylight died. If there was occasion to speak, we spoke in whispers. It seemed that if we moved or spoke aloud, the tower, the far away light, and the music might all vanish. Nothing we had ever experienced had been like this. Sometimes the sounds seemed to come from an infinite distance, so faint and delicate were they. Then at other times, great chords, in the volume of many organs, burst forth rapturously.

As the night grew cooler, the Cardinal arose and walked slowly back and forth in the shadows. Just before the close of the playing, he came to each one of us in turn and said a few words of parting; words which in his voice spoke hope, bestowed a blessing, expressed farewell. Then as we continued listening to the carillon's majestic music but with our eyes fixed upon him, he took his way quietly down a path leading toward the palace. And, though his tall form soon to us was lost in the darkness, yet, his presence remained to our inner vision, radiantly alive.

XV

To Victor Hugo, awakened at night in Mechlin, a vision appeared which he put in verse exquisite in imagery and in native cadence. His poem in *Les*

Rayons et les ombres, bears the legend.
Ecrit sur la vitre d'une fenetre flamande:

J'aime le carillon dans tes cités antiques,
O vieux pays gardien de tes mœurs domestiques,
Noble Flandre, où le nord se réchauffe engourdi
Au soleil de Castille et s'accouple au midi!
Le carillon, c'est l'heure inattendue et folle,
Que l'œil croit voir, vêtue en danseuse espagnole,
Apparaître soudain par le trou vif et clair
Que ferait en s'ouvrant une porte de l'air;
Elle vient, secouant sur les toits léthargiques
Son tablier d'argent plein de notes magiques,
Réveillant sans pitié les dormeurs ennuyeux,
Sautant à petits pas comme un oiseau joyeux,
Vibrant, ainsi qu'un dard qui tremble dans la cible;
Par un frère escalier de cristal invisible,
Effarée et dansante, elle descend des cieus;
Et l'esprit, ce veilleur fait d'oreilles et d'yeux
Tandis qu'elle va, vient, monte et descend encore,
Entend de marche en marche errer son pied sonore!

Translation always is inadequate and
yet I venture thus to end my story:

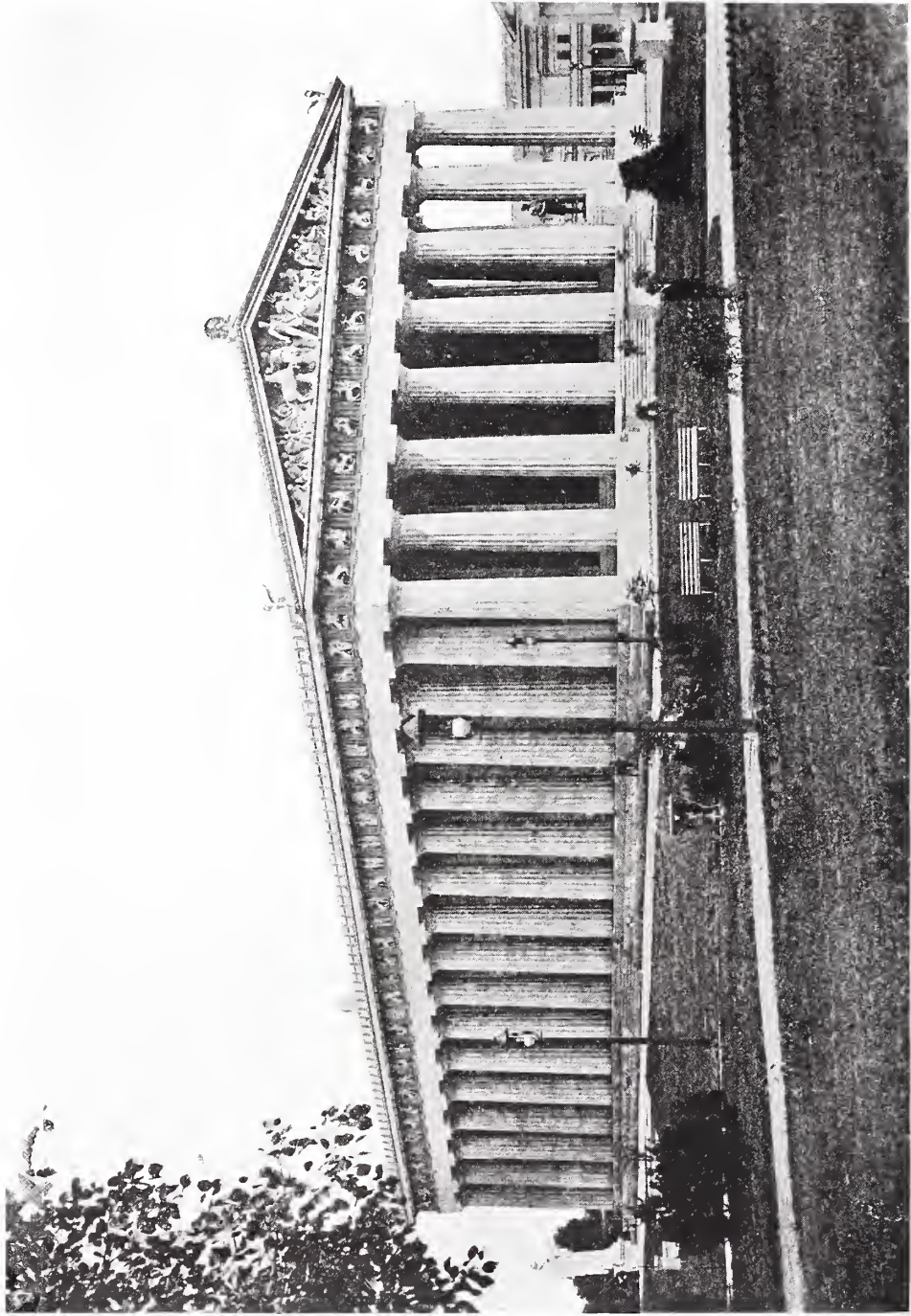
I love the carillon in thine ancient towns,
O Flanders, guardian of a noble race,
Where the cold North, a glow of warmth has found,
Reflected from the sun of bright Castile.

The carillon with starry melodies
Adorns the unawaited midnight hour,
Till faint above, in shimmering azure fields,
Imagination sees the mystic gleam
Of form most like a Spanish dancing maid,
In raiment music-filled and silvery,
Which then, down-coming through the nearer air,
Appears a being, radiant and gay.
On glittering wing she sweeps o'er drowsy roofs,
And strewing wide her magic rippling notes,
Awakes without remorse earth's weary ones,
Now rising, falling, as a joyous bird,
Now quivering as a dart that strikes the targe,
Now touching the transparent crystal stair
That frail depends from heights Elysian,
Behold this spirit quick, this soul of sound,
This elf aerial from another sphere,
Bold, glad, extravagant of motion, free!

Anon she mounts, anon descends the skies,
Then step by step, with tinklings delicate,
In distance far, the vision fades away.

A silent space. Then Time on deep-toned bell,
With stroke on stroke, compelling, tranquil, slow,
Anew to man declares mortality.

135 Washington Avenue
Albany, N. Y.



THE NASHVILLE PARTHENON DURING THE CENTENNIAL CELEBRATION IN 1897 (Staff Structure.)

THE RECONSTRUCTION OF THE NASHVILLE PARTHENON

By GEORGE JULIAN ZOLNAY,

*President of the Arts Club.**

WHEN Phidias, the sculptor, Ictinus, the architect, and Pericles, the statesman, conceived and built the Athenian Parthenon they little thought that after a lapse of twenty-four hundred years a new people on a then undreamed of continent would, from the remnants of their creation, reconstruct that great masterpiece in a more enduring form than was theirs. But that is what takes place today at Nashville, Tenn., where the great temple of Athena is being rebuilt for the glory of art and the greater happiness of the people.

The history of this reconstruction goes back twenty-four years when Tennessee celebrated its hundredth anniversary of statehood by an International Exposition. To house the art exhibit Major E. C. Lewis, Director of the Exposition conceived the idea to tangibly bear out Nashville's claim of being the "Athens of the South," and built in temporary form what remains even today the only exact-to-the-inch replica of the Parthenon in the world; the so-called Parthenon at Regensburg being merely an adaptation of the great Athenian temple.

Although the measurements of the original Parthenon were strictly adhered to, the haste in which this temporary structure had to be built and the comparatively small amount of money available for the work, naturally left much to be desired in the execution of the delicate ornamentation and of the many of statues which had to be reconstructed from the inadequate drawings then in existence.

And yet the general effect of that cream colored staff structure with brilliant colors in the frieze and gables so over-shadowed all the other buildings that when the Exposition was over the people demanded its preservation and it became a shrine to the residents and visitors of Nashville.

It was only a few years, however, until the exterior began to lose its brilliancy, the plaster statues to disintegrate and the necessity of demolishing the building became apparent.

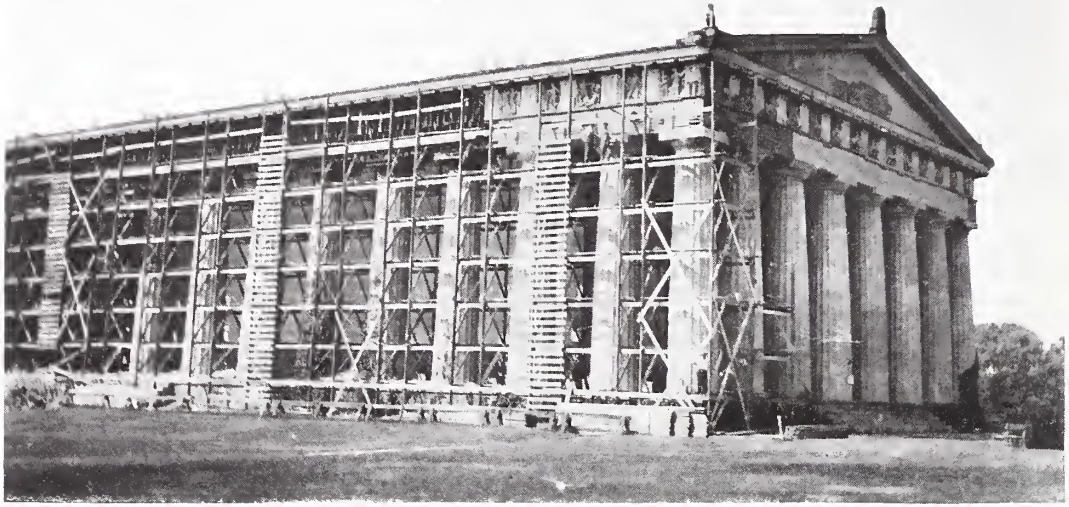
But the mysterious power of the masterpiece, even in its incomplete form, had cast its spell and the people demanded that it remain.

At great expense the necessary repairs were made and the entire structure was repainted which prolonged its life for the time being; but soon the ravages of time again threatened its existence and once more it had to be renovated.

Three years ago, however, when the disintegration had progressed to the point where some of the large statues of the pediments began to fall down, the building had to be closed for public safety, and the Board of Park Commissioners was at last confronted with the inevitable alternative of either demolishing or reconstructing it in permanent form.

By mental association with the original the first thought naturally centered upon marble; when it was calculated, however, that such an undertaking would run into millions, marble had to be discarded, particularly because of carving the two hundred odd statues

*Illustrated lecture given at the Club Dinner in honor of President Zolnay upon his return from Nashville, Oct. 7, 1920.



PRESENT CONDITION OF THE NASHVILLE PARTHENON.

and ornamentation of the frieze and gable.

Another draw-back which the use of marble presented was the color problem, for it is definitely established that in its original form the Parthenon was polychrome. To apply pigments to the surface of marble as was done by the Greeks, would be as impermanent as it was twenty-four hundred years ago, in fact, in the more severe climate of Nashville, with the inevitable smoke and gases of a modern city, the coloring would have to be renewed every few years at a cost which the Park Commissioners did not wish to saddle on the people in perpetuity.

There remained, therefore, the inexpensive concrete used by the Romans which has stayed intact for two thousand years, thus obviously considered the most durable as well as the least expensive material known. Moreover, since concrete can be cast into moulds very successfully it also does away with the great cost of carving the

statues and ornaments. But if concrete possesses all these material virtues it also has a number of serious drawbacks. First of all there is what is technically known as "lifeless appearance" due to its opaque nature. Stone and marble are more or less translucent and therefore reflect a certain amount of light which is what gives life and charm to all stone and marble buildings. Still, there being no other choice, concrete was decided upon as the only available material and the Park Board commissioned Mr. Russell E. Hart, a New York architect living in Nashville to make the necessary drawings and study the problem from every angle.

Mr. Hart, whose admirable training has made him an authority on classic architecture in general and the Parthenon in particular, enthusiastically entered into this work and after exhaustive investigations of the most modern methods of concrete construction finally recommended the method known as "Mosaic Surface" developed by John



OPENING THE MOULD OF THE CAPITALS.

Early of Washington, D. C., who was entrusted with that part of the work.

The essential difference between ordinary concrete and the mosaic method is that in the former the surface is brought about by the combination of cement and sand whereas in the latter it is composed of stone fragments. The *modus operandi* consists, roughly speaking, in carefully selecting stone of the desired color and translucency, crushing and screening it to a uniform size varying from one eighth to a quarter of an inch in diameter. These stone fragments, called aggregate, are then mixed with Portland cement and water and poured into the forms or trowelled as the case may be. Then instead of allowing the aggregate to remain covered by the cement as is the case with ordinary concrete, that surplus cement is removed with acids and brush until the stone fragments are exposed yet firmly cemented in the wall. This process at once gives the structure four cardinal virtues: it makes it

practically non-absorbent, permanent in color, gives it a texture on which the play of light is far more beautiful than it is on a smooth surface and finally it gives sufficient translucency to compare favorably with stone.

But even with this problem solved there still remained the great question of the red background of the metopes and gables, the blue of the triglyphs as agreed upon by the majority of authorities on Greek architecture. To merely apply pigments to the surface of these cement casts would have involved the same periodical expense of renewing the colors as it would have on marble. Thus once more the project seemed blocked.

About that time the writer was experimenting with the production of a durable material other than the costly stone and bronze, realizing that not until the sculptor's work can be successfully reproduced in less expensive yet durable materials will sculpture become a truly democratic art.

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The result of these experiments was a synthetic stone, which not only "poured," but can be made of any color. And when through the columns of the press this matter came to the attention of the Nashville Park Commissioners and their investigation proved that at last a satisfactory solution of the problem had been found, the writer was commissioned to reconstruct the figures of the great temple and then reproduce them in this artificial stone. The task of reconstructing these figures may well be approached with reverence; not only because of its magnitude but also because of the responsibility assumed by the sculptor in the translating to posterity a truthful representation of the creations of these masters of the past. Thanks to the camera, however, the present day facilities for a correct interpretation of these works are infinitely better than they were twenty-three years ago when the only material at our disposal were unsatisfactory wood cuts made from the Elgin marbles in the British Museum. Now with photographs of every fragment preserved in the great museums of the world and of what remains standing on the Acropolis these reconstructions are no longer a matter of guess work but one of logical deduction even in cases where the greater part of the figures has disappeared.

The original ninety-two metopes of the frieze in which the legendary battles between the centaurs and lapithae are represented in high relief, have been so injured in the course of time that only about one third can be restored to their original form; of the other two thirds nothing remains but bare slabs with insufficient traces to even attempt reconstruction. It is very fortunate,

however, that among the thirty-two remaining metopes about a dozen are so well preserved that they remain a perfect guide in the restoration of those even seriously damaged.

It is the intention of the Park Board to preserve these reconstructed models for the benefit of those who wish to study them at close range, for it must be remembered that when set in place they will be fifty feet from the ground.

The necessarily careful study of these remnants have convinced the writer that while Phidias did supervise the work in general, none of the exterior sculpture is his own individual work. Not only is the treatment and character of the metopes entirely different from that of the pediment groups representing the contest between Athena and Poseidon over the fields of Attica, but also both are so unlike the Athenian frieze that they could not be the work of the same man. This frieze five hundred and twenty feet long by three feet four inches high, set on the exterior walk of the cella is unquestionably the highest example of that most difficult form of sculpture, the relief. It is indeed the work of a great genius such as Phidias must have been and the only sculpture of the Parthenon preserved in its entirety and almost intact.

On the other hand some of the metopes are veritable masterpieces whereas others are of rather inferior quality, which justifies the assumption that they are the work of several sculptors of varying degrees of ability.

As for the pediment points the uniformity of treatment points to their being the work of one man of extraordinary ability. The nudes reveal an almost incomparable knowledge of the human body and the draperies, next to the famous Victory of Samothrace, are



REPRODUCTIONS OF METOPES FOR THE NASHVILLE PARTHENON,
George Julian Zolnay, Sculptor.

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perhaps the most perfect example of treatment and technique of all times. To what extent the Greek sculptor carried the execution of his work is well illustrated in these pediment groups where even the backs of the figures are carefully finished, even though they lean against the wall so that under no circumstances could these backs be seen. While such seemingly useless expenditure of time and energy appears utterly absurd to the modern mind, to the Greek who slighted nothing it was a matter of course and must have had its share in developing that astounding perfection found in the Greek work.

While most of the theories and principles established by architects and archaeologists find their confirmation in this work, there are some which must be discarded when put to the acid test of actual reconstruction, and this sifting of accumulated hypotheses and speculations cannot fail to prove beneficial in the long run.

That the architectural and artistic principles of the Parthenon were primarily an intellectual triumph of symmetry, balance and mathematical interrelation of parts is self-evident, but it might be profitably stated that while the unification of these principles was due to a sense of beauty such as no other race has displayed before or since, the emotional element was rather negligible compared with the reasoning power of the Greek.

If the long horizontal lines were curved upwards it was to prevent the appearance of "sagging" for the same optical reason that the columns were not equidistant, those near the corner being nearer together and inclined toward the center which gave the appearance of greater strength. For similar reasons outside mouldings were

different from those in the diffused light of the interior, all of which can be summed up in what is so aptly expressed by "fitness of things" which is the fundamental basis of all good art. The same superior qualities are evidenced in their technical skill so well illustrated in the handling of the forty-six columns. These colossal supports of the entablature measuring over six feet in diameter at the base and thirty-four feet high were built of nine superimposed sections technically called drums and were so closely fitted together that even today the joints are barely visible.

The mooted question as to how the original roof might have been constructed is entirely eliminated in this work, since the demands which will eventually be made on this structure require a definite treatment of its covering. While the reconstruction of the interior is not included in the present plans, it is certain that the ultimate destination of the building will be that of housing the Art Museum which will eventually result from the efforts of the Nashville Art Association. Therefore the first consideration is that of having the best possible light which will be obtained by a flat sky-light following the slope of the roof, the ground glass ceiling below which will create an air chamber for the regulation of the temperature. The rest of the roof will be covered with light asbestos tiles to harmonize with the rest of the structure.

Whether the original Parthenon had an open roof or whether there was some structural arrangement with side lights masked by the cornice has never been definitely established. Certain it is that unless the roof was open which is quite doubtful, there was not much

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light in the interior which would be in perfect keeping with the fact that, like all pagan temples, the Parthenon was not designed to hold a congregation as does the Christian church, but was essentially the abode of the Deity, a mysterious shrine in front of which the people worshipped.

At the rate at which the work has been progressing the exterior of the building will probably be completed in the fall of 1922 and will stand forth as a monument to man's innate craving for beauty which was the sole factor in this reconstruction. It will also be a demonstration of what adequate laws can do for a community.

When the Tennessee legislature created a Nashville Park Commission a few years ago, it gave it a form which so stimulated the highest instincts of good citizenship that it at once enlisted the interest of the very best element of the city; it made the position of a Park Commissioner one of such honor that it obtained the free services of five of its most prominent citizens whose only desire it is to serve their fellow man. Being a self-perpetuating body en-

tirely independent of politics, these men can fill such vacancies as occur from time to time with men of their own calibre and thus insure the best interests of the community against any possible deterioration of its personnel. The law assigns to the commission a certain per cent of the city's revenues for the maintenance, extension and improvement of the city parks over which it has complete and absolute jurisdiction with discretionary power to expend these funds as they deem best.

No park commission differently constituted could have responded to the needs of the community as readily as it did when it decided to add to its former achievements this replica of man's highest creation in art; and, whatever the cost of this work will be it is money well spent for it is another step toward the realization of the fact that art is and must be part and parcel of our life, the most tangible expression of the human mind and cannot be separated from our intellectual existence.

Washington, D. C.

THE NASHVILLE PARTHENON "A POSSESSION FOREVER."

When we build, let us think that we build forever. Let it not be for present delight nor for present use alone—let it be such work as our descendants will thank us for, and let us think as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and wrought substance of them: "See! This our fathers did for us!"—John Ruskin.



ARBOR OF THE ARTS CLUB GARDEN

This Arbor, with its century-old wall, the mellowing hand of time has beautified beyond artist's skill. The crumbling age-tinted stucco revealing the red bricks, and the clinging vines form a picture of alluring beauty. The lighting effects at evening performances given by the Summer Amusements Committee, Mrs. William James Monro, Chairman, have still further added to the enchantment.

Courtesy of Klineinst Studio.

THE HOME OF THE ARTS CLUB OF WASHINGTON

By SUSAN HUNTER WALKER

WHEREIN lies the charm of the Arts Club of Washington? Why is it its members are not as a whole enthusiastic when the question of removal to larger quarters is broached? What alluring quality does the Club possess which makes its guests happy to receive repeated invitations to its affairs? These are oft-repeated questions.

The home of the Arts Club, situated as it is a bit too far west of the heart of the Capital to be wholly convenient, and too far south to claim connection with the region of fashion, and by no means adequate as to dimensions, yet holds a charm so irresistible to its members that they are loath to consider its relinquishment and are more likely to follow the scheme which favors the extension of the building over its own ground space, thereby providing adequate room for its growing needs, than give up the club home of five years of happy occupancy.

It is not alone the history of more than ordinary intrinsic interest adhering to the picturesque home of the Arts Club of Washington which holds the allegiance of its members, nor can it truthfully be said to be its entire convenience, for the latter is at times conspicuous by its absence. But there is a charm which holds the club where it is, and which most of its members fear that any change of residence might break. It is the atmosphere of the Arts Club which endears it to its members—the invisible, intangible spirit of goodwill, of gracious fellowship, of stimulus to the spirit through the high and fine things expressed there that have fed the mind

and soul, with the not-to-be-forgotten flow of philosophy and humor that has coursed freely round its well-spread tables. These are some of the things which have become a part of its atmosphere and bind it with bonds of firmest loyalty to its members.

The tall, handsome Georgian house at 2017 I Street, which is the home of the Arts Club of Washington, has the good fortune to be a genuine home of the spacious and gracious type of Colonial days. Its lunette-topped, knockered, blue-green door offers its first pleasing note, while the wide entrance hall with fluted arch relieving the bare length and the mahogany-railed staircase carry on the favorable impression. The reception room and the dining room on the right, these also divided by a wide arch, continue the idea of old-time dignity accompanied by hospitality, the cheerful open fireplace in both, the well-chosen pictures, the old English mahogany, the flowers always in evidence, further enhancing the atmosphere of leisurely dignity.

These main first floor rooms are for the reception of members and guests, for the regular formal dinners given every Thursday for members and their guests, when the two rooms thrown into one are filled to overflowing and when an announced program is always part of the function; for the less formal Tuesday and Saturday dinners with their accompaniment of spontaneous wit and wisdom; for the comfortable little Sunday suppers that may be ordered a few hours ahead; for luncheons and for afternoon teas of large and small



A SUMMER EVENING IN THE GARDEN

dimensions of any and every day. Back of these dignified first floor rooms is the Arts Club grill room, with a high, pipe-flanked chimneypiece, a big crafts table with benches on either side, curiously decorated walls, all suggestive of intimacy, good cheer and much tobacco smoke.

Two large communicating rooms occupy most of the space of the second floor of the home of the Arts Club of Washington. It is in these that the club's many art exhibitions are presented and in which are given its musicales and other set forms of entertainment; its famous talks on every variety of subject touching art in any form, and where on days of especial festivity the club members hold high carnival. Studios available to artists, and other rooms, fill the third floor, and the fourth floor rooms are occupied by part of the resident staff.

One of the chief prides of the Arts Club of Washington is its garden. This garden contains a long stretch of grass bordered on one side by a vine-covered pergola and on the other by a high green-draped fence, with shrubs, roses, old-fashioned flowers and ferns planted wherever carefully tending hands might place them, but so that they do not interfere with the groups of tables and chairs which must be set there throughout the summer, for the garden is used for dinners, teas and other forms of entertainment on every possible occasion. These grounds are lighted at night by a clear, electric moon which shines down from the top of the house, and is so fitted that it can be made to throw adjusted lights on the movable stage, which is a part of its equipment.

The history of the Arts Club house is notable. Among its early owners and tenants were many famous men, among



MUSIC ROOM OF THE ARTS CLUB

them, James Maccubin Ligan, a revolutionary officer and friend of George Washington; General Uriah Forrest, aide to General Washington; Benjamin Stoddert, first Secretary of the Navy; Robert Morris, financier of the Revolution; and, most distinguished of all, James Monroe, who owned and occupied the mansion while Secretary of State and who also bequeathed to it further distinction by using it as the Executive Mansion between the time of his inauguration in March, 1817, and his departure on a tour of the then United States in June of the same year, while the White House was in the hands of workmen.

A still later distinguished line of tenants included: the Right Honorable Stratford Canning, Envoy Extraordinary and Minister Plenipotentiary from Great Britain; Baron de Mareschal, Envoy Extraordinary and Minister Plenipotentiary from Austria; United States Senator Charles Francis Adams, of Massachusetts, son of John Quincy Adams and father of Henry Adams, the historian; General Silas Casey; Virgil Maxcy, Solicitor of the Treasury, and Professor Cleveland Abbe, founder of the United States Weather Bureau, from whose heirs the Arts Club of Washington purchased the property which is now its home.



ACTIVITIES OF THE ARTS CLUB OF WASHINGTON

Prologue.

The Arts Club of Washington was organized April 7, 1916, at a meeting of Washington artists held in the studio of Mr. H. K. Bush-Brown, 1736 G Street N. W. The Constitution and By-Laws were adopted and officers and a board of governors were elected for the ensuing year, as published in the Arts Club Booklet of 1916-17. It was voted to secure, if possible, a colonial house for the home of the Club. For this purpose the President named a special committee, who were so fortunate as to secure the old Monroe residence on I Street, just described.

From the proceeds of a sale of pictures, statuary and books generously donated by members and friends, the house was renovated and furnished so that it became a most congenial home for the Club. Also the neglected back yard was transformed into an attractive garden. Owing to the attractiveness of its new home and the interesting features provided for its gatherings, the Club grew within the course of the first year from less than fifty to more than four hundred members. The work of the Club is now well under way, its activities guided by competent committees, its bulletins and announcements telling their own story. Mr. Henry K. Bush-Brown, the first President, was reelected annually until April, 1920, when he was succeeded by Mr. George Julian Zolnay, who is now serving his second term.

The art of right living is the one great fine art. The application of what is finest and best in art to our daily life is an essential element of culture. Human happiness depends not on bread alone, but on the satisfaction of spiritual hunger by the pursuit of arts and letters. These contribute both to the right enjoyment of business and the true employment of leisure. All the arts which pertain to humanity have a certain common bond, and are held together by an intimate relationship.

Such ideals have inspired the Arts Club in the four years of its history. It has presented to its members and guests the work of architects, sculptors, painters, musicians, dramatists, poets and writers. By these activities it has sought to demonstrate that art is not for the few but for the many; not for the pleasure of the moment, but for the joy of every-day life; not merely for recreation, but also for one's daily pursuits.

One great advantage which the Arts Club offers is the promotion of intercourse between artists, art lovers and laymen, the effect of which is the cultivation of the aesthetic sense and the enhancement of the joy of living. Another advantage is the furnishing of a forum where each may contribute the best in himself for the welfare of others. It strives to fill the waste places of life with joy and mutual helpfulness, that more people may direct their pursuit of happiness to its best fulfillment. The Club is in fact the true home of art where a welcome awaits kindred spirits who seek association with their fellows in the pursuit of the True and the Beautiful.

The Club attains these ends by frequent gatherings in its halls and in its garden, through the medium of exhibitions and lectures and concerts, and in receptions to distinguished guests. It offers its facilities to all organizations which seek to promote the arts and the humanities, and aspires to become the national center for the development of the Nation's Capital, and the higher life of the country.

MITCHELL CARROLL.

Ideals of the Arts Club.

The ideals of the Arts Club may, perhaps, be fairly summarized as follows:

1. To secure a constant inflow of fruitful entertainment, of specialized knowledge, and of artistic inspiration from without the Club;
2. To stimulate all worthy forms of art-expression and productivity within it;
3. To encourage good-fellowship, and to promote a spirit of friendly cooperation and generous rivalry among its members, and,
4. To extend a sympathetic, helpful and energizing influence wherever and whenever such seems needed for the public good.



BOARD OF GOVERNORS

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From left to right: Neuhauser, Treasurer; Deming, Chairman House Committee; Carroll, Vice-President; Dawson, Recording Secretary; Zolnay, President; Safford, Corresponding Secretary; Bush-Brown, former President; Akers, Mahoney. Absent: Mrs. Charles Fairfax and E. W. Donn.

These ideals have been largely realized. But, it having become evident that they could not be achieved in their entirety save through a broader extension, a nicer adjustment, and a more zealous and widespread participation in the Club's activities, certain changes, especially designed to attain these ends, have recently been introduced therein.

Amongst these may be mentioned a new committee, called, for lack of a better name, the Committee on Hospitality and Cooperation. Its minor purpose is to be a social one; its major and essential function is the making of a survey of the club-membership, and wherever the willingness and capacity to serve the Club in any way are discovered, to provide outlet and opportunity therefor. Its work will be intensive in character—to invigorate the whole organization by causing each member to become as interested, as active and as useful a unit therein as is possible.

The field to be tilled by the newly-created Civic Committee, lies not within, but without the Club. Its membership includes representatives of all the arts, and it is intended that it shall concern itself with every phase of art that touches the life of the citizen, primarily of Washington, and secondly of the nation. It has already obtained decisive results in matters of this kind; and it is expected that as a leader among other organizations interested generally in civic welfare, it will become a power in the community, and will thus be enabled to create and sway a large and influential body of public opinion, with an ultimate improvement in public taste and enhancement of civic beauty. Some twelve or fifteen members of this Committee, accustomed to public speaking, constitute a Free Lecture Bureau, which is prepared to supply local organizations with addresses, illustrated by slides, upon various subjects of art interest.

Lastly, the Art Forums, inaugurated in February 1921, have for their principal object, like the Committee on Cooperation, developmental work within the club-membership. They have been held weekly for the free discussion of selected subjects dealing with varied forms of art-expression. Their success has been unqualified; attendance upon them has steadily increased, and, what is of even greater importance, the number of active participants in the discussions carried on has grown appreciably larger. A list of some of the questions mooted may not be out of place here. These were: What is beauty? The psychology of the aesthetic judgment. The spirit of revolt in modern literature. The American school of art. How to judge architecture. Why is music? How to appreciate classic sculpture. What is the viewpoint of modern art? How to build and judge a play. Etc.



HENRY K. BUSH-BROWN IN HIS STUDIO

© *Harris Ewing*

First President of the Arts Club (1916-1920)
Studied art at National Academy of Design, pupil of Henry Kirke Brown; studied art in Paris and Italy, 1886-9. Prominent works: Equestrian statues Gen. G. G. Meade and Gen. John F. Reynolds, Gettysburg, Pa.; statues Justinian, Appellate Court, New York; Indian Buffalo Hunt, Chicago Exposition, 1893; group representing Truth, Buffalo Exposition, 1901; memorial tablet Relief, Union League Club, Philadelphia; decorative figures, Hall of Records, New York; equestrian statue Gen. Antony Wayne for Valley Forge, Pa.; memorial arch, Stony Point, N. Y., memorial fountain, Hudson, N. Y., Gray reserve statue, Union League Club, Philadelphia; Mary Jemison statue, Letchworth Park, N. Y.; the Spirit of '61, Philadelphia; the Lincoln Memorial, Gettysburg; Union Soldiers Monument, Charlestown, West Virginia; equestrian statue, Gen. John Sedgwick, Gettysburg, etc.

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This brief survey of the ideals and more recent activities of the Arts Club of Washington is published here in the hope that it may contain suggestions helpful to kindred organizations elsewhere, and may elicit from them suggestions likely to be of aid to us.

GEORGE W. JOHNSTON.

Exhibitions at the Arts Club.

With a record of fifty-five Exhibitions, in addition to several hundred concerts, recitals, lectures, dramatic performances, etc., all within the five years of its existence, the Arts Club of Washington may well be reckoned as one of the most active art associations in the country.

This large number of exhibitions was made possible by eliminating the large annual and periodical shows in favor of small, specialized exhibits of about one month duration and following each other at a few days interval. It is this new exhibition policy which has enabled the Club to give Washington an extraordinary variety of carefully selected works of virtually every branch of Art, in keeping with the principles on which the Club was founded and will be made the center and rallying point of every art manifestation, be it painting, sculpture, architecture, music, drama, literature and the arts and crafts in every form.

Of these 55 exhibitions, nine were oils, largely one-man shows in which the tendency and temperament of the individual artist is always brought out more forcibly than it is possible with mixed exhibitions. Among the group displays the lithographs of the Sennfelder Club of London, England, the wood block prints by the Provincetown Artists and a series of drawings by the Handicraft Guild were of particular interest, not only because of their very high quality but because they gave a most comprehensive view of the range and possibilities of these special mediums. These exhibitions were arranged by the Art Committee, Miss Perrie, Chairman.

A retrospective exhibition of works by the late Hopkinson Smith proved that the art of that versatile veteran has lost nothing of its appeal to the general public as well as to the discriminating connoisseur; the Club was fortunate enough to acquire for its permanent collection one of his choicest works in black and white.

A large collection of Cartoons, and exhibition of textiles and batiks, one of American and one of foreign war posters, a group exhibit by ten Sculptors of Baltimore, one by ten Washington Architects, etc, show the wide range covered by these Arts Club exhibitions and as it has been made a fixed policy to give every school and tendency an equal opportunity, provided the works come up to a recognized standard of excellence, it can legitimately be assumed that the Arts Club of Washington will soon be a recognized center of our national art expression.

GEORGE JULIAN ZOLNAY.

Tuesdays and Thursdays at the Arts Club.

In the history of the Arts Club of Washington, Thursday defied the calendar and preceded Tuesday, for the first established function was the Thursday dinner. No *Thesaurus* affords a word that adequately describes this particular feature of the Arts Club life. It has maintained its popularity with the growth of the membership, and, since the walls of the dining rooms, despite the ingenuity of the House Committee, refuse to become elastic, every week many members are unable to secure coveted places. As Carlyle said of Burns's poetry, there must be some rare excellence to account for this popularity. What is that excellence?

It may be explained in part by the setting. Although even the most partial soul admits the need of new wall-coverings and paint, its charm is felt by everyone. From the little brass knocker on the wide entrance door, with its fan-light above radiating hospitality, to the tiniest fireplace in the topmost dormer room, the spell of the old house is upon us.

This may lend a glamor to the food, which the mundane mind inevitably associates with the word "dinner." All that need be said on this score is that it is always abundant, cooked to the taste, and served at just the right tempo to make possible pleasant and stimulating conversation with the worthwhile people who are sure to be found at every one of the small, compactly placed tables, as well as among the guests of honor at the larger table. Here the host and hostess of the evening preside and a greater degree of formality is observable in the matter of dress. At other tables the visitor may note a wide diversity in the dress of the women, and the dress of the men is equally in accordance with individual preference. Whether this is to be considered one of the



GEORGE JULIAN ZOLNAY IN HIS STUDIO
 President of the Arts Club (1920-)

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Honor graduate Royal Art Institute, Bucharest and Imperial Academy of Fine Arts, Vienna, 1890; lived in New York 1902-03; removed to St. Louis, 1903, in charge of sculpture, Art Department, World's Fair, and instructor St. Louis School of Fine Arts, Washington University, (1903-1909); has lived in Washington since 1910. Principal works abroad: Vienna, St. Poelten, Bucharest and Budapest; in America: E. A. Poe and Tympanum University of Virginia; Jefferson Davis, Hayes and Winnie Davis memorials, Richmond; Gen. McLaws and Gen. Barton monuments, Savannah; Duncan Jacobs memorial, Louisville; groups in U. S. Courthouse, San Francisco; Pierre Laclede monument, Colossal Lions, University City Gates and Confederate monument, St. Louis; Sam Davis and Confederate Soldiers monuments, Nashville; Education, frieze on new Central High School, Washington; statue of Sequoya, Statuary Hall, etc. Portrait Busts: Francis Joseph, Victor Hugo, Stonewall Jackson, Fitz Hugh Lee, etc. In charge reconstruction Parthenon Sculptures, Nashville Parthenon.

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special virtues of our club life or not is a question of personal judgment, but certain it is that this liberty of choice leaves the mind of a guest unburdened by the eternal problem of clothes. In this as in other respects, simplicity is the keynote of all Arts Club functions.

The real significance of the Thursday dinners, however, is to be found neither in the setting nor in the lack of uncomfortable formality, but in the program offered for the evening. In the early days of the club, it began with the coffee and cigars, and the talks were more in the nature of after-dinner speeches. But this custom was discontinued during the War when the servant question became acute, and now we adjourn to the music room and the adjoining library for the program.

A survey of the *Bulletins* for the past year will disclose a great variety in the character of these popular evenings. They range from dignified occasions graced by the presence of a prince and princess, members of the diplomatic corps and other foreigners of distinction, public officials, army officers, and representatives of practically all the arts, to now-and-then merry-makings that suggest the nonsensical refrain of an Elizabethan song.

A few concrete illustrations of the themes and speakers for the year beginning in April 1920 may not be amiss. Some of the most interesting were the following: *Artistic Photography* by Dr. William Radford of the British Embassy; *The Experience in London of a U. S. Scientific Attaché*, by Henry A. Bumstead, Chairman of the National Research Council; *The City of the Violet Crown*, by Dr. Mitchell Carroll; *The Lure of the South Seas* by Dr. L. A. Bauer of the Carnegie Institution; *Child Welfare Work in Paris* by Dr. William J. French; *Modern English Poetry* by Dr. Charles Edward Russell; *France in Town and Country* by Mr. Frederick E. Partington; *The Arts of China* by Dr. Paul Reinsch; *The American Army on the Rhine* by Colonel Irving S. Hunt; a sparkling after-dinner speech by the Princess Bibesco, formerly Miss Asquith, wife of Prince Bibesco, the new Roumanian Minister. Such a fragmentary list does not do justice to the excellent work of the Entertainment Committee, Dr. Mitchell Carroll, *Chairman*, nor to the speakers themselves, for mere names, even when a list is complete, lack the vital essence of personality.

Two of the Thursday evening frolics deserve more than a passing word. One of these was marked by the appearance, in counterfeit presentment, of the Prince of Monaco, Einstein, and Madame Curie, their hair, masks, and costumes begging description. The actors were distinguished for their supreme display of self-sacrifice, as the masks necessitated total abstinence from food during the entire dinner.

In the late spring and summer the Thursday dinners, in fact most of the club functions, are held in the garden, when the weather-man is kindly disposed. The first out-of-door affair this year was in May, a beach-combers' dinner. The tables were arranged in the shape of a ship's prow. Appropriate costumes, lanterns, and candles set in cork floats lent a rough picturesqueness to the scene. The dinner was of the variety familiarly known as a shore-dinner. A ship's bell heralded the speakers. This was one of the merriest and most unique of the season's events.

But there is no more charming feature of club life than the garden dinners when the carnival spirit is in abeyance and the members and guests, in quieter mood, enjoy the beauty of the little garden and the old walls, illumined by the ready-to-serve moon, an electric substitute for the genuine article, perched so high that the illusion is very satisfying.

The Tuesday Fortnightly Salon has become almost as famous as the Thursday dinner. The talks by eminent men and women during the past year have been many. It was on one of these Tuesday evenings in March that the club was presented by the Japanese Embassy with a valuable set of books containing Japanese prints. An attaché of the embassy, acting for the Japanese Ambassador, made the presentation speech, following an illustrated lecture on "The Arts of Japan" by Dr. W. E. Safford. Another evening was devoted to the Arts of Bohemia, when the Czecho-Slovak Minister, Mr. Stepanek, gave us moving pictures of Prague and other cities, and delighted us with the rendition of many Czecho-Slovak folk-songs.

Within the year the Entertainment Committee has provided interesting programs for the remaining Tuesdays of each month. Music, the drama, poetry, the short-story, and subjects of national and international appeal have furnished material for the discussions.

The Tuesday dinners were instituted last autumn for the accommodation of members and their guests who wished to attend the evening's entertainment. These are not so largely patronized as the Thursday dinners, but some of those who have formed the Tuesday habit find them even more delightful.

ART AND ARCHAEOLOGY

The Arts Club of Washington is not a rich club—far from it. Our guest rooms lack elegance and perhaps certain necessary comforts, but out-of-town guests and non-resident members accustomed to more luxurious clubs and more elaborate feasts than our Thursday dinners are usually enthusiastic in their praise, and depart reluctantly. Such unbiased commendation should convince any who need convincing that the Arts Club has an atmosphere all its own:

We feel it as we enter at the door,
And tread the wide boards of the ancient floor,
And add our footsteps to the peopled stair—
Above, below, we breathe it everywhere.

CLEM IRWIN ORR.

The Arts Club Players.

From the beginning the Arts Club has been interested in and its home has been the scene of dramatic performances, by members of the Club. Regarding the drama as one of the fine arts, it has been sought to cultivate expression on this plane, by readings and staged plays, with increasing success. At first only occasional short plays were given, in the parlors and when the season was suitable in the garden of the Club. A committee was placed in charge of such efforts and during the Club year 1918-19 several excellent renditions were achieved. It was not until the season of 1919-20, however, that the development reached the point of systematic dramatic productions. A group of talented performers, most of them members of the Club, was organized into a company known as the "Arts Club Players" and under the direction of C. W. O'Connor and Dr. George W. Johnston, several artistic productions were given, mainly in the little theater in the Post Office Department building, and also in some of the public schools.

It was finally concluded that the Arts Club should present its dramatic productions within the Club premises, similarly to its art exhibits, its lectures, its musicales and its other activities. The practical obstacles to such a procedure were difficult, inasmuch as the Club has no auditorium and it was necessary to use the parlors as the setting for the plays. To adjust to this condition plays were chosen that could be given in such circumstances, at first without scenery or background, and on the same level as the audience. With no curtain, no wings for entrances and exits, no accessories for proper lighting, a series of programs was produced during the season of 1920-21 that proved to be interesting to the members, who on these occasions, with their guests, completely filled the rooms.

It is the hope of the Dramatic Committee to foster interest in the literary drama, to arouse a cooperative spirit on the part of the writer members to provide original plays, and to develop the latent dramatic talents of members so that "Arts Club plays" may eventually be wholly of Club production, in every particular. Plans are in contemplation for the development of a small practical stage in the parlors, which will permit a more effective presentation of the dramatic offerings. If in the course of time the Club equips itself with an auditorium, its dramatic productions may be given an adequate setting that will fully express the artistic talents of members, in the provision of scenery and stage equipment.

In the choice of plays care has been exercised to present representative drama, not of any particular school, but calculated to arouse the interest of all members, however variant their tastes. But many attractive plays have of necessity been rejected because of the limitations of space and the lack of scenic settings. In their offerings the "players" have been greatly aided by the sympathetic adjustment of the audiences to the conditions. When asked to consider the corner of the Club parlor as a bit of woods in Maine, for one of two plays on a double bill, and half an hour later to regard the same corner as a modern apartment, for the succeeding play, the members of the Club and their friends have readily accepted the suggestion. The intimacy of the performances, furthermore, has aided in the establishment of a cordial spirit of cooperation, which is one of the vital necessities of successful dramatic rendition.

It is felt that in this way the Arts Club is helping to keep alight a flame that has at times during the past few years of American stage decadence seemed to be flickering into extinguishment. The ideal of the "little theater" in which dramatic experiments can be tried with freedom and with abundant talent and proper setting inspires those who are working in the present difficulties to maintain the drama as one of the arts which the Club fosters.

G. A. LYON.

ART AND ARCHAEOLOGY

Musical Evenings at the Arts Club.

There was a time when the statement that Washington was not a musical city, and that her citizens had little or no appreciation of, or love for really good music carried with it some bit of truth.

That time, however, has passed and if one is to judge by the audiences that pack to the doors the largest of our theatres and concert halls at all the many high grade musical affairs during the season, including the series of concerts by three or four of the country's greatest orchestras, then Washington stands at the very head of the list in its appreciation of good music.

Certainly there is no other city of its size in this country where as many high grade musical affairs are given each season to capacity audiences as here in Washington. Visitors to the city invariably comment on this fact and especially the novelty of the time of day they are generally given, for probably 95% of these musical events begin at 4.45 in the afternoon, a time which gives the music loving government employees a chance to attend just after the close of office hours. Doubtless much of the change in musical appreciation has come through the presence in the city of the 80 or 90 thousand government employees permanently located here who are of an unusually high grade in their artistic likings. Their subscriptions to the many series of concerts year after year at high prices guarantees to the managers of such entertainments a very substantial backing.

As befitting its location in the nation's capital the Arts Club of Washington must continue to be in the future as it has been in the past, the very fountain head of things musical, not only of the city but of the nation as a whole.

As such, it offers to the musical and artistic people of this country a most attractive place in which to meet others with similar interests who, more and more are finding in the Capital City a most congenial and inspiring artistic environment.

Perhaps no single feature of the many attractions the Arts Club has offered during the past year, has given as much pleasure to the members and their invited guests as the series of concerts held in the club parlors every Sunday evening beginning November 7th, 1920 and ending May 29th, 1921.

During this period 30 recitals were presented by the Chairman of the Music Committee, Mrs. Charles W. Fairfax, whose wide acquaintance among musicians not only of Washington but throughout the entire East made it possible to offer programs of wide diversity as to their character as well as of unusually high grade.

One of the most interesting features of these Sunday evening musicales has been the fine opportunity it has given a number of ambitious young musicians from other cities to be heard by the very pick of Washington's musical circles. To this end the Music Committee of the Arts Club makes most sincere and earnest effort to discover and bring before its members these young musicians who through this splendid medium are thus enabled to get into close touch with musical people from all over the country.

WILL C. BARNES.

The Arts Club in Lighter Vein.

It must not be inferred from these pages that the Arts Club is given only to serious pursuits, and cultivates only the more conservative arts. In fact we know how to turn with amazing agility from grand opera to jazz, from Shakespeare to Amy Lowell, from Michael Angelo to Gauguin, especially in these hot summer months when the garden and the great out-doors beckon us. Thus the Club celebrated its fifth anniversary last April with a Carnival when the rooms were decorated to resemble the Latin quarter of Paris, and the members appeared in variegated costumes to celebrate in true carnival spirit the remarkable growth of a few short years.

Also the Arts Club Follies have become an annual event of the summer months, following a moonlight supper, on the hospitable lawn of Dr. and Mrs. Farrington in Chevy Chase.

Likewise the Summer Amusement Committee, Mrs. William James Monro, Chairman, has provided a series of Tuesday evening entertainments in the Garden, replete with dancing, song and jollity, with wit, wisdom and wickedness. Who can forget the pageant, "A Tribute to Beauty," with its rhythmic dances, the "Evening in a Persian Garden," the moving picture rehearsals, the shadowgraph shows, and other "Midsummer Night's Screams" that have added to the joy of life?

ERECTION OF A NATIONAL PEACE CARILLON

PROMOTED BY
THE CARILLON COMMITTEE OF THE ARTS CLUB.

An announcement of great interest to the city of Washington and to the country at large has just been made. The General Federation of Women's Clubs at its June meeting in Salt Lake City, unanimously and enthusiastically endorsed the report of a special committee approving the National Peace Carillon proposed by the Arts Club of Washington, and authorized the representatives of the Federation to join in the incorporation of the association to bring about the erection of the memorial.

This announcement means that the forty-seven thousand clubs and the two million five hundred thousand members of the General Federation of Women's Clubs will be active in the Carillon movement and that the Carillon will take on the character of a national woman's memorial to the valor of those who died defending the cause of liberty in the late war.

The Carillon Project had its inception at a meeting of the Arts Club of Washington nearly two years ago, when J. Marion Shull, the artist, read a paper on the subject. So much enthusiasm was aroused that it was immediately voted that the Arts Club undertake to bring about the erection of a Carillon in Washington.

The board of governors approved the plans and a special committee consisting of W. B. Westlake, Chairman, H. K. Bush-Brown, Capt. W. I. Chambers, U. S. N., E. H. Droop, Miss Mary A. Cryder, Miss Dick Root, Mrs. L. MacD. Sleeth, Col. J. F. Reynolds Landis, J. Marion Shull, Secretary, and Dr. Erwin F. Smith, Treasurer, was appointed to devise ways and means to carry out the plans.

The committee began a systematic propaganda to create interest throughout the United States. The Governors of all the states were communicated with and the majority of them expressed hearty approval. Through newspapers, magazines and music publications, wide publicity was secured. The National Music Dealers Association took up the question and approved the project. Many local organizations throughout the United States have had the matter presented to them and have also approved it.

Under the direction of the committee several lectures have been given in Washington by William Gorham Rice, an eminent writer and authority on the subject, and the entire board of directors of the Federation of Women's Clubs was the guest of the Arts Club at a dinner last October, at which the plan was proposed and discussed. A special committee of the Federation was appointed, which has since investigated the plans of the Arts Club thoroughly and has communicated with most of the state organizations of Women's Clubs and the proposal has been enthusiastically approved.

Immediate steps will be taken to make the necessary legal incorporation and the active work of preparing for the erection of memorial will be carried on vigorously.

Paul Cret, the eminent architect who designed the Pan American Building, has made the preliminary sketches for the tower and the finished design, which will soon be completed, is expected to be the most distinctive in the United States and one of the finest in the world. It will rise to a height exceeding three hundred feet and in its upper chambers will carry fifty-four bells with a combined weight of 154,000 pounds. These bells will be tuned chromatically so that music can be played upon them in any key and practically any composition that can be rendered upon the piano or organ can be played on the bells. Recent developments have perfected the tuning of bells scientifically to the fineness of a single vibration, so that the bells will be more harmoniously tuned than the strings of a piano.

Bell makers say the National Peace Carillon will be one of the wonders of the world; that the music will have a grandeur never before heard and that music lovers from all over the world will travel to Washington to hear the Carillon concerts just as in Europe it is common for thirty or forty thousand people to travel to Mechlin to hear Joseph Denyn, the world's greatest carillonneur, play upon his beloved bells in Saint Rombold's tower.

The site for the Carillon was selected by John Taylor of the great bell founders' firm of Taylor Bros., Loughborough, England, who recently visited Washington for that purpose. Preliminary steps to obtain the site have already been taken. It will require two years to make and tune the bells and it is hoped that the plan may be carried to completion as quickly as the actual work can be done.

W. B. WESTLAKE.

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—AT—
ASSOS

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and Objects Discovered During the
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—BY—
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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

SEPTEMBER-OCTOBER, 1921

NUMBERS 3-4

CHICAGO AS AN ART CENTER

INTRODUCTION,—by GEORGE WILLIAM EGGERS,

Director of the Art Institute.

THE STORY of mankind is a story of migrations—some gradual and deliberate, some swift and violent; unopposed invasions and stern collisions, enterprises and escapes. The little crossed swords on a map of Europe show how men have clashed century after century on the same old battlefields—and the grass grows greener in many a place because these mountains, those rivers, these valleys, those defiles have forced the travels of the human race into the same old pathways on the long road to the millennium.

The history of Chicago is the history of the world in miniature—it is a meeting place of Odysseys. Its earliest great figure is the prodigious traveler LaSalle, who is at once a myth with seven-league boots, a local hero, and an historic fact. The city's location is at the crossing of transcontinental trails by land and by water; it marked an important portage and was early a

thriving station for supplies, where packs were shifted from one shoulder to the other, so to speak, intelligence exchanged as to the outward trails, and a place of shelter found when war clouds came too low upon the landscape. This was—and this is—Chicago.

In the outward aspect the Chicago of today is simply an enlargement of the Chicago of the beginning of the nineteenth century. Its high walls still suggest the stockade of its old fort upon the flat broad plain. Its parks reiterate the unbroken levels of lake and prairie which surround it. Its grandeur is fundamentally the grandeur of horizontals. Its people are still peculiarly addicted to the habit of travel, and peculiarly free from provinciality. The trails of other days have been made smooth and straighter, and they have been shod with iron, but they bring in the explorers as of yore and lead forth the pioneers to the still

ART AND ARCHAEOLOGY

romantic, still not wholly tamed, "Great West." Chicago's past is vivid in its present.

And the city's past is richly picturesque both as history and as legend. It is a matter of historic record that on the day that its ill fated garrison passed from the fort to perish in Chicago's first great tragedy, it moved out to the music of the Dead March from Saul.

Chicago has its local genius as New York has Father Knickerbocker—but "Dad Dearborn" was an actual personage, and his portrait may be seen today in the Art Institute, painted by Gilbert Stuart. Almost on the very day that these words are before the reader's eyes Chicago will be celebrating the fiftieth anniversary of the Great Fire, and even this has its legend in the story of Mrs. O'Leary's cow that kicked over the lamp, now so much a part of Chicago's folk-lore that it deserves to be marked by a monument commemorating the site and episode. The World's Fair of 1893 seemed to have achieved a climax of beauty in its creation, but it was destined to have a final moment even more spectacular—for on a winter night soon after its close, its classic mass went up like ancient Troy "in one red roaring coal."

Thus runs the city's history, silhouetted against a background of flame and quest. The art which it has thus far produced is chiefly lyrical and narrative, but with the passing of time such material as this will have its epic, rubricated in the colors of fire and the blood of striving men.

Chicago has received the benefit of two cultural streams, one from New England on the route along the Great Lakes, the other by the Cumberland Trail, Braddock's old line of march, from Virginia. These two streams first mingled in Indiana and left in the history of American letters an illus-

trious group of names. Chicago was the nearest metropolis and here was found an objective and here was built up a literary and esthetic life whose impulse is still felt.

The city's outstanding esthetic achievement is the Chicago plan. To its twenty-five odd projects contemplated fifteen years ago when the plan was first made public, and which, it was vaguely said, "would require a century or so" for realization, this community has addressed itself with such energy that approximately half are completed.

The city's art life, and that of a great part of the country round, focuses in the Art Institute, where collections, exhibitions, schools, libraries, lecture courses, and meeting places for societies of artists and lovers of art, are under one ample rambling roof. From here too, is projected the extension work which carries the Art Institute into towns and cities everywhere on this continent. In general the tendency of art in Chicago has been one of health. Art has been seen in its relation to the life of the people. Its most characteristic works have been public works: its parks, its playgrounds, its recently established girdle of forest lands. Its first and largest beauty is democratic in its impulse.

Such, then, is the huge adolescent city, careless for the moment of its own ugliness but even in the midst of this, scheming, and indeed creating, a future of true splendor; unregardful today of the safety of its people, but developing beautiful forested spaces for the welfare of its unborn children; still with its face to the West, and clinging to the title "mid-western city," but slipping inevitably, for better or for worse, into the habits and manners of the East—as the slow invasion of cosmopolitanism, moving as the sun, overtakes it and envelopes it.

THE PLAN OF CHICAGO—ITS PURPOSE AND DEVELOPMENT

By CHARLES H. WACKER, *Chairman Chicago Plan Commission.*

THE Plan of Chicago is set forth in a book under that title, which was presented by The Commercial Club of Chicago to the City in 1909. This book is recognized as the best and most comprehensive book on City Planning ever published in the United States.

It was prepared by a corps of the best experts obtainable, under the direction of the late, lamented Daniel H. Burnham and Edward H. Bennett, the present City Planning expert, after a most thorough study of the physical conditions in Chicago and environs.

It is the basis of all the improvements contemplated in the City of Chicago in connection with the Chicago Plan. When this book was presented the Club requested that a Plan Commission be created by the City Council, which was done in 1909.

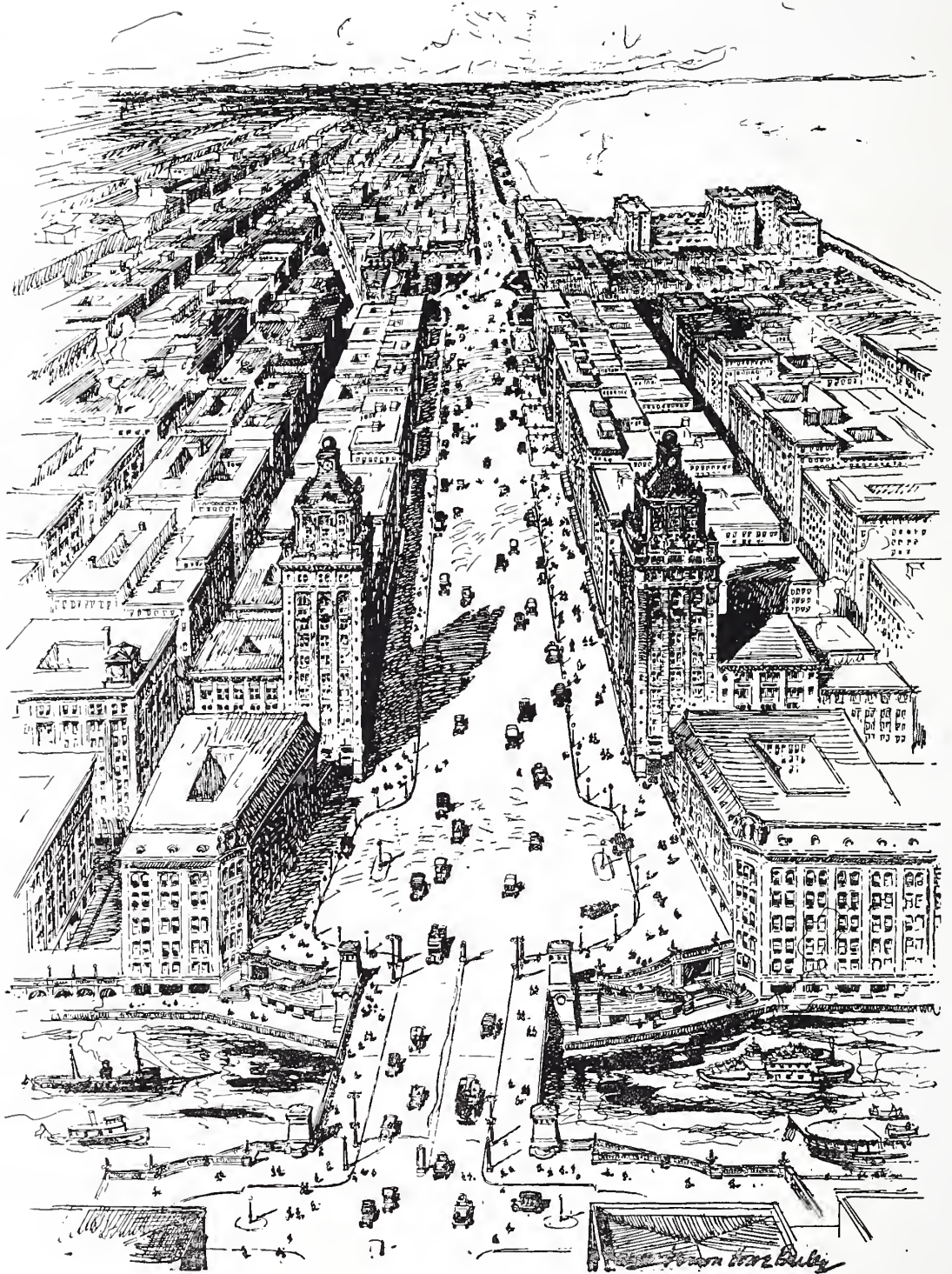
The goal which the creators of the Chicago Plan ever kept in mind is comprehensively set forth in the Plan book as follows:

"In creating the ideal arrangement, everyone who lives here is better accommodated in his business and his social activities. In bringing about better freight and passenger facilities, every merchant and manufacturer is helped. In establishing a complete park and parkway system, the life of the wage earner and of his family is made healthier and pleasanter; while the greater attractiveness thus produced keeps at home the people of means and taste, and acts as a magnet

to draw those who seek to live amid pleasing surroundings. The very beauty that attracts him who has money makes pleasant the life of those among whom he lives, while anchoring him and his wealth to the city. The prosperity aimed at is for all Chicago."

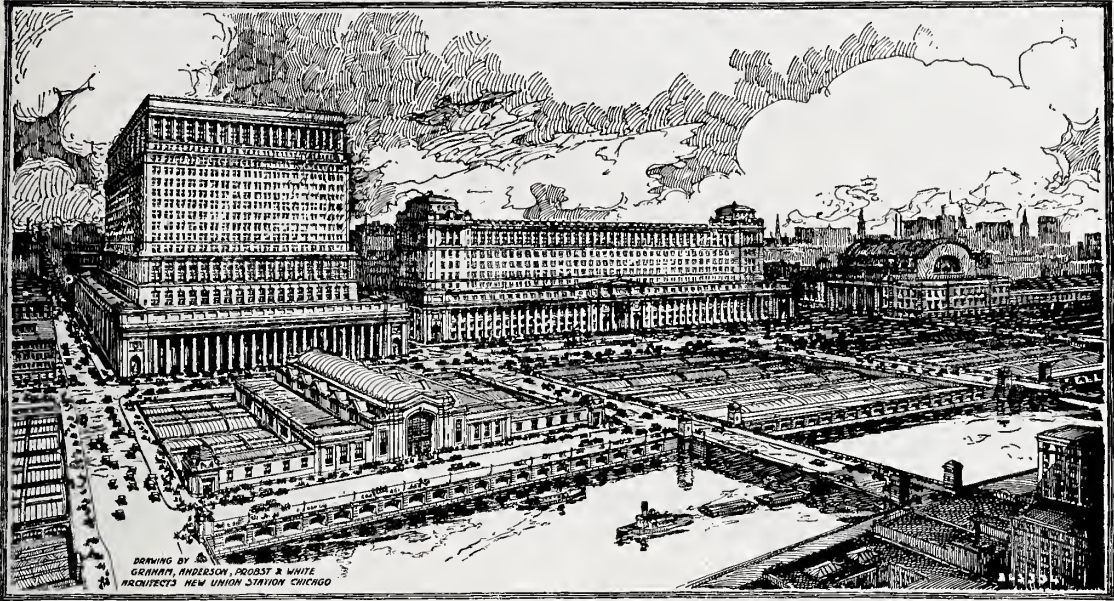
The Commercial Club of Chicago, a group of one hundred hard-headed successful business men, realized from the beginning that our city was an entity and that whatever was done would have to be done skilfully and completely and that the Plan of Chicago must stand for the improvement of living conditions on a large scale, for the reclaiming of our lake front for the use of the people, for increasing our park areas and public playgrounds, for creating additional bathing beaches and pleasure piers, for acquiring forest preserves, and for a scientific development of railway terminals, harbors, and waterways, and for the adequate development of street facilities connecting the different sections of the city.

The first necessary step for success in City Planning had been taken in presenting the Plan of Chicago to the City in definite form, carefully and scientifically worked out, covering the whole City and its environs as fully and as completely as the skill of the engineer and the architect could make it. The Plan was made definite with positive qualities; it became our ideal and we dared to recognize it and work for it. There is no question in the minds of the people of Chicago in regard to the sanity, wisdom, and ultimate suc-



Michigan Avenue Improvement.

This new north-and-south connection across the Chicago River gives Chicago a continuous boulevard drive extending for forty miles along the shore of Lake Michigan.



New Union Station under construction at Canal Street and Jackson Boulevard just west of Chicago River. The low building on the right is the present Chicago & Northwestern Depot and the central building occupies the recommended two block site for Chicago's new post office

cess of the Plan. Indefiniteness and incompleteness are the causes leading to the failure of City Planning in many cities in this country. Having established a right plan what was the next step?

The next step was the promotion of the Plan. In our country public opinion rules. Therefore, the promotional work is very important. How did we go about this? First of all, we enlisted the cooperation of the city government and then we began to sell the Plan to the City of Chicago. We inaugurated an educational and promotional campaign along the most scientific lines. We proved to our people that the Plan of Chicago is basically sound, that it is in the interest of the commercial and industrial future of our city and that its adoption and completion would benefit every citizen.

For the purpose of enlisting and establishing the interest of the citizens of tomorrow, we introduced in the

schools the City Planning Manual which is being used as a text by 30,000 Chicago school children every year. This also has a reflex influence upon the parents of these school children, who carry their enthusiasm and inspiration home with them.

Through a course of stereopticon lectures we have been able to reach every civic, commercial, improvement, fraternal, and religious organization in Chicago. These lectures have been so popular that it has kept us busy to meet all the requests which have come to us to speak on the Chicago Plan.

We have maintained from the beginning that the people must become enthusiastically devoted to their Plan; and that in doing so, doubt, suspicion, pessimism, and unjust criticism must be eliminated. Selfishness, always present and unavoidable, when public improvements are undertaken, must be routed. No private interest must be allowed to stand in the way of what is



Proposed new Illinois Central Terminal, Chicago, fronting upon Grant Park at Roosevelt Road, alongside New Field Museum and Stadium at entrance to new five mile park along the shore of Lake Michigan.

for the good of all the people. We always try to remember that the health, happiness, and general prosperity of the people are of far greater importance than the petty whims and bickerings of any class or the selfishness of any individual.

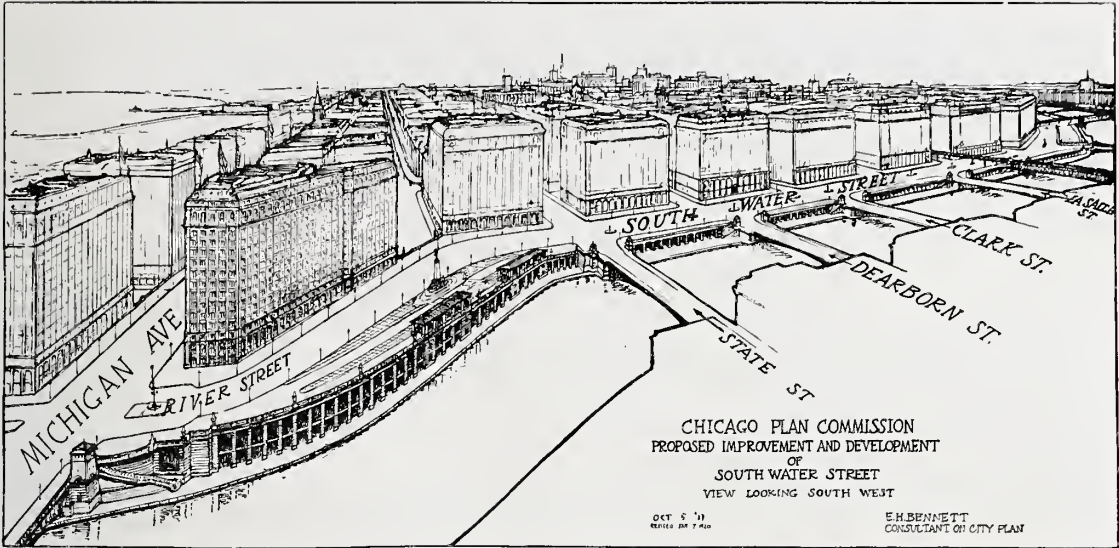
We maintain that public spirit is a fundamental, and that Chicago possesses that public spirit to a very marked degree, which the history of Chicago shows in clearly defined epochs prior to the establishment of the Chicago Plan.

To arouse this public spirit we appealed to the press of Chicago. Our success in this direction has been phenomenal and I dare say that the unprecedented support continuously given to the Chicago Plan Commission and its efforts during the past eleven years has never been equaled in any other city of the world. We are also greatly indebted for our success to magazines, trade journals, the publications of numerous important societies, and the large business houses, banks,

etc., which in the most public-spirited manner have used our material through their advertising mediums.

The result of this and many other promotional methods adopted which I cannot here enumerate, has been that every Chicago Plan bond issue presented to the people has been passed by increasing majorities.

In all of our work we have cooperated closely with our city officials. Every plan recommended so far has had the unanimous approval of the Board of Local Improvements and its technical staff and of the Chicago Plan Commission and its engineers and architects. The administrations of Mayor Busse, Mayor Harrison, and Mayor Thompson, have been in sympathetic accord with the Chicago Plan Commission and have been composed of men big enough and broad enough to understand the vital importance of City Planning. These administrations have given us continuous support, without which we could not have been successful. We have placed trust in public officials and



South Water Street Improvement.

The upper and lower streets connect with the two levels of Michigan Avenue and the improvement marks the first step towards making the banks of the Chicago River attractive as well as useful.

found that we could secure their full cooperation by laying our cards upon the table, convincing them that we are non-partisan, non-sectional, and that we have no axes to grind nor private interests to serve.

In these few words I have attempted to show how the Chicago Plan came into existence, how the Commission was created and how it operates. Now comes the natural question, "What has been accomplished?"

Today twelve basic features have been provided for by bond issues where necessary, and are either under construction or advanced in procedure in the Board of Local Improvements or in the courts. Projects in the making embrace:

QUADRANGLE: The creation of a circuit of wide streets around the heart of the city to relieve traffic congestion and allow the central business district to expand normally. This quadrangle is composed of Michigan Avenue on the east, Roosevelt Road on the south,

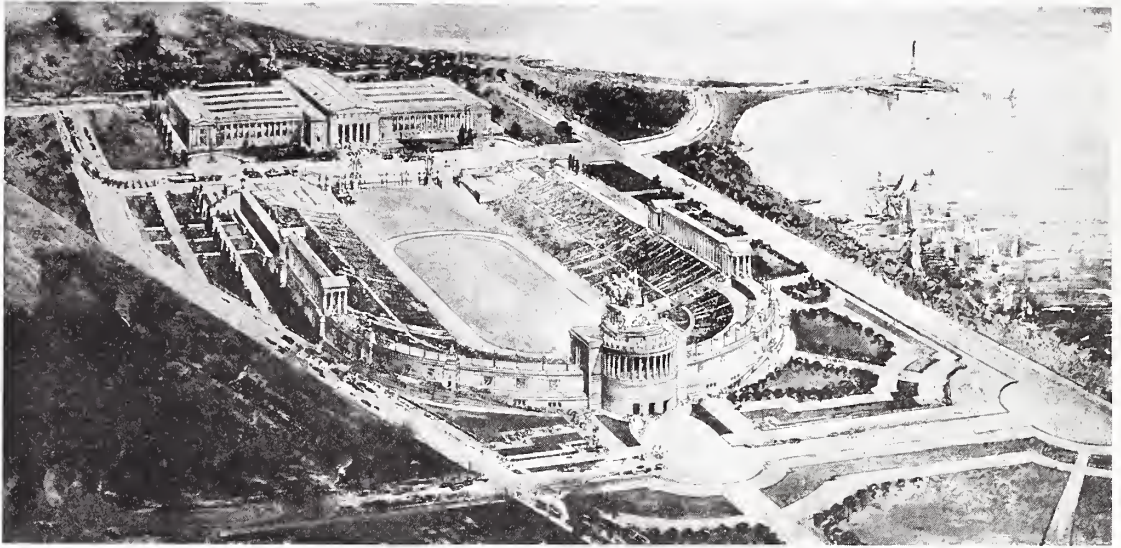
Canal Street on the west, and South Water Street on the north.

MICHIGAN AVENUE: The last details of this great improvement will be completed early in 1921. With the lower level now in use for heavy traffic, the old Rush Street bridge has been removed.

ROOSEVELT ROAD: Construction of the viaduct will be continued as rapidly as possible, and it is hoped that the new bridge will be under construction before the end of the year.

WEST SIDE TERMINAL DEVELOPMENT: Notable progress should be made this year in building the new Union station on Canal street and Jackson Boulevard; in widening Canal street, and in connecting it with Orleans street via the two-level Kinzie street bridge. Many features of the terminal ordinance are now completed.

LAKE FRONT PARK DEVELOPMENT: This project should progress rapidly, now that \$20,000,000 of bonds have been voted. The bond issue will enable



Stadium, Soldiers Memorial, and New Field Museum of Natural History, a part of the Great Lake Front Development.

the South Park commissioners to start constructing the park lands between Sixteenth and Thirty-ninth streets, to build the stadium, and to widen South Park avenue in order to extend Grand Boulevard from Thirty-fifth street north to Randolph street. This development will add 1,138 acres of parklands along the city's waterfront, containing a lagoon 600 feet wide and five miles long. There will be nine large bathing beaches and ample provision for all sorts of outdoor sports, such as baseball, tennis, golf and the like.

OUTER CONNECTION BETWEEN GRANT AND LINCOLN PARKS: The Lincoln and South Park boards have agreed to a plan for an outer drive between Grant and Lincoln parks, which will greatly relieve loop congestion.

HARBOR AND WATERWAY DEVELOPMENT: The Chicago Plan Commission from its inception has realized the inadequacy of our industrial harbor development and has fully understood the necessity for creating adequate har-

bor facilities. The City Council has passed the necessary ordinance for an industrial harbor in the Calumet district, where still can be had adequate land at reasonable prices, and where water, rail and industries can be brought together, which is essential for economical operation. In addition a mammoth transfer harbor, called Illiana, along the shore of Lake Michigan, partly in Illinois and partly in Indiana, as suggested by Col. W. V. Judson, U. S. A., is being considered by both states. Facilities bring business. Chicago must offer the best or lose its trade to competing cities which are today making improvements on a very large scale for the purpose of improving their commercial and industrial conditions.

ILLINOIS CENTRAL PLANS: This terminal development, including the electrification of that system, was made possible by an extremely important city ordinance, accepted by the railroad company and the South Park Commissioners.

SOUTH WATER STREET: The widen-

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ing ordinance has already been passed by the City Council, and the Board of Local Improvements is now preparing the ordinance for a two-level street. The importance of this improvement is not yet fully appreciated. It will reclaim an east-and-west artery, now absorbed by private interests, and will open north-and-south arteries now congested by produce market traffic. It will connect the freight terminals on the lake front with those on the west side, via Market street, with a lower level street, uninterrupted by cross traffic. The upper street will facilitate traffic between the north, west and south sides and will remove fully sixteen per cent of the present traffic congestion in the loop. The yearly saving to the merchants and consumers will amount to almost as much as the total cost of the improvement.

WEST SIDE POSTOFFICE: The Plan Commission has started anew to insist upon the acquisition of the two-block site on Canal street for a new postoffice, so imperatively necessary to protect the future business interests not only of Chicago and its tributary territory, but also of the entire nation. Postal conditions in Chicago are daily growing worse, and if the postoffice is to continue to function at all, adequate postal facilities must be created.

STRAIGHTENING OF THE CHICAGO RIVER: The Illinois State Legislature has just recently passed the necessary enactments to enable the City of Chicago to straighten the Chicago river between Polk and Sixteenth Streets. The value of this improvement cannot be overestimated. It will permit Wells, Market, Franklin, LaSalle and Dearborn streets to be opened through the now closed terminal area and connected with the great southwest diagonal Archer avenue. Already progress has

been made, and negotiations are now pending between the city and the railroad companies tending to the accomplishment of this imperatively needed development.

AREA BETWEEN POLK, STATE AND SIXTEENTH STREETS AND THE CHICAGO RIVER: The conditions in this "pocket" are deplorable and most harmful to the business interests of the city. This problem must be solved in an acceptable manner. The widening of Polk Street from State to Clark Streets, now being done, is a part of the plan to improve conditions.

WEST SIDE STREETS: Western avenue is now being widened. The Board of Local Improvements has taken all necessary action and the City Council has passed a number of ordinances necessary for the widening, opening and extension of Ogden and Ashland avenues. Court proceedings will soon be started. Much progress should be made in opening and widening these highly important arteries—two of them extending from city limits to city limits—during the year. Robey street, offering many difficult problems, is now being studied, and will soon be ready for consideration by the Board of Local Improvements.

PERSHING ROAD (39th street): The technical staff of the Plan Commission is now making a careful study of Pershing Road, which will connect Lake Michigan with the McCormick zoological gardens, and will give Chicago another very greatly needed east-and-west through artery.

OUTER CIRCUIT: The City Council has already passed an ordinance for the widening and opening of Peterson avenue. This is part of an important encircling highway which will extend from Lake Michigan on the east along



The Michigan Avenue and South Water Street two-level improvements and the new Wrigley Building at the new gateway of the greater Chicago.

Peterson and Rogers avenues to the Desplaines river on the west, thence south through forest preserves returning again to the lake on the south near 134th street.

FOREST PRESERVES: The Board of Forest Preserve Commissioners of Cook county has already purchased over 20,000 acres of forests, more than one-half of the total acreage available

in the county. The recommendation of this Board to purchase over 2,000 acres in the Skokie valley undoubtedly will be consummated during the year. The necessary preliminaries to the establishment of the McCormick zoological garden, which is to be patterned after the best zoological garden in the world, are already under way. These forest preserves are to be connected

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with one another by good roads, and when completed will produce the finest natural park system in the world.

HOUSING: Better housing is an international problem. People are no longer satisfied to live in slums. Better housing facilities are necessary to maintain the virility and strength of our people.

ZONING: It has been well said by Edward H. Bennett, our consultant: "Zoning is fundamentally connected with all other features of city planning. Coordination in the various features of city planning results in work of the highest value. Zoning, if well schemed, more than any other agency, will give quality to the growth of a city. It will bind all other plans in a harmonious whole."

CIVIC CENTER: A concentration of public buildings would mean a great convenience to the public and a tremendous saving of time, so important in the economical transaction of business. In the words of the Chicago Plan book: "The city has a dignity to be maintained, and good order is essential to material advancement. Consequently the Plan provides for impressive grouping of public buildings and reciprocal relations among such groups."

All these improvements should be completed within the next five years, excepting the entire electrification of the Illinois Central Railroad and the completion of the Lake Front Park plans south of Thirty-ninth Street to Jackson Park.

There are numerous items as to the cost of Plan projects, the increase in property values, city revenue increase, and the result and benefit of improvements which I have not space to mention.

While the Chicago Plan is a practical and commercial one, there is another

and deeper motive in planning for the future greatness of our city than its splendid material upbuilding. This is the social, intellectual, and moral upbuilding of the people. City building means man building.

Who is there among us who is not lifted above mere sordid industrial existence into the realm of the beautiful and ennobling things of life by attractive surroundings? Beautiful parks, fine monuments, well laid out streets, relief from noise, dirt, and confusion—all these things, and many others contemplated in the Plan of Chicago, are agencies that make not only for the future greatness of the city but the happiness and prosperity of its people.

Fully realizing the importance of object lessons, we are now undertaking to make the four bridge houses on the Michigan avenue bridge between the two plazas as attractive, as architecturally correct, and as historically significant, as it is possible to make them. The location of the plazas lends itself to such treatment, the north plaza being the site of John Kinzie's house, the first white man's dwelling built in Chicago, and the south plaza being the site of old Fort Dearborn. To make this possible, Wm. Wrigley, Jr., and the Ferguson Fund Trustees each gave \$50,000 to be used in embellishing the bridge houses.

Thus the bridge houses will give an artistic setting to the junction of the upper level of South Water Street with the south Michigan Avenue plaza. When these plazas and the bridge are developed in this way, no public authority hereafter will think of permitting anything to be attached to them of an inferior nature. An artistic character will become impressed upon the Michigan Avenue improvement, which will undoubtedly elevate to a very marked

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degree the character of future improvements, and will be of incalculable aid in embellishing South Water street from the bridge to Market Street, a distance of about a mile, with appropriate decorative features, and in making of the Chicago River an attractive water-course, similar to European water-courses. Michigan Avenue, and South Water Street in the City of Chicago should then become as important and widely known as are the Place de la Concorde in Paris, Trafalgar Square and Hyde Park in London, Ringstrasse in Vienna, and Unter den Linden in Berlin. The nature of the improvement will have a very decisive elevating influence on the character of the buildings that will be erected along Michigan avenue from Randolph Street to Chicago Avenue, as well as along the entire north side of the River, and eventually throughout the city.

From the Reconstruction Platform of the Chicago Plan Commission, addressed to his Honor the Mayor and the City Council of Chicago, I quote the following paragraph:

“There is eloquence in stone and steel; there is inspiration in good architecture; there is character-building in artistic and good surroundings. Our city as our larger home does much to mould our character. Unknown and unrealized by us the silent forces of our environment are working upon us

and upon each of our fellows. Chicago has a good citizenry—a patriotic citizenry—it is proud of its citizens and its citizens are proud of their city. They know that attractive development and good citizenship go hand in hand and they want to see their city made the best it can be made.”

Not only should our art museums receive the widest possible support, both public and private, but art should become a part of our daily life, which could be accomplished by adorning our parks and public places and buildings with originals and copies of the masterpieces of sculpture of all times. Thus could be created an atmosphere, now lacking, which would stimulate an interest in art, inspire latent genius, and ultimately bring out the best there is in the spiritual forces of our nation.

To maintain the strength and virility of the people, it has become imperative the world over immediately to inaugurate and speedily carry out hygienic, economic, and humanitarian projects. We could afford to spend billions for war: why not millions for peace and contentment? The war taught us many lessons, but none was greater than the result obtained by unity of action. Nation-wide unity of action in upbuilding our great country will lead to a patriotic devotion to it that will make of us a people both prosperous and happy.

[On account of lack of space the articles by Jens Jensen and Dwight H. Perkins on the Parks, Playgrounds and Forest Preserves, of Chicago, and of Cook County, have been reserved for a later number, when Mr. Jensen will discuss Landscape Art in its relation to the Park System.]

ARCHITECTURE IN CHICAGO

By THOMAS E. TALLMADGE, A. I. A.

WHEN a history of Architecture in the United States shall have been written, it will be found that Chicago, synonymous in many minds with materialism, has been more potent in the development of architecture in this country than any other City.

FIRST: She was the mother of the skyscraper, whose steel skeletons and cliff-like forms have filled our urban scenery with canyons and mountain ranges.

SECOND: She furnished the site and her sons directed the great World's Columbian Exposition, an artistic expression which, in our architectural history, ended one epoch and began another.

THIRD: She alone has had the courage to offer to a suspicious and highly skeptical world an American style.

Architectural history in Chicago did not begin until long after that fair flower which we call the Colonial Style had been laid away and for the time forgotten. When Chicago was fighting for her life in the black mud bogs of the Thirties, the style known as the Greek Revival was in high favor. The columns of the Parthenon and of the Erechtheon were resurrected to express the ideals of a new democracy, and the acanthus bloomed again on the prairies of Illinois and on the shores of Lake Michigan. These buildings, for the most part of wood, with their Greek porticoes and Roman domes, have almost all disappeared, chiefly in the great conflagration of 1872.

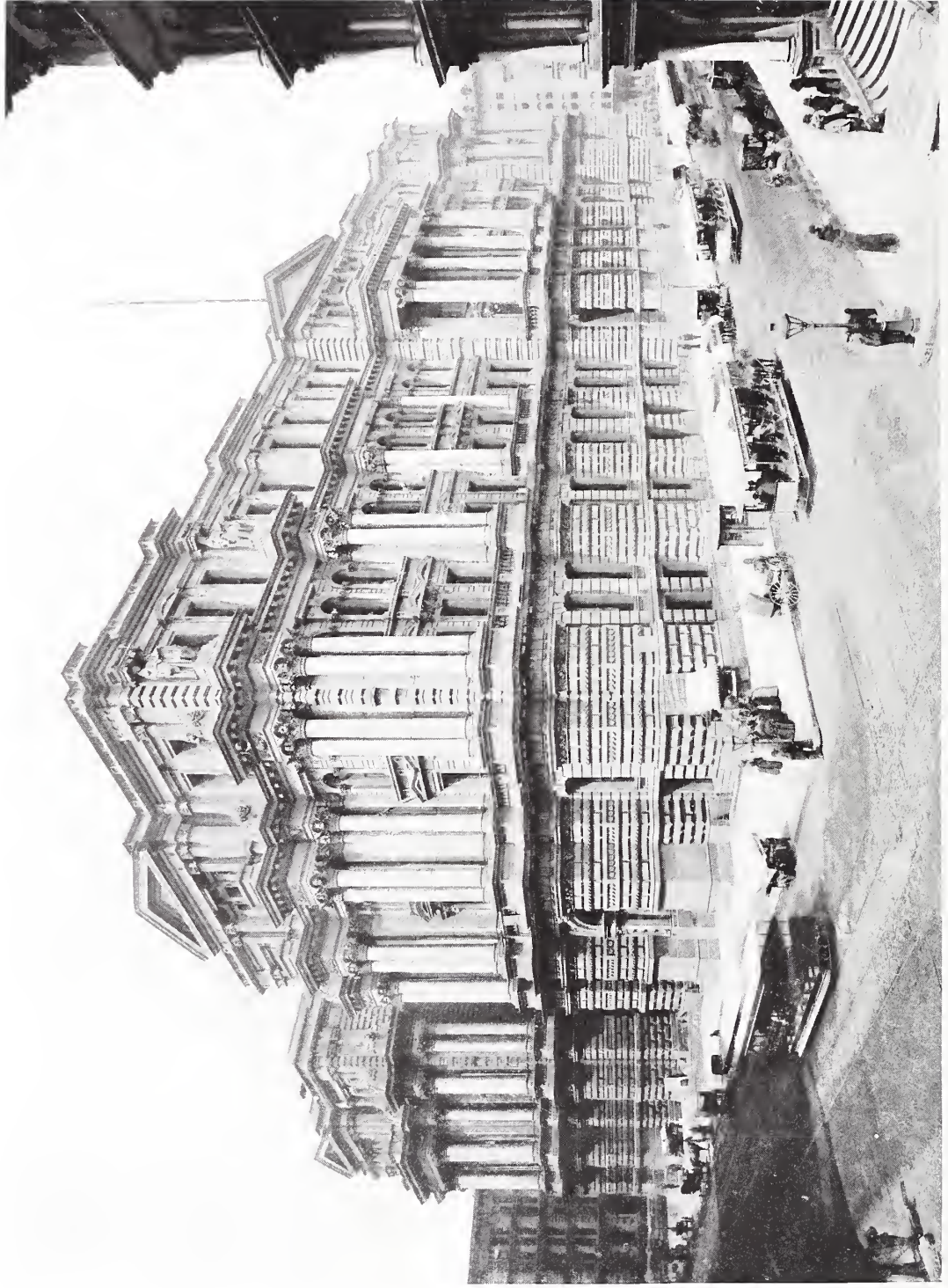
The Classic Revival, dignified if somewhat pompous and illogical, in its turn fell a victim to the caprice of

fashion, and just before the Civil War appeared a new mode. This curious mixture of mansard roofs, of wax flowers, of hoop skirts, of Dundreary whiskers, of English Gothic tracery, of cast iron deer, I am calling here for the first time the Parvenue Style.

The plague continued in Chicago for thirty years or more, and the Phoenix that rose from its ashes in '72 was the same ugly bird it was before. There are many examples of this Parvenue Style still standing in decayed splendor, the Palmer House, for instance, and the Board of Trade, while the most outstanding examples were the old County Building and the City Hall, destroyed some fourteen years ago.

William Morris in England and H. H. Richardson in the United States were the knights that overthrew this dragon of bad taste. Richardson's Romanesque Revival spread over the entire country in the '80's. We have many noble examples from Richardson's own hand, such as the Field Wholesale Building, the Chicago Club, the MacVeagh house. By some of his brilliant young disciples were the Rookery, the Woman's Temple, the Monadnock Block, all by Burnham & Root. The Auditorium by Adler & Sullivan, and the Higgenbotham House by Henry Whitehouse.

In the midst of the Romanesque Revival came the invention of the high speed passenger elevator and the skeleton steel frame. The Tacoma Building on La Salle and Madison Streets by Holabird & Roche is the first skeleton steel frame building in the world, and consequently is one of the most important architectural monuments in



The Old City Hall and County Building, now destroyed. A building closely following in its detail the Opera House in Paris—an example of the “Parvenue Period,” not lacking, however, elements of grandeur and picturesque.



Transportation Building, East Entrance. World's Columbian Exposition. The great work of Louis H. Sullivan. Critics, especially those from abroad, saw in these rainbow arches the promise of an American Style

this country. It revolutionized the building of many storied structures. Its ornament, you might note, is in the Romanesque style.

In 1893 came the World's Fair. Its classic peristyles and measured beauty gave the coupe de grace to the already tottering Romantic movement inaugurated by Richardson. Its overwhelming beauty turned a nation's eyes back to Greece, Rome and the Renaissance, and it officially opened the architectural epoch in which we now live, an epoch of Artistic Eclecticism.

The Fine Arts Building from the magic hand of Charles Atwood, was the most beautiful building of the Exposition, and Daniel Burnham has

said the most beautiful building in the world. It stands now beautiful in its ruin, which is the final test of beauty. A Damoclean pick and shovel hang over its exquisite head, and a year from now unless Chicago raises the money to restore and maintain it, we will stare at an ugly wound in the earth, and curse the day that we allowed our loveliest flower of architecture to be uprooted and destroyed.

The "World's Fair" is still with us in the presence of its offspring. Its larger, healthier and vastly more popular child is our present Architectural Eclecticism. In this frame of mind our buildings may be of any style, though some adaptation of the Italian Renais-



The Tacoma Building. A Milestone in American architecture. The first building in the world of skeleton steel construction
Holabird and Roche, Architects.



The Court of Honor, World's Fair 1893. The architectural dream in plaster that killed Romanticism and the Romanesque Revival and established our present period of eclecticism, based for the most part on European precedent.



The Famous Potter-Palmer Castle. An example of the Romantic style built on Lake Shore Drive, Chicago. Henry Ives Cobb, Architect.



Auditorium Hotel.

The "Palazzo Vecchio" of Chicago—Designed by Louis H. Sullivan in the Romanesque style.

sance is the favorite. Most of the great buildings since the World's Fair express this new found right to choose and ability to execute in any style. The Gas Building, The Art Institute, The Field Museum, The Continental and Commercial Bank, The Wrigley Building, are classic in style. The University Club, the Harper Memorial, the Fourth Presbyterian Church, are Gothic. The Monroe Building and the Crerar Library are Italian Romanesque. However much such an eclecticism may lack conviction and unity of purpose, it certainly adds variety and piquancy to our architectural ensemble, and technically it reaches a high level of excellence in its individual expression.

The other child of the World's Fair,

wan and feeble as yet, is our creative movement, sometimes called the Chicago School; a direct attempt to found an American Style by an expression in architecture of the relations of form and function, a recognition of materials employed and the use of indigenous forms for ornament. It owes its existence to the genius of Louis Sullivan, whose Transportation Building at the World's Fair marks its first appearance, and whose Gage Building is the most logical expression that the skeleton steel frame building has ever received.

Chicago's interesting past is but the period of her youth and tutelage. She stands on the threshold of a glorious maturity. The completion of her boulevard link will bring in its train a series



The Peoples Gas Building—a brilliant example of modern eclecticism. The Roman detail forms an interesting texture. The first story granite columns are a solecism—they support nothing but themselves. *Graham-Anderson, Probst and White, Architects.*



University Club and Monroe Building, the former Gothic in style, the latter Italian Romanesque.

of magnificent buildings of which the Wrigley, nearing completion, is the first; the consummation of the Grant Park and South Park outer boulevard plans will give her the most beautiful

approach and setting in the world, and the next generation will see the City stretch in an almost unbroken line along the shore of Lake Michigan from Indiana to Wisconsin.



THE MONUMENTS OF CHICAGO

By LORADO TAFT.

CHICAGO'S sculptured memorials are comparatively few but are already sufficient to mark the changing tastes of a primitive, sturdy people. Something like the waves of our great inland sea which build and destroy, the incessant surge of the years has begun to leave upon Lake Michigan's sandy shores its records of western enthusiasms.

Such records are of profound significance. Sculpture is a difficult and expensive craft; monuments are not erected by a community without good and sufficient reason. How unflinchingly expressive they are of their time—how unerringly they mark the average of culture! It cannot be said as of Grecian art that our sculpture and architecture embody the ideals of the people, for on these lines we have as yet no ideals at all; it is their absence which is vividly suggested by our early monuments.

Nothing for instance could be more representative of the fashion of its day than the Douglas monument at the lake end of 39th Street. When in 1861 Stephen A. Douglas died in Chicago, his fellow citizens promptly undertook the erection of a suitable memorial. The result, the work of the pioneer sculptor Leonard Volk, marks the location of the Douglas home. The passengers of the Illinois Central express trains catch a glimpse of a high shaft from the top of which the incredibly short and yet more foreshortened "Little Giant" looks down upon the metropolis which he helped to create. Four low-scated bronze women of non-committal aspect occupy the

corners of the pedestal. Who they are no one asks.

Remote as is this work of another century, one pauses to thank its creator for reminding our fathers that there was such a thing as sculpture. His was not an easy task but it had its reward. His bust of the living Lincoln is of inestimable value. His statue of Lincoln in the capital at Springfield may have furnished the motif for our great "Lincoln," standing before the chair of state.

I shall not attempt to trace our progress through the years. A chronological catalogue of our sculpture would be of little public interest. To those unprivileged to live in our modest town the subject "Monuments of Chicago" connotes just one work and to this I gladly turn.

It was in 1887 that Augustus Saint-Gaudens' "Lincoln" came to dwell among us.* Its welcome was enthusiastic although we did not at first realize how precious a treasure was ours. Then we began to hear it proclaimed the finest portrait statue in America. So the critics have told us—and we like to think it so today. The standard of the nation's monuments has been vastly raised in these thirty-four years but this figure is yet to be surpassed. It was a labor of reverent love upon which the master expended much time and study. As in many of his greatest achievements he enjoyed in this case the collaboration of Stanford White, with the result that the setting is in perfect taste and perfect harmony with its surroundings. It is well placed. The monument is no "accident" in the

* See Frontispiece.

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park; its location was carefully considered and broad roads converge to it. The wide platform and long, low granite steps, flanked with bronze globes, are in themselves impressive. The curving walls have a generous sweep of sixty feet and bear, in the perfection of Saint-Gaudens' lettering, these two utterances of the martyred president: "With malice toward none, with charity for all, with firmness in the right as God gives us to know the right, let us strive on," and "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

The massive block on which the figure stands is raised so little above the height of the wall that at a distance the various members work together for a solidity of effect, one might almost say an inevitableness of structure, which is rare indeed in the monumental architecture of this country. From the side the bold separation of figure and chair may appear at first odd and even unpleasant, but one soon becomes accustomed to it. From the front, the cooperation of the mass and lines of the chair is very grateful to the eye, especially at a distance where the silhouette of the slender unaided statue would be meagre. It gives the volume and the "color" which the old-time sculptors sought to gain by hanging cloaks on their figures and by piling improbable accessories about them. Upon nearer approach the chair fades out of focus; the magnificent head holds the entire attention.

How fine this work is my poor pen could never tell you; I turn with gratitude to Mrs. Van Rensselaer who years ago expressed her admiration in the following eloquent words: "The pose is simple, natural, individually characteristic—as far removed from the con-



"George Washington" (front view) by Daniel C. French and Edward R. Potter. Presented to France by D. A. R. Copy in Washington Park, Chicago.

ventionally dramatic or 'sculpturesque' as from the baldly commonplace. Neither physical facts nor facts of costume are palliated or adorned . . . and the figure is idealized only by refinement and breadth and vigor in treatment. . . . This 'Lincoln,' with his firmly planted feet, his erect body, and his squared shoulders, stands as a man accustomed to face the people and sway them at his will, while the slightly drooped head and the quiet, yet not passive, hands express the meditateness, the self-control, the conscientiousness of the philosopher who reflected well before he

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Abraham Lincoln, "The Rail Splitter" by Charles J. Mulligan, in Garfield Park.

spoke, of the moralist who realized to the full the responsibilities of utterance. The dignity of the man and his simplicity; his strength, his inflexibility and his tenderness; his goodness and his courage; his intellectual confidence and his humility of soul; the poetic cast of his thought, the homely rigor of his manner, and the underlying sadness of his spirit,—all these may be read in the wonderfully real yet ideal portrait which the sculptor has created."

I feel strongly today, as I have written in the past, that the value of so high an example of the monumental art can scarcely be overestimated. Its workmanship will be a canon and a guide for generations of sculptors to come; the serene dignity of the conception has already had its marked influence on the side of gravity and distinction in public works. Strange, is it not, that this quiet figure which lifts not a hand nor even looks at you, should have within it a power to thrill which is denied the most dramatic works planned expressly for emotional appeal!

Already a generation of men have lived and departed since that statue was erected in Lincoln Park. Continue to come and go they will, like the surf which curls about a mighty cliff. *He* remains unchanged. Wonderful the genius which so charged with emotion this bronze that it gives forth today of a potency undiminished by the years—enhanced, rather, by accumulating associations! Of it might one well say as did Lowell at Chartres: "Be reverent, ye who flit and are forgot, of faith so nobly realized as this."

Besides the "Lincoln" which welcomes to the park and is so grandly and overpoweringly the genius of the place, there are two or three other admirable works most fittingly bestowed—apparitions which one does not resent

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amid the shrubbery and trees. "The Signal of Peace" by Cyrus Dallin, was, if I remember right, the earliest of that impressive series of quiet Indian figures upon patient horses which has culminated in the masterly "Appeal to the Great Spirit" of Boston. Rodin used to tell us that his task was "to find the latent heroic in everyday actions"; Mr. Dallin finds it without difficulty in his favorite subjects and our cities are enriched through his sympathetic interpretations. Another echo of primitive life we find in the group called "The Alarm." My old-time friend John J. Boyle, while still a student in Paris received from the late Martin Ryerson an order for a memorial to the Ottawa Indians; the result was the massive and thoroughly admirable composition which we illustrate, a work which the eager sculptor never surpassed in his too-brief career.

Related likewise to the story of other days and happily placed in the edge of the park, at the head of La Salle Avenue, is the statue of the intrepid Sieur de La Salle, one of the earliest of our distinguished visitors. This work by Jacques Lalaine, a Belgian sculptor, is suavely modeled and in spite of the elevation of the right foot upon a high stone, with resultant square angles in the silhouette, is a sufficiently dignified presentment.

Our equestrian statue of General Grant by Louis Rebisso is perched upon a nondescript pile of masonry which rests in turn upon a bridge. The sculpture harmonizes with the architecture in its complete absence of artistic distinction. However, despite the fact that we look in vain for felicities of modeling and that never in the world would this bronze "make the heart leap as to a war chant," the figure is without question that of the silent hero of the



Statue of the Republic, erected in Jackson Park, Chicago. By Daniel Chester French.

Appomattox. General Fred Grant once told me that it was to his mind the most satisfactory portrait of his father in existence.

In Leonard Crunelle's "Governor Oglesby" we have a statue worthy to be in the same park with Saint Gaudens' "Lincoln." The sincerity and power of this work are instantly apparent. The physical adequacy of the fine old leader,

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Miner and Child, By Charles J. Mulligan,
Humboldt Park, Chicago.

his bonhomie and his homely grace are completely realized in a figure which is sculptural by first intention. Gutzon Borglum in his statue of Governor Altgeld—another public man of marked individuality—has followed an opposite method, summarizing his theme in a sketchy mass which however pleasingly facile in treatment lacks the qualities of incisive characterization. The unmistakable features and picturesque garb of Benjamin Franklin mark a competent work by Richard M. Parke. Its silhouette is not an unpleasant one against the sky.

A seated "Shakespeare" is one of the best achievements of that cultivated sculptor, William Ordway Partridge,

and receives annual homage from the school children of Chicago. Here, too, is a bust of Beethoven by John Gelert and a statue of Hans Christian Andersen from the same conscientious artist. To most people it is a surprise to learn what manner of man was the great story-teller. Gelert shows him seated in formal, long-tailed coat amid his swans, ascetic and dreary in face and form. Gherardi's "Garibaldi" has always been a little uncertain as to his center of gravity, but is a thoughtful and sincere characterization.

Of this statue as of most of these effigies, foreigners and governors alike, and particularly of the dentist glorified by Frederick Hibbard, one asks in perplexity, Why are they here? The one spot on the North side where one hopes to find a glimpse of nature, the joy of flowers and trees, is encumbered with metal coats and trousers. Every eligible site and vista culminates in something which you do not wish to see. The impulse to erect memorials is worthy and indeed irrepressible, but why not put the formal bronzes in formal places, along avenues and against buildings—anywhere but here where greensward and sky-line are so infinitely precious?

The same mistake has been made in our West side parks. Instead of works of imagination and themes harmonious with sylvan beauty we find there another petrified congress of nations, a sculptural card-index of the peoples represented in Chicago's mighty melting pot. From his pedestal Alexander von Humboldt beams upon Kosciusko's prancing steed, the while Leif Ericson and stodgy Fritz Reuter exchange the time of day. Robert Burns—in the form of the stock figure to be seen in Milwaukee, Denver and way-stations—waves distant greetings to Bohemia's

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vehement representative, Karel Havlicek, whose uplifted arm is usually adorned with a series of wreaths. They are all very much at home; all are welcome in Chicago, but the parks would be better without them and their own dignity would be enhanced by a more formal setting. That was a true word spoken by the Municipal Art Commission of New York: "Most of our monuments look as if they had been carried about by some giant and dropped wherever he happened to be when he became fatigued." The casual way in which memorials are planted in our parks is a fault to be corrected; it will be when they are not permitted there at all.

Very appropriate on the other hand are Crunelle's four youthful figures at the corners of the Rose Garden pool in Humboldt Park, and the small bronzes by French and Potter. The last named were made from the working models of certain admirable groups of the Columbian Exposition and while hardly large enough to satisfy the eye in their present location are among the finest of our possession.

I quite forgot in my enthusiasm to tell you who did all of these brave works. The "Chicago City Manual", conveniently at hand, is rich in misinformation. Perhaps we can straighten some of it out. "Humboldt" is attributed, we hope correctly, to F. Garling, of somewhere, who may however, have been the bronze founder. "Kosciusko" was modeled in Chicago by the Polish sculptor, Casimir Chodinski. "Ericson," the book tells us, was made by "Asbor Joranson;" which is a neat camouflage for our Chicago sculptor, Sigvald Asbjörnsen. I like best what we are told about honest "Fritz Reuter:" "Franz Reuter, bronze, by Gegossen von Ch. Lens, Nurnberg!"



The Alarm, by John J. Boyle, Lincoln Park, Chicago.

How is that for an official publication of "the sixth largest German city"? If your German is rusty just ask some scholarly friend who "Gegossen" was!

"Burns" is by the clever Edinburgh sculptor, W. Grant Stevenson; and the strenuous "Havlicek," a really admirable piece of modeling, is by Joseph Strachovsky of Prague.

Charles J. Mulligan, an enthusiastic and most likable young Irishman, devoted himself with untiring zeal to the adornment of the great West side. Its park system offers a series of works from his untiring hand. He never was adequately paid and most of these monuments bear unhappy evidence of the haste in which they were conceived

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and executed. At the time of his death Mr. Mulligan had orders which would have enabled him to demonstrate the talent which he possessed, but his hand was suddenly stayed. It does not seem quite fair. Among his productions may be mentioned the "President McKinley" in McKinley Park; "Fourth of July Fountain," Independence Square; Colonel Finerty Memorial and "The Rail-splitter" (Lincoln) in Garfield Park; "The Miner and Child" in Humboldt Park.

A monument on the west side which is not to be overlooked is the Illinois Centennial Memorial, a stately column designed by Henry Bacon and happily decorated by Evelyn Longman. The reliefs at the base and the conventional eagle which crowns this chaste tribute, are exquisitely carved in mellow Tennessee marble.

In Union Park, we are told by our invaluable "Manual," we shall find "Carter H. Harrison, stone, by W. Grant Stephenson" which to the informed means that the portrait of our picturesque World's Fair mayor is in bronze and by Frederick K. Hibbard of Chicago. It is one of Hibbard's early works but remains one of his best, a simple dignified figure. The next item in our guide is "Policeman's Monument, bronze by J. Gilbert, erected after the Haymarket riot, with the legend, 'In the name of the People I command Peace,'" which is all right excepting the fact that this inexorable representative of the law was made by our old-time friend John Gelert.

The Park Commissioners of the South Side have from the first held a different view regarding portrait statues in their domain. All wistful candidates have been shown the door and with this tradition well established it is as easy now to keep them out as it is easy for

them to crowd into the other parks of the city. Perhaps it was the weird "Drexel" at the head of Drexel Avenue which saved the day. This Unknown, perched on his queer fountain, was an inheritance from a forgotten past; having tried him they will have no other. Sculpture is not entirely banished however; Washington Park is made significant by a copy of that fine equestrian "Washington" which the Daughters of the Revolution presented to France, the work of those two masters, Daniel C. French and Edward C. Potter. Wrote Wm. A. Coffin of it: "Washington, in Mr. French's statue, is represented as taking command of the army at Cambridge, dedicating his sword to the service of his country, and appealing to Heaven for the justice of his cause. With the head thrown slightly backward, the figure holds with the left hand and arm the military hat and the bridle reins, and, the other arm being extended perpendicularly, the right hand holds the sword exactly upright. The pose is heroic and dramatic. The spirit of the motive is admirably expressed in the action of the figure, and the head is noble and commanding in aspect." It may be said that the Father of His Country looks just as noble at the entrance of Washington Park as he does in the Parisian "Place."

Another appropriate work, to be found in Jackson Park, is the one sculptural record of the Columbian Exposition. Dominant among the ivory palaces of the White City stood the majestic golden figure of the "Republic." I admired greatly that monumental creation and wrote my enjoyment of it in a book, but here is no space to quote. The original was some sixty feet high; we now have in permanent material a reduction twenty-four feet

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high, a tiny descendent of the one we loved. It is upon a fine pedestal not too far removed from the vanished Court of Honor and serves to recall past glories.

Returning city-ward one passes at the foot of 18th Street a strange composition which from the train is a mere tangle of bronze figures. It is Carl Rohl-Smith's Indian group commemorating the Fort Dearborn massacre and its great significance lies in the fact that it marks the very spot where the ill-fated caravan met its doom. A conscientious and skilful work, its realism is enjoyed by many.

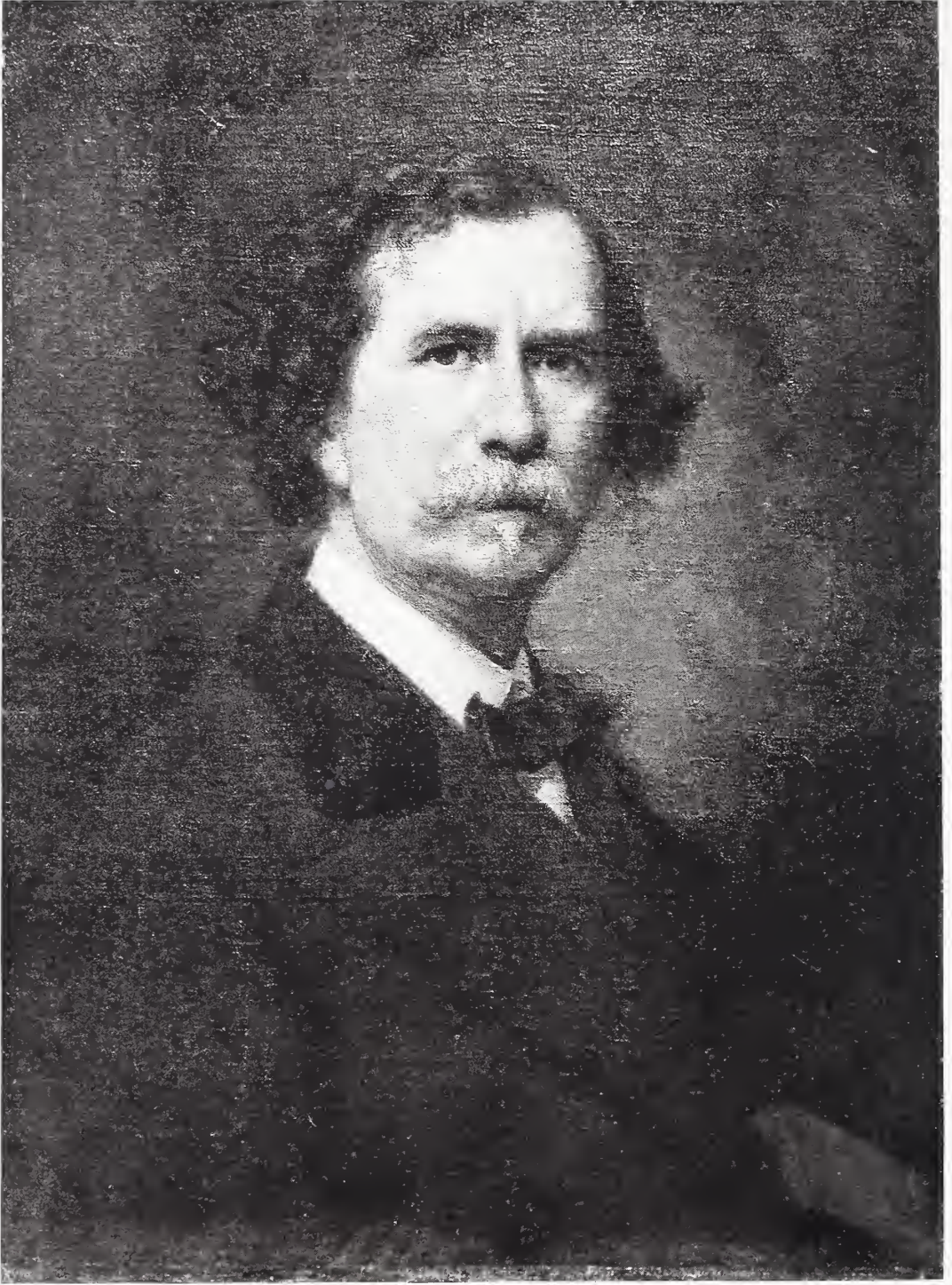
Back to the "Lake Front" once more. We observe upon a considerable artificial elevation the restless silhouette of Saint-Gaudens' "General Logan." The hero is shown bareheaded, grasping a flag which he has seized from a falling color bearer. All is excitement and tension. It is the most agitated of all of Saint-Gaudens' works and is to me the least satisfactory. However, it has the beauty of modeling which never failed our greatest master and Grant Park would be poorer without it.

Some fifteen years ago it was found that Benjamin F. Ferguson, a lumberman of Chicago, had left in his will a large sum as a trust fund, the income of which was to be devoted to the embellishment of the city with statues, fountains and other forms of memorials in commemoration of individuals and historic events. The money carefully invested soon reached the desired amount of one million dollars and its income became available in 1907. The first of these purchases was the writer's "Fountain of the Great Lakes," a group of five figures erected in Grant Park, at the south end of the Art Institute, and dedicated to the memory of Mr. Ferguson himself. The second was a graceful if not robust presentment of Alex-

ander Hamilton by the late Bela L. Pratt of Boston. This bronze stands in Grant Park near Monroe Street and is admirably backed by an architectural setting designed by Charles A. Coolidge of Boston.

The third purchase was the Illinois Centennial Column already referred to. Others promised are a memorial to Marquette to be placed upon a historic site near the Chicago River on the West side; and an elaborate monument to Theodore Thomas, our great musical leader. This work, in exedra form, is already far advanced under the skilful hands of Albin Polasek of this city, and will be one of our most valued possessions. A recent experiment in location on the Michigan Avenue border of Grant Park, opposite Orchestra Hall, was very successful; "Music" personified by a large female figure of unusual beauty was shown standing before an architectural mass of dark granite upon which in almost Egyptian simplicity are to be outlined the forms of Theodore Thomas and his players. To those who have watched the development of the work and who know what those composition silhouettes represented the promise was great.

From month to month we hear of other projects: fountains, decorations of bridges, etc., are being considered. The Ferguson Fund works all the time; its beneficent returns have but begun to appear. Imagine what twenty years will give us—a hundred! In regard to our monuments as well as other things, we reveal Chicago's usual irritating optimism which in spite of disorder and obvious deficiencies persists in proclaiming: "Our Chicago is not what you see, but the city that is to be, the city of destiny!" We behold her wreathed with flowers and begirt with monumental jewels of wonderful artistry.



G. P. A. Healy, Self-portrait. Collection of the Art Institute.

CHICAGO PAINTERS, PAST AND PRESENT

BY RALPH CLARKSON.

TO understand and appreciate the artistic growth of the individual one must place him against the background of the economic, political and social life of his time. A great artist like Michael Angelo becomes more real when we know the conditions that surrounded him during his best creative period, the reign of Julius II. He produced his masterpieces, torn by internal struggles, willing to relinquish his work many times, yet urged on by his patron. He finally completed the Sistine Chapel, convinced that "the times were not in sympathy with art production." How like today! One wonders whether his development was entirely from within, uninfluenced by precedent, or was the culmination of tradition and example. However, Michael Angelo did have before him some of the most beautiful statues of ancient times, as several were uncovered during this period of his sojourn in Rome and he was big enough to profit by their proximity.

Velasquez developed his incomparable art amid political and social distractions. He had duties that would have overwhelmed a weaker spirit, but he was in constant contact with the best examples of the Renaissance which gave him a background and standard that none but a great talent could have surpassed. I am reverting to these artists to call attention to the truth that the work of these geniuses culminated after a long period of growth that had established high standards of craftsmanship and individuality of expression. And now I wish to construct a simple background against which I

can place the work and influence of the painters of the past three score years.

The Art history of Chicago up to the time when G. P. A. Healy was enticed from painting noted personages of Europe in 1855 is practically negligible, but her citizens were then traveling abroad and coming in contact with the cultural influences of art, and they showed sound judgment in inducing a native painter of such talent and success to make a "frontier town," as Chicago was then rated, his temporary home. That they asked him to portray them instead of importing some foreign artist is greatly to their credit. His visit lasted some two years, but it was cut short by the business depression of 1857. He returned from Europe from time to time to paint noted Americans in public life, and eminent Chicagoans, finally coming back with his family, members of which still live here, to pass his remaining years. He died in 1892.

It may be said that the traditions of the art of the City were more or less founded upon the ideals of a mind saturated with the ideas of the early American painters, and it seems most fortunate that its great men during the most critical period of the nation's life should have been portrayed by one thoroughly American in spirit and adequate technically.

Healy, though not native to the State, was given freedom of practice through the patronage of its citizens and he has bequeathed to the country an invaluable heritage of characterizations of many of its greatest statesmen and citizens. It has been the fashion to speak of his work as "overmodeled



La Vacherie, By Chas. Francis Browne

and photographic," yet his best work will stand in the first rank with his contemporaries.

No progress was made in the civil war period, and the foundation for all that the present day holds may be said to have been laid in 1866, when a group of earnest artists founded the Academy of Design.

The year previous the Crosby Opera House, intended to be the home of the arts, and planned to surpass anything in the West in architectural beauty, was opened at the end of the week on which Lincoln was assassinated, but from the first it was a financial failure. Soon after the "Crosby Art Association" was formed and an arrangement was made to dispose of the Art treasures, and the Opera House itself, by lottery.

This article is not especially con-

cerned with this venture, except as it was the first home of the Arts, the place where the Academy of Design held its exhibitions and where, in the lottery, a number of important pictures were drawn, "including the masterpiece of the collection, *The Yosemite Valley*," by Bierstadt. This building was re-decorated in time to be opened on October 9, 1871, only to be destroyed by the great fire.

I understand also that it was here that the first classes in drawing and painting were held in 1866 under the auspices of the Academy of Design. Chicago was the third city in the country, New York and Philadelphia being the others, to give such instruction.

At this time it was a place of 250,000 inhabitants, and there were those among her citizens who had the audacity to



Geese, By Jesse Arms Botke. Collection of the Art Institute.

predict that "some time in the distant future it would number a million souls." It is almost incredible that there are many who have seen her reach nearly three times that number and who have lived, as mature men, through her entire artistic life.

During the period from the organization of the Academy of Design to the fire of 1871, the success and influence of the society were unusual. The leading American painters exhibited at its shows, and among its members were men already well known and others destined to be among our foremost artists. Leonard Volk was its first president and H. C. Ford, a landscape painter, its vice-president. On the Council was Walter Shirlaw, a Scotchman, who was a copper-plate engraver for the American Bank Note Company,

and who, after studying in Germany, returned to New York, where he became one of the most important of our painters. His work was imaginative, decorative and suave. Associated with him was J. F. Gookins, a thorough American, who made a deep impression upon his students and who was a capable painter, both in landscape and figure. Probably the best known at this time was Henry W. Elkins, who showed in his landscapes, a daring, both in importance of subject and bigness of canvas. His popularity was emphasized by the fact that he looked the typical artist with his long hair and other expected signs of his profession.

D. F. Bigelow painted a most able landscape and remained for many years the highly esteemed dean of his craft, and Theo. Pine executed some import-



Mrs. Charles L. Hutchinson, By Oliver Dennett Grover

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ant portrait groups which show both ability and knowledge. The production in various fields of A. J. Pickering was well known and bought. Frederick S. Church, among the early associates, who afterwards settled in New York, has given to our art a charming, fanciful and decorative note through many years of endeavor, and C. G. Dyer, who, after these early days, lived mostly in Munich, Venice and Paris, has left some worthy pictures. It is interesting to note that a beautiful small portrait of Mrs. Dyer, by Sargent, painted in Venice in 1882, is owned by the Art Institute.

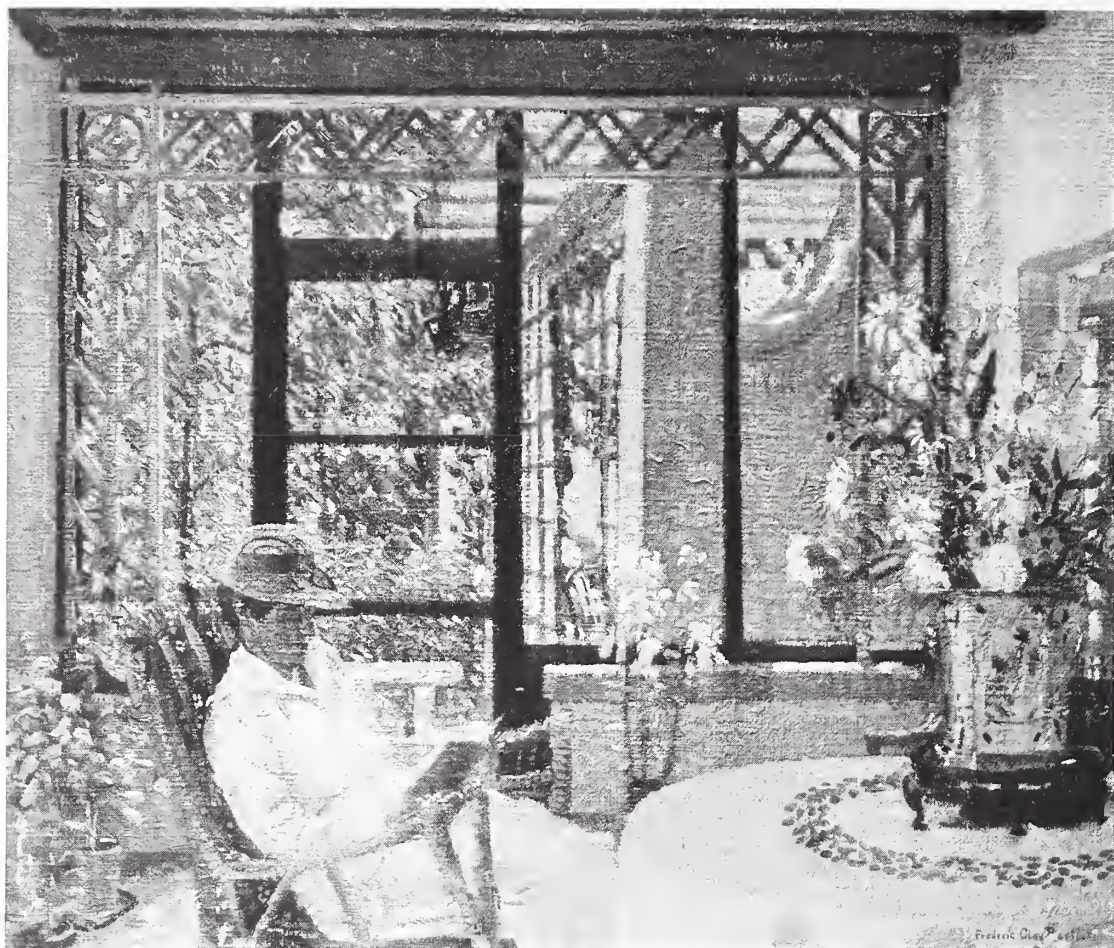
Probably the best portrait painter of his time resident here was Henry Peterson, and J. Antrobus painted an excellent portrait in the Holbein manner. As I look over the names of the members of the Academy of Design of 1868, I notice only one whose beginnings go back to that far-off time and who is still actively at work. C. Pebbles, a portrait painter, has sustained a meritorious reputation during half a century. Joining this group, after service in the Civil War, came Alden F. Brooks, who painted praiseworthy figures and portraits and whose activities still continue. Frank Bromly, a pupil of Elkins, achieved great facility, but died before his talent had matured. The still life of C. P. Ream has been favorably known through many years.

In the exhibitions of the Academy, one recognizes the names of practically all of the leading Americans of the period and can well understand that these early shows aroused an enthusiasm and a patronage that has not been surpassed until quite recently. Of course the fire of 1871 and the panic of 1873 nearly extinguished the art life. The Academy of Design was the outgrowth of a group that worked to-

gether from life and had been managed and controlled entirely by artists. It possessed a valuable charter and had a bright future before it, but the fire swept all hopes away—the calamity proved too great. After an attempt at a revival, lack of funds and want of interest caused bankruptcy. The school continued, except for the interruption caused by the fire, after which it was transferred to the site now occupied by the Chicago Club, where it finally expired. In 1878 a number of wealthy citizens interested in Art matters incorporated the Academy of Fine Arts, and all its possessions, except its charter, passed into their hands. When the Academy of Fine Arts was formed it was located for three years at the corner of State and Monroe Streets, where a school was maintained and occasional exhibitions were given. Then, for a while, it functioned in the old Exposition Building, finally locating on Van Buren Street, and there it remained until the Art Institute was organized and the building at the corner of Michigan Avenue and Van Buren Street constructed in 1882-3.

While this is not the story of the Art Institute, enough must be known of it to show the conditions under which our artists were educated. This new locale on Van Buren Street was really the home of the influences that were to shape the careers of our future artists, and it was fortunate that, at the beginning, there were devoted and superior craftsmen to guide them.

H. F. Spread, was the leading instructor, well grounded in his art, an indefatigable worker, in every instinct and feeling an educator and an artist, and interested in public affairs. He brought to his students enthusiasm and the application needed for their work. By birth and education he was eminent-



The Blue Rafter, by Frederic Clay Bartlett. Collection of Art Institute.

ly English. In portraiture, he painted some admirable heads, and in landscapes, in depicting certain phases of nature, he was true and sympathetic. His fine influence and advice formed the careers of the men who were not only to achieve prominence as artists, but to occupy leading places as teachers. Through his enthusiasm and effort was formed the first Chicago Society of Artists in 1888, which held its weekly meetings in his studio and aided in "the advancement and cultivation of social relations among its members." L. C. Earle was among these early teachers

and for many years, until he moved to the East, was prominent in the Art life of the city, where he left many canvases that show marked ability.

At this period, the early eighties, we begin to have a new state of affairs. The former students are either returning from abroad to take up their profession, or settling in New York, some remaining in Europe. This coming home to America to gain one's living has always been the most trying epoch in an artist's life. He has probably had wonderful years abroad, surrounded by beauty and bohemian freedom, un-



Indians of Taos, New Mexico, By Victor Higgins.

mindful of earning money, and his return to the bald realities of necessity amid an unattractive environment has always been a deep discouragement. The truth about most successful American artists is that they found, on their return, that they must either teach or illustrate, for the demand for their output was limited. So we have the situation of our young men going into fields where the demand for their product was greater. Thus many have sought New York, not to live by painting alone, but by some form of art practice.

In this way we have lost many a talented one, the complete list of which

it would be difficult to compile, but among whom may be named: Douglas Volk, Walter Shirlaw, Carroll Beckwith, Walter Blackman, C. G. Dyer, L. C. Earle, Albert Sterner, George Hitchcock, Robert McCameron, Henry S. Hubbell, Lawrence Mazzanovich, Karl Anderson, Gustave Bauman, Louis Betts, Alson Skinner Clark, Arthur S. Covey, Dean Cornwell, Arthur B. Davies, Helena Dunlap, Will H. Foote, Frederick C. Frieseke, Jules Guerin, Oliver Herford, John C. Johansen, Troy Kinney, Margaret West Kinney, Mabel Key, F. X. and J. C. Leyendecker, Orson Lowell, Fred Dana Marsh, Jean Mc-



Provincetown, Mass., By Pauline Palmer.

Lane (Johansen), Meysa McMein, Ross E. Moffett, Lawton S. Parker, Jane Peterson, Bertha Menzler Peyton, Grace Ravlin, Frederick Richardson, Ralph Holmes, Hovsep T. Pushman, Harriet Blackstone, Frank Werner, Will Howe Foote, Wm. P. Henderson, Chas. Abel Corwin, E. A. Burbank, Mrs. Marshall Clark, Walter Goldbeck, Henry Hutt, Abram Poole, Edgar Payne, Dudley Crafts Watson, W. D. Stevens, Louis Ritman, Chauncey F. Ryder, Gardner Symons, Harry Townsend, Harry Solomon, S. B. Linder, Ruth Townsend, Thos. Wood Stevens, Walter Ufer, William Wendt, J. Laurie Wallace, J. Francis Murphy, Wilson Irvine, Hardesty G. Maratta, Walter Burrige, Frank Green and Alexander Schilling. It is only sufficient to read this list to

realize that the students of our schools are among the most honored in the larger world of art. Of course Chicago could not keep them, even America has not been, early in their careers, appreciative enough to hold and give them their maximum development, yet many still depend upon this city for their patronage.

Among the very first to return from study abroad, an Illinoisian by birth and one whose art instruction began in the Academy of Design, was Oliver Dennett Grover. At this time, 1884, he had already studied in Munich and, fresh from Duveneck's class in Florence, and the Julian Academy in Paris, impressed himself quickly upon the students of the Art Institute by his vigorous handling of the head and the

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human figure. A portrait of his grandmother, painted about this time, attracted much attention, combining as it did strength with great delicacy and refinement. His work as chief instructor of the Art Institute did much to raise the character of that school. Even his interest in civic work and enthusiasm in building up the art life of a city added to the necessity of earning a livelihood, neither stunted him nor prevented his developing into the high artistic position that he now occupies. Well grounded, as a young man in the fundamentals of his art, he shows what superior craftsmanship can accomplish, for his successes have been nearly equal in the realm of decoration, landscape, scenes of Venice and the Italian lakes and portraiture. Although he has lived much abroad, he has never stayed away long enough to detach himself from the life of the city, but has brought back with him each time, beautiful canvases, new ideas, greater development in his art and an intense desire to be of service.

Numbered among the returning students of the Academy, whose foreign experience had been entirely French was John H. Vanderpoel, who was destined to bring a new note to the school, the emphasis on draftsmanship, and through whose hands were to pass most of the students who have made their fame as artists during the past forty years. He loved form and its analysis and insisted on its careful study, combined with appreciation for the beauty of outline.

The lasting impression that he has left upon those who were fortunate enough to study under him was that of thoroughness, and this of course, implies industry, two things essential to the life and success of the individual as well as of the school. Undoubt-

edly his high standard of achievement and earnest endeavor were inheritances from his Dutch ancestry, and we are fortunate indeed to have had at the beginning of our instructive and constructive period an influence so necessary in laying a firm foundation and so helpful as a tradition.

The next Chicagoan to return and place his talent at the disposal of the Art Institute school was Frederick W. Freer, who at the early age of 17, in 1866, had gone abroad to study in Munich and Paris and who, on his return, had settled in New York, where he won honors in both watercolors and oils, making a decided impression in his paintings of figure and landscape. His admiration for color was great, and he was a thoroughly trained draftsman, who loved the actual use of paint, enjoying both the process and the result and whose stimulus in this direction at this time was most valuable. For more than fifteen years his influence was important in the school, not by aggressive means, but by his helpful professional and personal qualifications.

During this same period an Englishman, Charles E. Boutwood, a student of the Royal Academy in London and later a pupil of Bouguereau and Fleury, one of the organizers of the Chicago Society of Artists in 1888, a fine draftsman, a painter of excellent portraits and genre pictures, was a member of the teaching staff of the Art Institute.

During the period up to the time of the World's Fair, the city was continually exerting an artistic influence that brought forth movements which made possible the success of the Art Institute, the triumph of the Fair and the formation of the "Friends of American Art." The advance of Chicago toward a commanding position in shaping the art of

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the country has been powerful and persistent.

When Chicago was designated as the place in which to hold the celebration commemorating the discovery of America, it was felt by many that it might be a success from a business standpoint, but that it would fail in its large artistic conception. Yet those who doubted that anything epoch-making could come out of the West lived to see a standard set for international expositions that had never been achieved before. Those citizens in control of its destiny were farsighted enough to call to their aid the best talent of the city and placed at the head, men whose visions were worldwide, whose ideals led into the realm of the imagination, and whose power for organization was great enough to make practical their plans for a "Dream City."

For a long time the annual exhibition of works of art had drawn to the Windy City the best and highest things produced by American and foreign painters. During many years agents had selected from studios and salons abroad and in the East the best things to be found, and were so liberal in forwarding and returning the objects solicited that, even in the early days, the exhibitions contained works of the highest quality. It is recalled that Whistler's portrait of his mother and Sargent's *Carmencita*, now masterpieces of the Luxembourg gallery, were brought here. This big generous policy has continued and has not been stultified by the personal likes or dislikes of any individual. On the contrary, the aim has been to place before the public the many phases, "styles" and movements that during the past fifty years the art world has given forth.

In the summer of 1914, we visited the principal countries of Europe, seek-

ing new ideas in the realm of art expression. At the end of the trip, it could truthfully be said that during previous years there had been displayed on the walls of the Art Institute all the achievements and experiments of the various branches of the art of the world. Thus examples of the best and latest had been for years before the eyes of those who could see and appreciate, creating a background against which it was more or less easy to build a venture like the Columbian exposition.

The architectural director, practical in his idealism, surrounded himself with men who could materialize their visions. One does not feel that it is too much to assert that Chicago was the inspiration and impetus needed for the development of decorative painting in America. Of the twelve men known as the "domists," the greater number were awaiting the opportunity that came at this moment, and they made good. Their accomplishment here led to their employment in many national and state buildings and established on a firm basis the perception of beauty that comes from co-operation of painter and architect.

It was the same with sculpture. These far-sighted men, realizing how much external features were enhanced by groups, fountains, bas-reliefs, and symbolic figures, called to their aid many of our sculptors, giving them an opportunity, which made the exterior ensemble a thing of enchantment. The people of this country and the world were given an example of artistic unity that had hardly existed before, a product of the idealism of a distinctly material city.

The reaction from the World's Fair was in appearance distinctly retrograde; yet this was not true, for the level of public interest was much higher and

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soon movements took place that showed how deeply rooted had become the desire to possess art knowledge. Many societies were formed to promote all kinds of artistic endeavor too numerous to write about here. These gave pressure and influence in the right direction. Finally the most important Society of the past quarter of a century came into being, the "Friends of American Art."

From the earliest days of the Academy and the Art Institute schools there have always been women students of exceptional talent. Some, like Annie C. Shaw and Alice Kellogg, were cut off by death when nearing the goal of notable careers. Annie Shaw was greatly influenced by the Barbizon school, which was very much in vogue at that moment, but she gave promise of the development of a strong personal point of view. Her landscapes had freedom of execution and beauty of color. Alice Kellogg possessed an appreciation of character backed by solid technical training that was surpassed by few of the men. She had, added to her schooling here, the advantages of Paris and undoubtedly would have continued to be one of the leaders in our local art circle. Marie Koupal (Lusk), endowed with keen intelligence, talent and application, gave promise of a future second to none of her sex, and Pauline Dohn (Rudolph) had achieved an enviable position in her art when they entered a matrimonial career. Although one may feel in these cases that fine talent has been denied complete expression, yet the power of such individuals may have had its great influence in guiding the taste of many into art channels.

Miss Caroline D. Wade's life has been devoted to the cause of teaching and her pupils have had inculcated in them

the basic principles of art practice, and yet she has, from time to time, shown interesting pictures. Like Alice Kellogg, Martha Baker was taken away at the height of her achievement when she had won general recognition in painting easel pictures and miniatures. In this latter art few have excelled Virginia Reynolds in breadth of treatment and beauty of color. We have been dealing with women, up to now, who for one reason or another have ceased to produce but have held foremost positions in our art world. Had I space I would like to write of those of whose fame we are proud, like M. Jane McLane (Johansen), and whose successes we applaud; but the number of active workers still remaining here is very considerable. Pauline Palmer, whose effervescent personality pervades and enlivens all wherever she appears, expresses herself in spontaneous canvases, be it figure or landscape. The signal honor of being twice made president of the Chicago Society of Artists has been hers. Entirely a product of the School, Anna L. Stacey paints attractive figures and portraits that are in constant demand and show a high degree of technical ability. To develop an individual style is the aim of all painters and its recognition brings added joy to the beholder. This accomplishment is denied the many but not to Jessie Arms Botke whose decorative interpretations possess a charm of detail that does not detract from but rather adds interest to her artistic expression. It is probably fortunate for her many pupils that Ethel Coe devotes so much time to teaching, but we should be much richer artistically if her talent were allowed free rein. Lucie Hartrath paints excellent sunny landscapes and Eugenie F. Glaman depicts faithfully the "home



W. M. R. French, By Louis Betts. Collection of Art Institute.



Ex-Secretary of War J. M. Dickinson, By Ralph Clarkson.
War Department, Washington.

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life" of sheep and cows. Cecil Clark Davis has gained an enviable reputation in portraits of eminent people from Paris to Buenos Aires. Delightful miniatures have come from the hand of Mary Hess Buehr, and Marie Gelon Cameron, an adopted daughter from France, has painted many creditable portraits and genre subjects. The appeal of maternity is found in the well done pictures of Ada Schultz, and Jessie Benton Evans loosely interprets interesting Western wastes. Flora I. Schoenfeld adequately interprets what she considers the modern point of view. The studio of Elizabeth K. Peyraud produces too few canvases when one realizes her ability, and Caroline D. Tyler's miniatures are sympathetic interpretations.

This list of our women painters is by no means complete, containing as it does only some of the names of those seen regularly in our exhibitions, yet it shows how important they are in our art life in numbers and quality. There are a few, like Bertha E. Jaques, who, with distinction and charm in her work, and unusual executive ability, has been the leader in making the Chicago Society of Etchers a pronounced success. Hazel Frazee has designed charming book-covers and decorative illustrations, and there are numerous others who are doing excellent work in different fields of artistic endeavor. The Bohemian Club, in the eighties, and the Palette Club, later, were strong women's organizations. They are now but memories.

The Chicago Society of Artists, formed in 1888, after the Art League and the Western Art Association had outlived their usefulness, eventually subsided into ineffectiveness. It was weakened by members who seceded to organize the Cosmopolitan Club whose

life was neither long nor brilliant and which eventually ran out. A little over twenty years ago a new Chicago Society of Artists came into existence which has continued to grow until its influence has become one of the greatest in the city. Contemporary with it were the Art Association and Municipal Art League, the latter finally absorbing the former. The League has leavened and related large groups of people with art activities and has had a hand in initiating many of the civic beauty movements. Closely related to it in its functions is the Chicago Public School Art Society. It possesses a fine collection of paintings and prints which are loaned in rotation to the various schools and which help to elevate and direct the taste of the thousands of pupils. And there are various Women's Clubs which have their art committees and which hold exhibitions and receptions to give their members contact with what is taking place in the art world.

During this period of formative art life we have been fortunate in some of our writers who have shown sympathy and appreciation of our efforts. A layman, J. Spencer Dickerson, wrote for a long time discriminating and entertaining reviews for various periodicals and he undoubtedly had much influence in guiding the taste of many people. Probably James William Pattison, who was for years the Secretary of the Municipal Art League, helped materially by his kindly and effective criticism. He was an artist of ability and a fluent writer and talker. While sympathetic with all ideas his convictions were grounded in belief in highest craftsmanship. Isabel McDougall of the *Post* appreciated and upheld local accomplishment and Lena McCauley of the same journal has shown a keen understanding of our work

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and the province of the newspaper in art criticism. Harriet Monroe, the editor of "Poetry," for a long period wrote interestingly for various journals and stirred us up with "rough electric shocks."

Some ten years ago Kenyon Cox wrote of another important factor as follows in the *New York Evening Post*, May 3rd, 1911: "The hearty cooperation of all those in any way interested in art is generally facilitated by the existence of another institution, the Cliff Dwellers. Perched upon the top of the Orchestra building, overlooking the lake and almost opposite the Institute, is this artistic and literary Club * * * where, apparently, almost every one who is any one in Chicago may be met on any day but Sunday between twelve and two o'clock. There come the painters, the sculptors, and the architects, the writers and the musicians, and there also come the bankers and the officials of the Institute; there, over the coffee-cups, many a scheme is discussed, and those schemes that survive such discussion are finally launched. If such a club existed in New York it would not be such weary work trying to procure adequate exhibition facilities for the National Academy of Design and the other artistic societies centered in that city. Because such a club exists in Chicago they have the 'Friends of American Art.'"

I have written of those men who were active in the early days before the Columbian Exposition and of whom some have carried on to the present time, and of the women painters before and since, but there are still a number that should be adequately characterized and whose participation in our field of art is important. There is a large body of teachers who have sacrificed something in accepting the vocation

and one finds in them a group that has made their impress not only in the modeling of young art life but in our exhibitions. Charles Francis Browne, a Massachusetts man, came here in 1892, entering into the art life of the city whole heartedly and into companionship with its workers. During the period of his activities he taught in the school, lectured, wrote, and produced landscapes of a high order. The Boston and Philadelphia art schools gave him a basis of craftsmanship to which was added the influence of various trips abroad. Many well designed, tender and richly toned pictures came from his brush. An annual exhibitor in the National Academy of Design, Adam E. Albright, has contributed to the joy of those who love real children at play, sunny and pleasing in their presentation. Karl Buehr, born in Germany, but owing more in his art to France, shows much clever invention, pleasing color, and fine drawing in his figure arrangements, both in and out of doors.

Psychology is not often depicted, yet Wellington J. Reynolds has displayed a number of canvases that exhibit a thorough technique and well illustrate his ideas. Sunlight, with strong contrasts of warm and cold color, appeals to Frederick F. Fursman and F. DeForrest Schook is happy with delicate, luminous effects, while John W. Norton makes beautiful somber decorations. Albert H. Krehbiel has painted some scholarly decorations and refined landscapes. Walter M. Clute taught and painted well, dying with expectation of greater accomplishments. Mention should be made of Leon Roecker, Walter Sargent, Cornelius Botke, Adolph R. Shultz, Antonin Sterba, A. H. Schmidt, Albert H. Ullrich, Dr. G. E. Colburn, Wm. Clusman, J. Jeffrey

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Grant, L. O. Griffith, Oscar Gross, Beatrice Levy, E. Martin Hennings, Edward J. Holslag, Alfred Juergens, Arvid Nyholm, Fred V. Poole and Allan E. Philbrick, as constant contributors and upholders of our exhibitions.

A native son, Frederic Clay Bartlett, has gone far in developing a distinctly personal expression of artistic beauty and Frederic M. Grant has opened up a delightful field of decorative imaginings. Frank V. Dudley makes the picturesqueness of the Dunes sympathetically alluring in its various seasons. Etching and painting are equally successful in the handling of Charles W. Dahlgreen, and Carl R. Kraft is achieving reputation through landscapes of a highly meritorious quality. Rudolph Ingerle depicts with appreciative insight the hills and dales of the Ozarks. It is through the doors of the Palette and Chisel Club that many of these men have come out into larger fields and it should be counted one of the big influences in assisting and shaping the careers of our artists.

For years Edgar S. Cameron has contributed pictures of undoubted merit to our exhibitions and has painted a number of successful decorations. That John F. Stacey teaches more than he paints is our loss, for he knows his craft. Victor Higgins' art has developed into a synthetic rendering in lovely color arrangements of New Mexico subjects. Between illustrating and teaching Allan St. John finds time to execute some clever canvases.

The art impetus is so strong that several of our business men have achieved prominence enough to be made professional members of our art societies and are among the regular exhibitors. They are Edward B. Butler, Charles H. Dewey and Wallace DeWolf. Recently the Business Men's

Art Club has been organized with some fifty members where regular students' work goes on.

The Commission for the Encouragement of Local Art to purchase works of art to be placed in the City Hall, the public schools and other public buildings of the city was the creation of Mayor Harrison who has always been a sympathetic and knowing friend in aesthetic matters. The Arts Club, during the social season, holds frequent and varied exhibitions.

In this article I have not attempted to give even the names of many that might well be included nor have I written about those who no longer consider Chicago their home. Some of these return from time to time to exhibit or execute commissions. In most cases the mere mention of their names would be enough to recall their successes. I think I have shown how alive we are and that we have been most vital in the development and life of American art. I believe that the advancement of today would not exist upon the high plane that it does had it not been for the deep-rooted idealism of the West that nurtured Lincoln. Our art schools are founded upon ideas that seek to promote the development of craftsmanship and individuality and they are largely attended. That of the Art Institute alone numbers some 3,000 students each year, who come from all parts of the world. Chicago wishes to stand solidly for the encouragement, development and patronage of American art. As in 1855, when her citizens asked Healy to make this city his home, so today she wants the best that our own art can create. That this hope will eventually be fulfilled there is no doubt since the organization of the Friends of American Art, whose function is to that end.



Overlooking the Grand Staircase, Art Institute of Chicago.



West Front Art Institute of Chicago.

THE ART INSTITUTE OF CHICAGO

By CLARENCE A. HOUGH

THE Art Institute of Chicago was incorporated on May 24, 1879, "for the founding and maintenance of schools of art and design, the formation and exhibition of art collections" and, with the still wider purpose of cultivating and extending knowledge and appreciation of the fine arts.

While the Institute was, in a measure, the outgrowth of previous art impulses or associations in Chicago yet it possessed an immediate individuality that distinguished it at once from all former organizations. For several years following its incorporation in '79, its possessions, visitors and art school were cared for in modest rented quarters in the business heart of the city. Interest in the institution grew with remarkable rapidity and a corresponding expansion

followed quickly. In less than four years the Institute opened its own building on Van Buren Street and within the next half decade erected an addition and then added the adjoining fine four-story stone Romanesque building on Michigan Boulevard at the corner of Van Buren Street, the present home of the Chicago Club.

The next event of consequence, and the one which first gave the Art Institute international importance, was the purchase in 1890 of fifteen of the choicest Old Dutch Masters from the famous collection of the Princess Demidoff of Florence. These paintings, with other important canvasses of their school, now hang in the Charles Lawrence Hutchinson Gallery of Old Masters. This gallery has been named in honor of Mr. Hutchinson, who has



A temporary exhibition at the Art Institute. Garden plans and embellishments.



A portion of the collection presented to the Art Institute by the Antiquarian Society.



Room of the Jacobean Period, in the Art Institute. Gift of the children of Mr. and Mrs. E. Buckingham

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been the president of the Institute for nearly forty years. Rembrandt, Rubens, Van Dyck, Hals, Hobbema, Van Ostade, Ter Borch, Jan Steen, Teniers, Ruysdael, Van de Velde and other masters are finely represented in this gallery.

The next step of importance in the history of the Institute followed soon and was closely connected with the Chicago World's Fair of 1893. There was a general sentiment in Chicago that some permanent building should be erected in connection with the Fair which should remain as a memorial of the great exposition. This sentiment soon crystallized into the proposition that there should be an art temple on the Lake Front, and that this structure, at the close of the Fair, should become the permanent home of the Art Institute. By a three party agreement between the City of Chicago, the directors of the World's Fair and the Trustees of the Art Institute, the city granted the use of 400 feet of frontage on Michigan Boulevard at the foot of Adams Street on which a building should be erected at the expense of the Art Institute and the World's Fair, the former to bear the greater part of the cost, the latter to have the use of the building for the World's Congresses, and the Institute to have permanent possession and occupancy after the termination of the Fair. The principal condition of occupancy by the Art Institute, as defined in the agreement, was that the museum should be free to the public on Wednesdays, Saturdays, Sundays and public holidays. Immediately following the close of the exposition the museum collections were installed, and on December 8, 1893, the permanent home of the Institute was formally opened to the public and its doors have never since been closed for a single day.

In later years the Ryerson Library, Fullerton Hall and the large East Wing were added to the main building, giving a total floor space of 120,000 square feet, devoted to about 150 galleries, school-rooms, studios and offices. The Ryerson Library contains 14,000 volumes and is one of the few libraries in the world devoted exclusively to art. Immediately adjoining the Ryerson is the Burnham Library with 2,500 volumes on architectural subjects. Fullerton Hall is an auditorium seating 500 people. Here are held most of the important lectures and entertainments of the Institute.

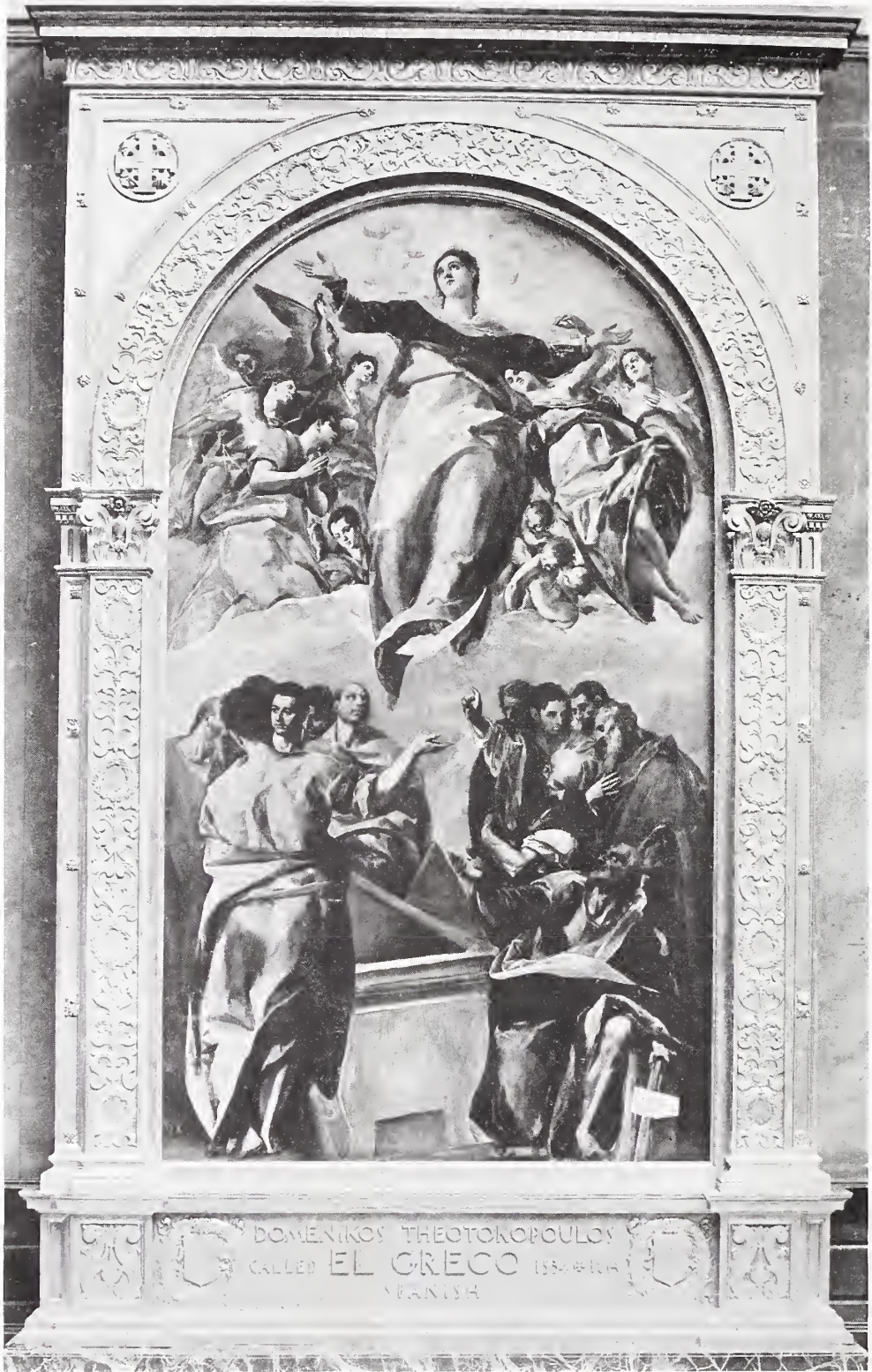
The museum possesses more than 750 paintings; 1,000 pieces of sculpture, including casts, originals and antique fragments; thousands of prints, etchings, engravings and lithographs; 1,500 textiles of ancient and modern times, including Egyptian and Peruvian examples to the 18th century; collections of china, potteries, porcelains, etc., among them the Blanxius collection of English potteries and porcelains, one of the most complete extant. Among the well known collections, in addition to the Old Masters mentioned above, are the Henry Field, A. A. Munger and Nickerson memorial collections which include canvasses by painters of the Barbizon school and early American landscape and figure painters. Modern art is well represented by a group of nearly 100 paintings presented to the Institute by the Friends of American Art, an association organized ten years ago for the purpose of purchasing and presenting to the Institute works by American artists. One gallery in the Institute is occupied entirely by paintings by George Inness, the gift of Edward B. Butler of Chicago. The collection of paintings in the museum has been greatly enriched within late



Rembrandt's portrait of "Young Girl at Half Open Door." One of the many treasures of the Art Institute of Chicago.



"The Song of the Lark," By Jules Breton. The most popular painting in the Art Institute of Chicago.



Assumption of the Virgin, By El Greco. Art Institute of Chicago.

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months by the addition of the important Kimball and Palmer bequests. These two collections contain important examples of the work of some of the world's greatest painters. Among the painters represented are Rembrandt, Turner, Reynolds, Gainsborough, Romney, Millet, Delacroix, Corot, Renoir, Zorn, Monet, Degas and Puvis de Chavannes.

The museum contains a large number of interesting and important art objects of antiquity, many of which have been presented by The Antiquarian Society of the Art Institute.

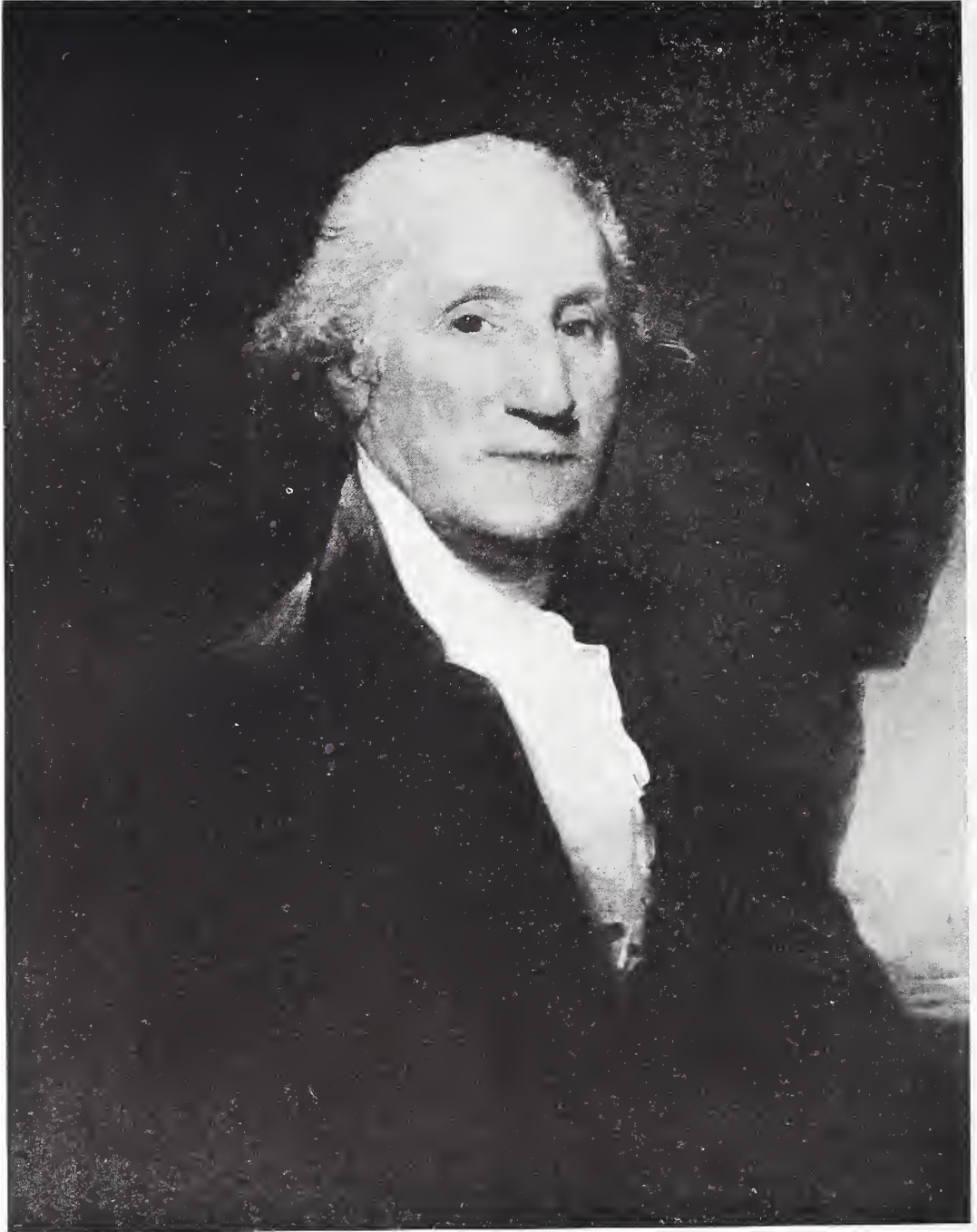
The permanent collections of the Institute are of great value to the student and the general public but they constitute only a part of what is offered to both. Each year there are about sixty temporary exhibitions of paintings, sculpture, architecture and applied arts consisting of group collections, "one man shows" and loans from private collections. A number of these exhibitions are conducted under the auspices of art societies and organizations. At the close of each school year there is a large and interesting exhibition of the work of the students. There are literally hundreds of other passing attractions during the year in the form of lectures, association meetings, concerts, pageants and other entertainments in Fullerton Hall and the Club Room. These affairs are of vital importance to the Institute in its mission of carrying art to the people. The patrons, visitors and students are thus kept constantly informed of current achievement and thought in the art world and the increasing thousands of citizens who constantly are drawn to the exhibits during the year, are evidence of what the Institute is doing for art among the people. Since the opening of the present home of the Institute twenty million people have visited the

galleries, libraries, school and auditorium; the annual attendance has usually passed the million mark and at the present writing the Institute's membership stands at about 13,000.

Three years ago the Institute, in conformity with its purpose to spread the knowledge and appreciation of art, widened its field of endeavor through the medium of an extension department which carries the message of art in the home to cities and towns far and near. This intimate and rather specific propaganda is called "The Better Homes Institute." A lecturer with an elaborate equipment, consisting of oil paintings, a collapsible room, movable fireplace, windows and doors, draperies, house and garden plans, photographs, etc., conducts a five day series of lectures and practical demonstrations on how to build, decorate and furnish the home.

The school of the Art Institute is cosmopolitan. It draws a patronage of 3,000 students a year from many states and nations. Many of the graduates and former students of the school have won fame and success in the art world. The faculty of the school is composed of about forty instructors and teachers. Eminent painters from the world over are from time to time secured as temporary instructors—among them have been such men as Sorolla, Mucha, Chase, Hawthorne, Melchers, Carlsen and Bellows.

The ever increasing support of the people, the constant vigilance and care of officers and trustees, and the bequests from philanthropic citizens have combined to make The Art Institute of Chicago what it is today—an educator of professional artists and art instructors, and an active, militant and effective agent in disseminating the appreciation of art among all classes of people.



Portrait of George Washington, By Gilbert Stewart. Collection of Arthur Meeker.



The Sacred Grove, By Pierre Puvis de Chavannes. Collection of Mrs. Potter Palmer.

SOME COLLECTORS OF PAINTINGS

By LENA M. McCauley.

LESS than a century since its settlement, and but half a century rising Phoenix-like from the flames of the Great Fire of 1871 that burned out its heart and veiled in gloom the ambitions of its founders, Chicago in these short years has established itself as a stronghold of the fine arts in America with an enthusiastic spirit of enterprise that is stimulating to the energies of producers and collectors alike.

Among the pioneer city fathers were men of vision who inherited culture from their homes in older cities. In the early thirties the village was named the "Garden City" because of the tasteful home grounds and the suburban groves of native oaks, willows, dogwoods and wealth of prairie flora at the head of Lake Michigan, a condition of natural beauty which in later years gave a park system and the Forest Preserves to the metropolis. In look-

ing backward, it is believed that the unusual number of painters of landscape of the middle west and Lake Michigan region, and the preponderance of paintings of landscape in private collections may in some measure be due to the influence of the woodlands of the Desplaines and Chicago Rivers and the Dunes of Lake Michigan with prairie lands and their sunset skies between.

With a background of nature and unlimited opportunity for expansion and business advantage, the democratic social leaders of Chicago accepted an artistic illumination in ways peculiarly their own. The owners of stately homes on the North Side, on Michigan Avenue south of the river, and on the west side of the stream—three colonies of individuality, had their own household gods in ancestral portraits, some of the schools of Sir Joshua Reynolds, Sir Thomas Lawrence, Romney, Hop-



The Sea, By William Ritschel. Collection of Paul Schulze.

ner and Raeburn and others proud of Colonial inheritance from Stuart and Copley. That collectors of the early time had public spirit appears in the catalogue of the "First Exhibition of Statuary, Paintings, etc." which opened at Burch's Building, Wabash avenue and Lake Street May 9, 1859. Lieut. Col. James D. Graham U. S. A. was chairman of the committee and Leonard W. Volk the Curator. Mr. Volk executed five pieces of the fifteen pieces of sculpture, one of these being a life size statue of Stephen A. Douglas. G. P. A. Healy, the portrait painter, invited west to execute commissions

(1855) had seventeen portraits in a collection of 305 canvases of European origin. Col. Graham loaned paintings by Da Vinci, Van Ostade, Salvator Rosa and Titian, and thus is among the first private collectors of Chicago. In the meantime Martin O'Brien had come from New York to sell prints to collectors and in 1855 opened the first Art Dealers' Gallery. When the Academy of Design was organized in 1866 by L. W. Volk, Walter Shirlaw and F. S. Church, Martin O'Brien was a Fellow and John La Farge, G. P. A. Healy and Elkins, the landscape painter, exhibitors.



Interior of Forest, By Diaz. Collection of C. Bai Lihme.

The influence of G. P. A. Healy, painting 575 portraits of eminent men and women of Illinois in the years between 1855 and 1867, laid the foundations for a general interest in portraiture. Mr. Healy's presentments of statesmen of the Civil War period and prominent citizens are highly regarded today. The devastating Great Fire of 1871 which wiped out the handsome homes on the north side destroyed many portraits by Mr. Healy. At his death not long ago he bequeathed his own private collection of portraits to the Newberry Library where they hang today. The Historical Society and the

Art Institute possess examples of the original collection owned by the artist.

While the Great Fire of 1871 had wiped out homes, art galleries in the making, the public library and whatever art treasure the city had acquired, in less than eight years on May 24, 1879, the Art Institute was incorporated, the school opened and in 1883 the first exhibition held in the Art Institute Galleries. Like the initial display of 1859, it was a loan collection, and is evidence that lovers of the fine arts had begun to acquire works of art.

The World's Columbian Exposition of 1893 gave the greatest impetus of all

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Beata Beatrix, By Dante Gabriel Rossetti. Collection of Chas. L. Hutchinson.

to a curiosity concerning the arts of different lands and the opportunity to purchase paintings. Artists came from abroad. Anders Zorn of Sweden, Blommers of Holland and his companions, painters from France and England directly contributed to the Chicago collectors.

Many private collections of paintings date their beginnings to the artistic awakening of the World's Fair. With that era Chicago became more cosmopolitan, its wealth growing rapidly, and great fortunes were accumulated in the "Golden Age" preceding the "World War" just at an end. The Art Insti-

tute museum testifies to the private collectors of that era, the Henry Field Memorial Room, the Elizabeth Hammond Stickney Room, the A. A. Munger and the Nickerson Collections of paintings, prints and oriental antiquities. It was the private collector who laid the stones of the institution that today welcomes over 1,000,000 of visitors annually to its galleries.

To Charles L. Hutchinson the president, and to Martin A. Ryerson, vice-president, of the Art Institute, Chicago and the present generation of private collectors in particular, owes a debt of gratitude. They have added treasure generously and have persuaded others to give to the exhibits. The hospitality of the institution leads to educational influences among citizens at large, and there is not a collector to be named who does not feel responsive to the purposes of the museum and who does not realize the power it has to elevate taste and to satisfy a hunger for the solace of art among the people. Hence, Chicago's private collectors do not stand apart, but are bound up with the civic interests in art matters.

Mr. Martin A. Ryerson, vice-president of the Art Institute, is first in honors as a private collector. Mr. Ryerson is a persistent traveler, a student of art and a keen observer of the changing fashions in technique and the conditions that rule the periods of art production. His taste has a liberal range from the early Primitives of Italy to the transitional styles of today. While his purchase of the "Old Masters" of the fifteenth and sixteenth centuries, Perugino, Hans Memlinc, Ghirlandajo, Maitre de Moulins, School of the Amienois, Arentino Spinello, Jacopo del Sellaio, Giovanni Battista Tiepolo, Allegretto Nuzi, Neroccio di Bartolommeo, Alessandro Magnasco, Giovanni



Rembrandt with a Steel Gorget, By Rembrandt. Collection of Frank G. Logan.



Landscape, By Corot. Collection of Charles L. Hutchinson.

di Paolo, and Colijn de Coter and Bartholomeus de Bruyn and their kindred, might lead the viewer to believe that Mr. Ryerson preferred to choose among these and the Flemish and Dutch of this and later periods—Gheraerd David, Gerard Ter Borch, Jan Breughel the Younger, Joos van der Beke, Jan van Goyen, Pieter de Hooch, Adriaen van Ostade, Casper Netscher, Jacob van Ruisdael, David Teniers the Younger, Rogier van der Weyden and Lucas van Leyden, together with the Spaniards, Lucientes y Goya, and "Spanish Artist Unknown," the Venetian Guardi, the Genoese Alessandro Magnasco, the German Sebastian Scheel, one has but to turn from the doorway of the gallery in which he houses a

"Loan Collection" at the Art Institute to discover that he has made recent additions to his collections of modern French and secured unusual examples of American art.

In time, the collection of canvases which Mr. Ryerson is gathering from the studios as well as the markets of modern French painters, will be monumental of the era ushered in by Claude Monet and Pierre August Renoir. His French Impressionists gallery contains paintings of Monet's "Garden at Argenteuil," "Poplars at Giverny," "The Coast Guard," "Sea and Cliffs," "Cliff Road," "Misty Morning" executed in different years, his Venice "L'Église San Gorgio" and from Monet's English tour the paintings of "Waterloo" and



Dutch Fishing Boats, By J. M. W. Turner Collection of Mrs. W. W. Kimball.

“Westminster”—and in yet another mood a study in color of an arrangement of fruit. Thus there is a comprehensive representation of phases of the life work of the great Frenchman.

The canvases by Renoir hanging in the same gallery, illustrate his individuality beside the productions of his brother artist. Mr. Ryerson's Renoirs including the figure paintings of a “Child in a White Dress” and “The Sisters” with happy arrangements of fruit and flowers suggest the growth of a particular collection with a definite purpose. Contributing to the larger general collection of French painting since Monet and of the present are nearly one hundred canvases each

chosen with care as speaking for its master who is working overseas today.

Mr. Ryerson's twenty-two water-colors by Winslow Homer belong to the years of the noblest powers of this celebrated American. Such a group of drawings is convincing of the direct methods of a great painter in which technique and poetry are equally balanced. The catalogue includes studies from Winslow Homer's excursion to the Bahamas, his months in England and his fruitful period at the Atlantic Coast. Among the subjects from the Bahamas are “The Gulf Stream,” “Stowing Sail” and “After the Tornado”—themes that developed into great compositions later. From over

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Altarpiece, By Giovanni Battista Tiepolo. Collection of Martin A. Ryerson.

seas came "Scarboro, England," "The Watcher," "The Return," "Tyne-mouth Priory" and "Flamboro Head." Adventures in the Adirondacks resulted in "Northwoods Club," "The Rapids-Hudson River," "End of the Day," "Camp Fire," "The Lone Boat" and "The Guide," and at his favorite studio on the Atlantic coast he painted "Breaking Storm—Coast of Maine," "Marblehead," "Sunshine and Shade—

Prout's Neck," "Breakers," "Evening Calm" and "Breaking Wave—Prout's Neck."

Mr. Ryerson is an insatiable collector of the arts of all time, but as yet chiefly of the painters of Europe. His example as a discriminating collector has inspired his associates, and should the day ever come when his private collections will be displayed in their entirety, the feast and all its surprises will be for the public and Chicago greatly benefit thereby.

The Mrs. W. W. Kimball Collection of paintings assembled year after year under the most exacting scrutiny of every canvas and its history, gave her home, 1801 Prairie avenue, the quality of a small art gallery of the noblest order. Mrs. Kimball had traveled and acquainted herself with art collections of the first rank and when she decided to acquire for herself, she had the wisdom to ask the service of conscientious art dealers with knowledge of the paintings on the market and the means of obtaining them. Her drawing room and library adorned with bronzes and art objects, each with its romance, the walls hung with paintings rare in the world's history of two centuries, was a Mecca to which only the few could make pilgrimages, although the doors were thrown open to the American Federation of Arts in Convention in Chicago some ten years ago.

At the death of Mrs. Kimball, June 1921, her will bequeathed the paintings, about twenty in all, valued at \$1,000,000 to the Art Institute, in which they are hanging today. Her last acquisition was "The Keeper of the Herd" by Jean Francois Millet, the finest example of the Barbizon master's work in the west. The portrait of Rembrandt's father, "Harmen Gerritz van

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Rijn" painted in 1631 and signed in monogram by Rembrandt, is a valued canvas. The Sir Joshua Reynolds portrait "Lady Sarah Bunbury sacrificing to the Graces" is famous in its school, and "Dutch Fishing Boats" by J. M. W. Turner commands regard as a thrilling example of the spectacular compositions by this eminent Englishman.

"Stoke-by-Nayland" (Suffolk) a richly hued luxuriant landscape by John Constable (1776-1837); the portrait of the Countess of Bristol and a landscape by Thomas Gainsborough (1727-1788), portrait of Mrs. Wolff (1815) by Sir Thomas Lawrence, portrait Lady Francis Russell (Anne Ker-shaw) painted by George Romney (1785-1787) and an Italian Landscape with white cliff and castle by Richard Wilson of the same period, constitute a worthy representation of the British painters of the eighteenth century of which the Lady Sarah Bunbury of Sir Joshua Reynolds is the brightest star in the galaxy of the arts assembled.

In addition to the lovely canvas, "The Keeper of the Herd", by Millet, Mrs. Kimball's group of French masters includes, "Bathing Nymphs and Child", (landscape) by Corot, "Pond in the Woods," by Diaz, Landscape by Jules Dupre, and of the modern impressionistic painters the compositions, "Woods; Village Church in Background," by Georges d'Espagnat (1870); "Nymphaea," Waterscape (1907), Bordighera (1884) and "A Field of Flowers in France," by Claude Monet (1840-); "Banks of River" (1877) by Camille Pissarro; "The Stout Poplar" (1891) by Alfred Sisley and "Cattle in a Hilly Country" by Emile Van Marcke (1827-1851). Of the Dutch School there is a "Wooded Landscape with Cottage and



Madonna with Angels, By Colyn de Coter. Collection of Martin A. Ryerson.

Horseman" by Hobbema (1638-1709) and a "Waterfall near a Castle" by Jacob van Ruisdael, strikingly characteristic of the masters. All canvases in this collection bear the signatures of the artists.

The private collection of paintings by French masters of the nineteenth century made by the late Mrs. Potter Palmer and long housed in a gallery built for them adjoining her residence on the Lake Shore Drive stands alone in its importance. Mrs. Palmer traveled extensively, visiting artists in their studios



Landscape, By George Inness. Collection of Cyrus H. McCormick.



Lady Bunbury, By Sir Joshua Reynolds, Kimball Collection.



Clouds and Sunshine, By A. H. Wyant. Collection of Wm. T. Cresmer.

and acquainting herself with the arriving styles and the younger painters making themselves famous in and near Paris. Her private gallery to which she made additions until the time of her death a few years ago, was open to the public and a knowledge of the celebrated group of men of the Barbizon School and those after them, Monet, Manet, Renoir, Sisley, Pissaro, Raffaelli and Puvis de Chavannes was brought into the educational field of art in the western city. By a generous agreement of her heirs, the Art Institute has the privilege of selection of the most desirable paintings without limiting their choice to the \$100,000, named in the bequest.

Mrs. Potter Palmer's gallery includes "The Sacred Grove" by Puvis de Chavannes, a composition that embodies the peculiar characteristics of this poetic Frenchman whose special gifts were

exercised in mural paintings of greater size. The eight examples of Jean Charles Cazin are illuminating of the breadth of vision of this master. Here is the "Adam and Eve Driven from Eden," "Magdalen in the Desert," "Judith Leaving the Walls of Bethulia," "Bathers' Breakfast," "Harvest Field" and "Cafe de la Paix" and a "Night Scene."

From Camille Corot, there is a variety of compositions to surprise the average viewer building his knowledge on the typical museum landscapes known to all. The six Corots present "Amalfi Italy," "Evening Landscape," "Ville d'Avray," "Fisherwoman of Zuydecote-op-Zee," "Interrupted Reading" and the notable "Orpheus Saluting the Light." The four canvases by Jean Francois Millet maintain the popular ideal in "Hilltop, Shepherdess and Sheep," "Little Shepherdess," "The



Morning, By Blakelock. Collection of Ralph L. Cudney.

Sheep Shearers," and "Rail Splitter." There is a "Wood Interior," by Diaz, "Lion Hunt," by Delacroix, "Reverie," by Bastien-Lepage, two paintings of women by Besnard, and a "Cattle Scene" by Troyon.

By means of the striking figure paintings, "The Dancer," "The Morning Bath" and "On the Stage," Mrs. Palmer introduced Edgar Degas to the art public of Chicago. Claude Monet's four typical canvases, as many by Camille Pissarro, "Horse Racing and Regattas on the Mediterranean," by Édouard Manet, a trio of studies of Paris by Jean Francois Raffaelli, and four canvases by August Renoir, "Cattle Scene," by Troyon, "Le Bretonne," by Dagnan-Bouveret, "Village Street Moret," by Sisley, "Twilight," by Lerolle, two water color sketches by Anton Mauve and a "Harbor Scene at Sunset," by Jongkind, both from Holland—are exceptional works. With these is an effective selection from American painters—George De Forest Brush, Mary Cassatt, Eastman Johnson, George

Hitchcock, Gari Melchers and the well known "Southampton Water," by James McNeill Whistler. To these must be added the distinguished portrait of Mrs. Palmer by Anders Zorn.

As President of the Art Institute longer than three decades, the first interest of Mr. Charles L. Hutchinson in the matter of collecting, is not for himself but for the museum and its galleries. Mr. Hutchinson has an independent taste cultivated by travel which has led to an intimacy with the famous collections abroad and in America, and the producing artists of the present. His liberal point of view accepts the worthy expressions of the day, while the private gathering of paintings that he loans to the Art Institute from time to time, indicates that he has bought the pictures of all periods because he liked them for one reason or another, the gallery being a museum exposition of periods and masters on a small scale.

"Beata Beatrix," by Dante Gabriel Rossetti of the Pre-Raphaelites, is the



Maj. André, Attributed to Sir Thomas Lawrence. Collection of Charles F. Gunther, now at the Chicago Historical Society.

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brilliant canvas of this collection. The portrait of Joachim by George Frederick Watts is notable. There are representative works by Corot, Daubigny, Dupre, Diaz and Fromentin. "The Laughing Boy" by Hals, "Skaters" by Van der Neer, small paintings by Teniers, Baron de Leys, Thomas de Keyser, Netscher, Palamedes, and modern canvases by Ranger and Henri, with examples of the Early Italian and a number of unsigned works, make a pleasing exhibition rather for the sake of what pictures offer than from the point of view of the specialist collector.

Mr. Frank G. Logan's home has congenial wall spaces for the enshrining of his portrait of "Rembrandt Wearing a Steel Gorget," by the immortal Dutchman. In association with it are "Seamen" and "Peasant Interior," by Josef Israels, superior landscapes by Weissenbruch, De Bock and Mauve, "Cattle," by Troyon, "Landscape with Figures," by Corot, and choice compositions from Dupre, Diaz, Jacque and Rousseau, and by way of variation in a somewhat extensive gathering admirable portraits by Hoppner and Opie of the English school of over a century ago.

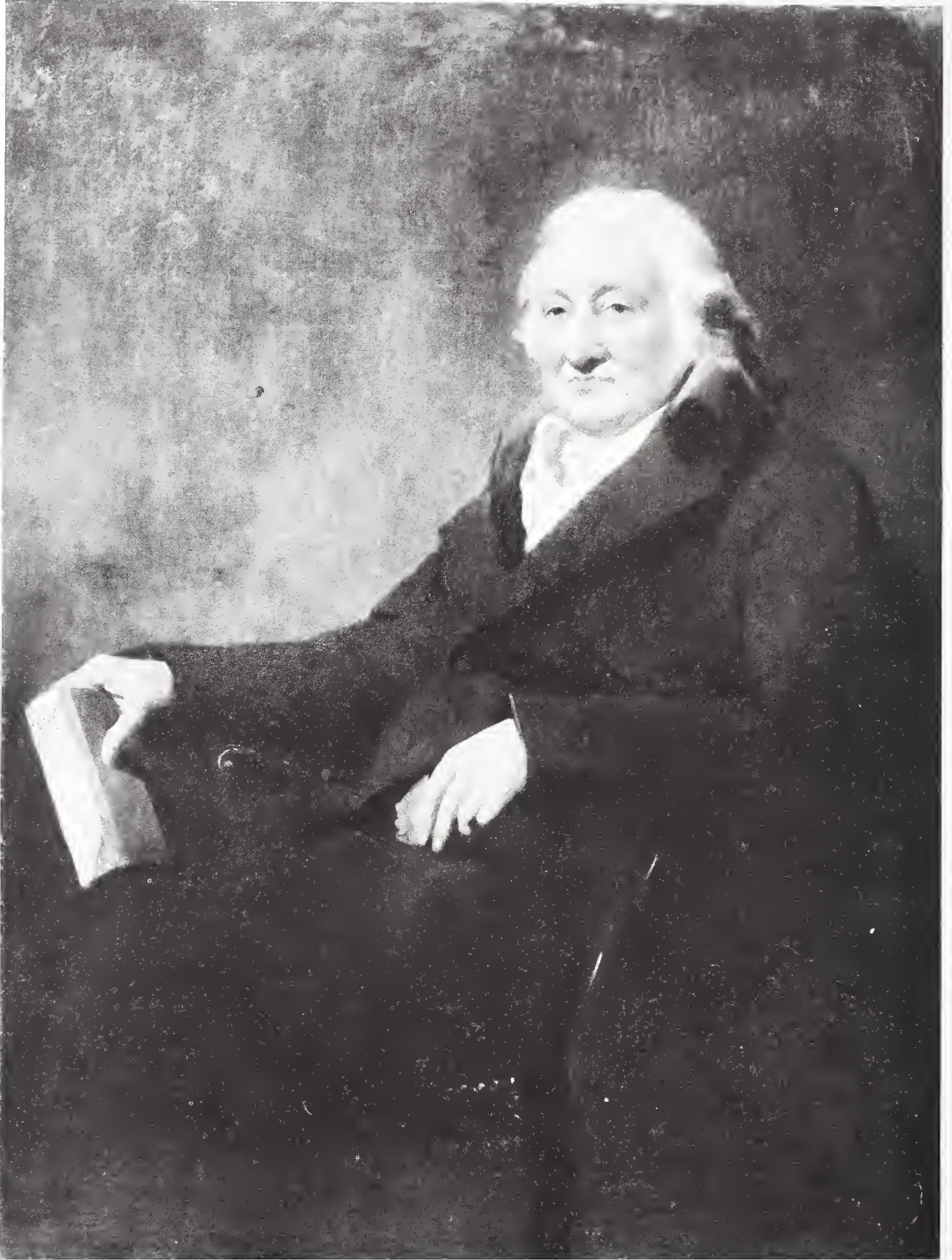
William O. Goodman, associated with Mr. Logan as trustee of the Art Institute, is first of all interested in the larger collections of the Friends of American Art. In his home is the result of many years intimate interest in the contemporary art of Europe with work of Americans who have arrived at distinction. Mr. Goodman's refined selection is shown in his assembly of the paintings by Cazin (3), Jacque, Diaz, Van Marcke, Harpignies, L'Sidaner, Israels (2), Blommers, Mauve, Schreyer, Bouguereau, and the Americans Keith, Inness, Dewing, Murphy, Tryon and Benson and J. Francis Murphy, with a liberal choice of as many more from

the studios of the nineteenth century and after.

The Edward B. Butler Collection of paintings by George Inness, one of the most valued galleries at the Art Institute, was the outcome of that gentleman's increasing devotion to the accomplishments of this masterly artist who had the appreciation of Europe and Great Britain as well as the praise of his own countrymen. Mr. Butler's twenty canvases by George Inness were purchased for a sum approaching \$150,000. Mr. Inness' periods are represented in pictures from the Catskills dated 1867 and 1870, a season in Italy, and France and that most fruitful period in the nineties when the "Sunset in the Valley," "Moonrise," "The Home of the Heron," "Early Morning Tarpon Springs," "Threatening" and "The Afterglow" were painted with other memorable canvases of the gallery.

As might be expected, in the interesting collection at Mr. Butler's home there is a "Silver Morning" by Inness. And characteristic of the American collector who rarely specializes on century old canvases but who is alive to his generation, Mr. Butler has acquired fine examples of the Dutch masters at the height of their powers not so long ago—Israels, Weissenbruch and Mauve, of Thaulow, eminent in his time, and Le Sidaner of France. He owns a dramatic western landscape by William Wendt, a marine by Paul Dougherty, and "In the Firelight" by Frank Benson of Boston with other works of interest.

Mr. C. Bai Lihme's less than a dozen paintings familiar to the public includes "Sunrise in the Orchard," by George Inness (1892), a composition of the first rank. This and the landscapes by Corot, Rousseau and Diaz and an A. H. Wyant, constitute one of



Dr. Welsh Tennent, By Sir Henry Raeburn. Collection of the Art Institute, formerly of the R. Hall McCormick Collection.

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the most carefully selected of the personal collections known in the city. All the canvases are of goodly size, all of exquisite charm in spirit and the magic of color.

The Mrs. Francis Nielson gallery of twenty seven canvases is extraordinary because of the distinguished portraits of beautiful women of the family—that of Mrs. Neilson painted by J. J. Shannon and of Isabel and Marion Neilson and of Ruth Morris, painted by Ruth von Scholley, together with the portraits of Mrs. Veitsch and Jane Nesbit by Sir Henry Raeburn, Captain Porter by Sir Joshua Reynolds, "Master Tucker" and "Lady Bernard as Psyche," by Sir William Beechy. It is one of those galleries in which attention has been given to attractive subject material. Great names are represented from the Dutch, French and English Schools, while the eye at once recognizes that exceptional care was exercised in the choice. Among the paintings are "Old Age" and "A Labor of Love" by Israels, "The Harvest Wagon," by Gainsborough, "The Seiners" and a landscape by Corot, landscapes by Daubigny, Dupre, Diaz and Richard Park Bonington, a "Golden Sunset" by Inness and representative canvases by Monet, Wyant and Millais.

Mr. and Mrs. Cyrus Hall McCormick's paintings illustrate the interest of art lovers at the beginning of the twentieth century. The enthusiasm for George Inness finds expression in five landscapes of the best period of the great American. A. H. Wyant, his contemporary, is represented by "Keene Valley." The English School appears in the works of Sir Thomas Lawrence, John Constable, Old Cromæ, Gainsborough, Nasmyth and Hogarth. From the continent came a fine Bouguereau, and the works of Schreyer, Israels, Ziem,

Diaz, Dupre, Harpignies, Corot, Jacque, Rousseau, Troyon, Van Marcke, Dautchez Henner, Sanchez Perrier, and more artists, the limited space at command in this article forbidding the description and details that the subject well deserves.

English portraiture of the eighteenth century has won the attention of Mrs. Arthur J. Meeker, whose choice of three portraits by Stuart, two by Peele, and others by Inman, Trumbull and Copley, comprise an exceptional gallery.

The late James Viles collected paintings by Claude Monet at the height of the brilliant career of the French Impressionist. This group of rare beauty hangs in the family residence at Lake Forest. Mr. Arthur Aldis has a small but interesting collection in its beginnings in modern art in his home at Lake Forest.

Paul Schulze's gallery of American paintings has reached an importance entitling it to particular regard. Mr. Schulze's home in Kenilworth, Illinois, was a veritable museum of paintings and sketches by contemporary painters. He has become a selective collector rejecting many canvases that formerly interested him, to found a gallery in which only the best of Ben Foster, Gardner Symons, Redfield, Henri, Octman, Bruce Crane, William Ritschel and contemporaries appear in large, striking canvases.

The late Dr. F. W. Gunsaulus was not only a collector of paintings and art objects but one whose enthusiasm stimulated others to acquire in special directions.

Among active collectors Ralph Cudney is known for a keen discrimination in his purchase of canvases for a private gallery, jealously guarded from the public. He enjoys the elusive and poetic. The landscapes painted by

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Blakelock, Wyant, J. Francis Murphy and a rare figure painting by Fuller have histories in the records of dealers and museums. They hang on his walls with companion pictures of a kindred aristocracy.

William T. Cresmer is a leader among the younger collectors constructing independent groups of the best works of American painters. Unlike the first Chicago collectors who went to European art centers eagerly, Mr. Cudney, Mr. Cresmer, and Mr. Valentine show faith in the standards of American art. The six most important canvases in Mr. Cresmer's home where forty well chosen pictures are the foundations of a larger gallery, are "The Winding Path" by J. H. Twachtman (one of the very best Twachtmans), "Clouds and Sunshine," by Alexander H. Wyant, "Morning Englewood," by George Inness, "To the Rescue," by Winslow Homer, "Moonlight-Enchanted Pool," by R. A. Blakelock, and "Edge of the Swamp," by J. Francis Murphy.

Mr. and Mrs. L. L. Valentine's private gallery possesses a number of small jewel like canvases including Blakelocks as well as a score of paintings by contemporary Americans. Mr. Valentine is an eager collector and his gallery is on the way to importance.

Charles W. Dilworth gives his attention to a collection of American painters owning compositions of his personal choice painted by J. Francis Murphy, H. O. Tanner, Ralph Blakelock, William Wendt, William Ritschel and Paul Dougherty and others of the period.

Unique to the west is the practice of women's clubs and social organizations in establishing art galleries of the works of local painters. The Municipal Art League has a growing collection of paintings by artists of Chicago, one

canvas being purchased every year. The Chicago Woman's Club, the Arche Club, the Chicago Woman's Aid and half a dozen more organizations affiliated with the Municipal Art League, have private collections housed in their meeting rooms and estimated as worthy in art and of considerable value.

An extensive survey of the field recalls notable collections that left their impression on artistic tastes in the west, and galleries of paintings in their beginnings in private homes which have taken root and promise much for the future. In view of the place of the family in our social life, it is permissible to speak of the R. Hall McCormick collection of paintings, principally of the English School, which was recently dispersed on the death of Mr. McCormick but of which there remains the Sir Henry Raeburn portrait of "Dr. Welsh Tennent of Tennent House, Fife" a fine, well preserved example of the art of the English master.

The Gunther Collection, made by Charles Gunther, a man of varied interests in a life time included much Americana in books, manuscripts, prints, antiquities and curious articles of historical value as well as paintings. The portrait of Maj. John André by Sir Thomas Lawrence, chosen from a vast number of canvases of British and American origin, hangs in the rooms of the Chicago Historical Society which is slowly but surely assembling an interesting gallery. The Newberry Library inherited paintings by G. P. A. Healy. The Chicago Club has its collection of portraits of its officers and eminent members by equally great painters. Anders Zorn is represented here by one of his best portraits. The Union League Club owns over 200 well chosen canvases by living American painters.

FRIENDS OF AMERICAN ART

By LENA M. McCAULEY

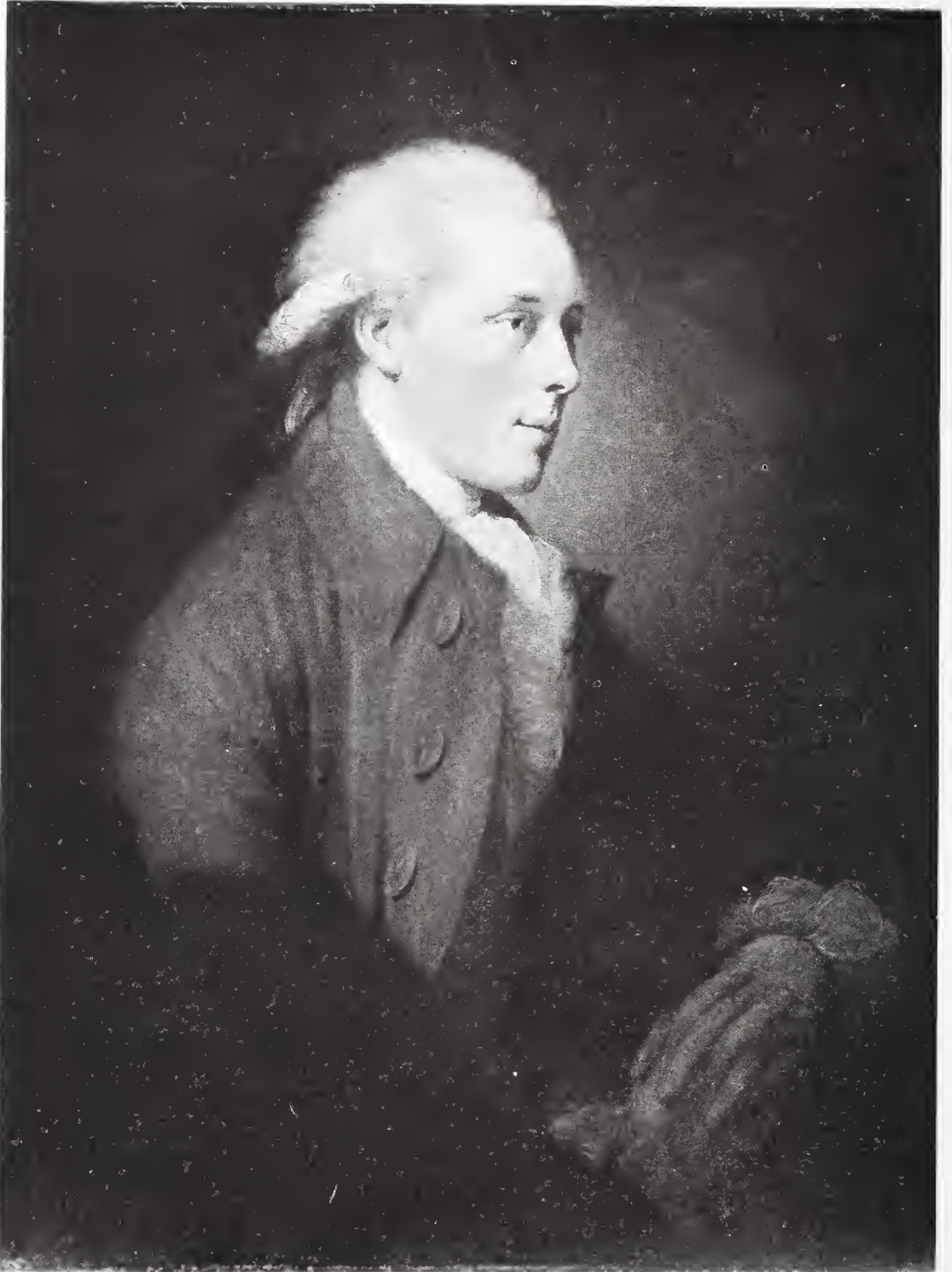
THE ORGANIZATION of the society, "The Friends of American Art," came from an inspiration of a Chicago artist, who believed that the hour had arrived for a practical recognition of the achievements of our national painters and sculptors, by means of the acquisition of examples of their works worthy to be preserved in the Art Institute. Thus it happened that about 1909, some 150 members of the Art Institute and art patrons, united in a society agreeing each to pay \$200 annually, creating a fund of \$30,000 for the purchase of works of art deemed suitable for the gallery. Mr. William O. Goodman, a trustee of the Art Institute, was elected president and a board of directors including connoisseurs and artists, controlled the activities. As a result, The Friends of American Art have purchased nearly 100 canvases, pieces of sculpture and engravings, constituting a collection that in a measure surveys the field of production by American artists from colonial days through the 120 years of the republic, and redounds to the honors of our national art. Not least, the example of the Friends of American Art has been followed by museum associates east and west and has given an impetus to the formation of similar collections.

Since the enlargement of the Museum by the opening of the new East Wing, the Art Institute has been able to keep the Friends of American Art collection on exhibition continuously. As in all human affairs, the list of subscribers changes, but the interest continues unabated, new friends taking the place of those who have been obliged to sever connections, while the gift of the Good-

man Fund of \$50,000 provides an income which when added to the annual revenue of the organization insures its continued purchasing power.

The stranger unaware of the progress of American painting is amazed at the beauty, individuality and strength of the canvases hung in the exhibitions. It is possible to study the best periods, although the Colonial and the work of the last twenty years in contemporary painting and sculpture are more conspicuous. The chief aim of the society has been to acquire, so far as its resources allow, a collection of modern American works of art representative of the best that is now being done and also of the present standard of art and taste. In addition to owning works by artists of established reputation, it seeks to encourage younger artists—to recognize them early by purchasing their works. This has had a wholesome effect on the production of the year, painters executing more important and larger canvases with the hope of their being purchased for the collection. Although the majority of purchases are made in Chicago, there is no rule to prevent other buying.

While the whole spirit of the Friends of American Art is the encouragement of the contemporary painter, sculptor and engraver, it is believed that the assembly of the best of early American portrait painters will add value to the collection. Thus far there have been acquired attractive canvases—Thomas Sully's "Mrs. Lingen," Gilbert Stuart's "Maj. Gen. Henry Dearborn," John Singleton Copley's "Thomas Vawdrey," Henry Inman's "William Inman," and Benjamin West's "Portrait of a Man." "Psyche" and "Examination for Wit-



Thomas William Vawdrey, By John Singleton Copley.



Mrs. Charles Clifford Dyer, by John Singer Sargent.



"He Who Is Without Sin," By Benjamin West.



The Drama of Life—The Marginal Way, By George Sclford Williams.

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nesses in a 'Trial for Witchcraft' by George Fuller are desirable reminders of the early nineteenth century.

In the majority of modern pictures, the names of the National Academicians and standard bearers of ideals are affixed to the canvases. The gracious figure painting, "Sunlight," by John W. Alexander contributes distinction to the gallery. Ralph Clarkson's "A Daughter of Armenia" is a stately piece of portraiture. Louis Betts' "Milady" is notable in graciousness with a record of prize winning honors at the National Academy. And the signatures of J. McNeill Whistler, Winslow Homer and John Singer Sargent on their compositions have an unquestioned value to the seeker for important names in the catalogues.

To name pictures would not convey the vision of the walls of this brilliant collection. The committee acknowledges that it has made mistakes in purchases, errors of judgment possible to any collector, as every work of art is dependent upon the test of time and the rivalry of its environment. Yet as a whole the Friends of American art have succeeded in their altruistic aims of encouragement and assembled a display of works reflecting the progress of the times, and good to look upon.

Purchases are made from the annual exhibition of American Oils of every autumn, the Chicago Artists Exhibition and special shows during the year. Among the painters represented are Frank W. Benson, W. Elmer Schofield, John H. Twachtman, J. Alden Weir, Robert Spencer, Ben Foster, George Elmer Browne, William Ritschel, J. Francis Murphy, Oliver Dennett Grover, Daniel Garber, Childe Hassam, Charles W. Hawthorne, Richard Miller, Carl F. Frieseke, Emil Carlsen, Gifford Beal, William Keith, Leon

Kroll, William M. Chase, Frank Duveneck, Robert Henri, John C. Johansen, Katherine Dudley, Frank C. Peyraud, T. W. Dewing, Jonas Lie, Lawrence Mazzonovich, Grace Ravkin, George Bellows, Elliot Torrey, William Wendt, Frederick J. Waugh, L. H. Meakin, M. Jean McLane, Elihu Vedder, Everett L. Warner, Lawton Parker, Gardner Symons, W. Elmer Schofield, Randall Davey, Arthur B. Davies, Mary Foote, William P. Henderson, James R. Hopkins, Guy C. Wiggins, Wilson Irvine, Howard Giles, Walter Ufer, Edgar Cameron, Abram Poole, Elizabeth Sparhawk Jones, Henry Golden Dearth, and others, making a truly catholic gathering.

"The Solitude of the Soul," an impressive marble group of larger than life figures by Lorado Taft, was the first purchase in sculpture by The Friends. "The Sower," a gigantic male figure in bronze, startling in its superb quality, by Albin Polasek, is an important acquisition. "Fighting Boys," a bronze fountain by Janet Scudder, "Dancing Girl and Fauns" and "Indian and Pronghorn Antelope," by Paulanship, (bronze) and "Eleanor" (marble) by Chester Beach are in the class of the well chosen.

American painters, sculptors and artists in various media have substantial encouragement continually before them in the many collections under the auspices of the different societies on the plan of the Friends of American Art which had its beginnings at the Art Institute of Chicago. Still animated by enthusiasm, the original Friends are adding to a gallery which is historical of national progress, and which is one of the most inviting as well as the proudest possessions of the art museum.



THE FIELD MUSEUM OF NATURAL HISTORY

By FAY-COOPER COLE.

WITH the opening of the new building of Field Museum of Natural History another great step was taken toward justifying Chicago's claim to being a center of art. The building itself, a massive marble structure of Greek Ionic type, rises eighty feet above the park and is surrounded by a forty foot terrace of similar material. It has been pronounced a master-piece of architecture but it is more than that for it represents a distinct advance in construction and lighting of exhibition halls, of work rooms and laboratories. From the Museum broad boulevards will lead through Grant Park on the north, and to the outer drive on the south; Roosevelt Road, when completed, will pass directly in front, while on the east is the lake, so that an unrivaled setting is assured.

As one ascends the broad steps leading to the portico, with its flanking bays, he is at once impressed with the strength and beauty of the caryatid figures, four monumental sculptures, similar yet absolutely individual. These are duplicated on the south side of the building, while above each caryatid porch is a horizontal panel, in low relief, representing one of the four main departments of the Museum.

Inside the bronze portals one enters the Stanley Field Hall with its great white arches and simple but effective decorations. It is an immense hall, seventy feet wide, three hundred long, and is lighted from the roof seventy-five feet above the floor. Entrance from north or south is through an arch on either side of which is a tall column supporting a symbolic figure suggesting some activity of the institution; Natural Science and the Dissemination of Knowledge appear at one archway, Research and Record at the other.

Another notable group, not yet finished in the marble, is to appear against the attic of the portico. Above the four columns are colossal figures representing Fire, Earth, Air, and Water, while flanking them are an equal number typifying the points of the compass. Here the sculptor has had greater freedom in the characterization of his subjects and has, perhaps, achieved his greatest success, yet each figure and the whole group fits perfectly into the decorative scheme. Seldom, in this country, has the opportunity been presented to create a group of architectural sculptures of such magnitude, and seldom has such a task been entrusted to a single man. To the American artist, Henry Hering, must

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be given the credit of having produced one of the most important contributions to the sculpture of our land.

As the visitor enters the east exhibition halls, which extend at right angles to Stanley Field Hall, he discovers at once that the claims of the student of art have not been neglected. The first objects here displayed are from the Eskimo and the Indians of the Northwest Coast of America, and, as an introduction, there are shown three cases describing the artistic ideas and accomplishments of these primitive folk. One case shows typical features of Eskimo art, ranging from the rather simple forms of Hudson Bay and Smith Sound to the elaborately carved and etched utensils of Alaska. The pattern boards and utensils used in the production of the totemic art of the Tlingit, Haida, and neighboring tribes, are fully demonstrated, and then follow cases showing how this art is adapted to various forms and types of objects. The basket ornamentation of the Tlingit is given in drawings and in the basketry itself, while the story of the Chilkat blanket is made plain even to the child.

In the more advanced cultures of classical times, of Mexico, ancient Peru, China, and India the decorative motifs on pottery and fabric, in stone and wood carvings, and in ceremonial paraphernalia are at once an inspiration and a textbook. The collections of Egyptian and classical archaeology are the first of this class to receive attention. Here are offered pottery, bronzes, marble and alabaster vases, figures in bronze and stone, portrait tablets, charms and jewelry as well a collection of mummies and coffins ranging from the pre-dynastic to the Roman periods.

In the Chinese exhibits is shown the transition of the art of China from the

formalism and geometric symbolism of the early archaic period, to the idealistic productions which characterize the Han. From the graves of the T'ang dynasty comes a large series of clay figures representing the warriors, acrobats, and other classes of that era; an invaluable series for the ethnologist but equally of value to the sculptor, as an evidence of the high development of the modeler's art of that period.

Adjoining the main exhibit is a room devoted to the pictorial art of China, in which are to be found rubbings from stone engravings of the 12th century; paintings from the Sung period done on long rolls of silk and depicting such subjects as the games of a hundred boys at play, or a journey up the river in spring. Here too are silk tapestries and a screen of twelve panels done in feathers and carving, which brings us up to the 18th century. It might seem, at first glance, that the Museum of Natural History is encroaching on the field of the Art Institute, but a closer study shows that these are veritable textbooks, depicting the life of town and country in the China of bygone ages.

A similar hall, devoted, to Japanese art, displays a painted screen of the Tosa school, and a selection of prints, principally Surimono, cards of greeting.

From China and Japan the visitor is led into collections from Tibet, India, Java, and Africa; past cases devoted to textiles, to clothing on costumed figures, to jewelry, to images, paintings, musical instruments, and finally to the wonderful carvings on ivory and the metal castings from the ancient city of Benin.

The Field Museum is first of all a museum of Natural History; but as such it is offering its rich collections toward giving Chicago its rightful place as an art center.

ART AT THE UNIVERSITY OF CHICAGO

By DAVID ALLAN ROBERTSON.

Dean of the Colleges of Arts, Literature and Science and President of the Renaissance Society.

THE architecture of the University of Chicago has been of interest ever since the far-sighted trustees of the new foundation decreed that there must be a well considered building plan and engaged Henry Ives Cobb to draught a sketch for a complete institution to occupy the four city blocks which in 1892 comprised the original site. The trustees decided to have a late form of English Gothic expressed in Bedford limestone and tile roof. It was Mr. Cobb who designed the earliest structures, the residence halls for men and women, the principal recitation building, Cobb Hall, Kent Chemical Laboratory and Kent Theater, Walker Museum, and Ryerson Physical Laboratory. In 1897 he planned the four Hull Biological Laboratories which, with a graceful iron entrance and an impressive stone gateway, enclose Hull Court. The Decennial Celebration of 1901 was marked by the laying of cornerstones of structures, for which Shepley, Rutan & Coolidge were architects. These buildings and the later designs by this firm have been marked by a delicate adherence to the traditions of English collegiate Gothic. Hutchinson Hall was erected after careful measurement of Christ Church Hall, Oxford; the Mitchell Tower was studied from the tower of Magdalen, differing only two feet in height—a difference chiefly due to the absence of the pointed finials of the original; and the University Avenue side of the Reynolds Club is a shortened form of the garden front of another Oxford college—St. John's. Even the stark Bartlett Gymnasium is in its entrance reminiscent of

the gates of Trinity College, Cambridge, and the east tower of the Harper Library is like the tower above the staircase leading to Christ Church Hall. The same care for tradition is discoverable within these buildings, especially in Hutchinson Hall and the Reynolds Club. Greater freedom, but the same attention to tradition is to be noted in the Classics Building, Ida Noyes Hall, the Harper Library, and Leon Mandel Assembly Hall. This last was an especially interesting problem, inasmuch as there is of course no precedent for an English Gothic theater. The richness of architectural detail in all of the buildings by Shepley, Rutan & Coolidge and by Coolidge & Hodgdon merits study such as the University Guide Book affords. The same richness of accurate detail marks the plans for the Theological Building, the Bond Chapel, the cloister connecting these two, and the bridge connecting Haskell with the Theology Building. The same firm has made the drawings for the Billings Memorial Hospital and Epstein Dispensary. Another building begun in 1901 was Charles Hitchcock Hall by Dwight H. Perkins. Adhering to the general plan for the University, Mr. Perkins yet gave to this restful lines and used Illinois plant forms in place of the usual gargoyles and other decorations. Because Charles Hitchcock was so closely associated with the early history of Illinois, Indian corn and other familiar forms may be noted as a meander above the main door and in the low stucco enrichment of the library. A French touch has been given to Emmons



Harper Memorial Library, University of Chicago.

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Blaine Hall and the other buildings of the School of Education by James Gamble Rogers. Holabird & Roche, the designers of Julius Rosenwald Hall, have expressed the purpose of the building, not only structurally, but in the stone carvings of eminent men representing aspects of the earth sciences and in the representations of fossils and the use of restorations of *Limnoscelis* and *Lepidosauriel* as gargoyles. The new Quadrangle Club will be a domestic Tudor brick structure, designed by Howard Van Doren Shaw. The crowning architectural feature of the University is to be the chapel with its auxiliary structures occupying an entire block at Woodlawn Avenue and the Midway. The chapel has been entrusted to Bertram Goodhue of New York, whose preliminary sketch shows an imposing masculine church with an impressive tower at the crossing, a tower 216 feet high. The spirit of Gothic rather than meticulous devotion to traditional measurements is to be found in Mr. Goodhue's designs—notably in the glorious tower and windows. It must be obvious, then, that the University of Chicago, in preparing a general building scheme and determining on a general type of architecture has yet been able to secure unity with variety—one of the few American Universities to use the foresight which Thomas Jefferson exhibited when he projected the design of the University of Virginia.

Within the buildings of the University are opportunities to study the arts allied to architecture. The most notable glass is in Bartlett Gymnasium, designed by Edward D. Sperry, of New York, and executed in 15,000 pieces by the American Church Glass & Decorating Company—the crowning of *Ivanhoe* by Rowena after the tournament at Ashby. There is a

Tiffany window in Leon Mandel Assembly Hall and in Hutchinson Hall and the Reynolds Club are some heraldic medallions. The walls in the Reynolds Club were painted by Frederic Bartlett, who is the painter also of very rich presentations of medieval sports in the main entrance to Bartlett Gymnasium, the memorial to the painter's brother. Many of the ornaments are in *gesso* and gilded in antique gold leaf after the manner of early English and Italian decorations. Mr. Bartlett designed also the curtain in the Reynolds Club Theater—a fête in a medieval town. In the theater of Ida Noyes Hall the mural paintings—a record of the *Masque of Youth*, performed by the women of the University when the Hall was dedicated—were painted by Jessie Arms Botke. This hall contains also a collection of rare oriental rugs and other furnishings deserving study.

In addition to the very large amount of architectural carving there are several works of sculpture. Lorado Taft is represented by a dedicatory tablet in Kent Chemical Laboratory, the Stephen A. Douglas memorial tablet, and the memorial to Belfield in Belfield Hall. Silas B. Cobb in Cobb Hall, George Washington Northup in Haskell, Thomas Chrowder Chamberlin in Rosenwald are also by Mr. Taft. Daniel Chester French did the memorial to Alice Freeman Palmer in the Mitchell Tower. The bust of John D. Rockefeller above the south fireplace in Hutchinson Hall is by William Couper of New York. Paul Fjelde of New York designed the bas-relief of Joseph Reynolds in the Reynolds Club. The bust of Francis W. Parker in the main entrance of Emmons Blaine Hall is by Charles J. Mulligan.

Portrait painters are represented in several buildings, but chiefly in Hutch-



The Mitchell Tower, University of Chicago.

ART AND ARCHAEOLOGY

inson Hall. In this beautiful room are placed the portraits of trustees and members of the faculties. The founder of the University, Mr. John D. Rockefeller, by Eastman Johnson, occupies the principal place. Gari Melchers' portrait of President Harper hangs to the left of the Founder's picture. Lawton Parker is represented by portraits of Martin A. Ryerson, the president of the Board of Trustees and by one of President Harry Pratt Judson; Ralph Clarkson by A. C. Bartlett, E. B. Williams, H. N. Williams, S. B. Cobb, Leon Mandel, Professor T. C. Chamberlin (in Rosenwald Hall) and Dean R. D. Salisbury (in Rosenwald Hall.) Louis Betts painted the portraits of Dr. T. W. Goodspeed, Dean George E. Vincent, Dr. F. W. Gunsaulus, Charles L. Hutchinson, LaVerne Noyes, and the portraits in Ida Noyes Hall of LaVerne Noyes and Ida Noyes. The portrait of Professor Von Holst is by John C. Johanson. There is another in the Harper Library by Karl Marr of Munich. The picture of Galusha Anderson is by Frederic P. Vinton of Boston and that of Dean Marion Talbot by Walter D. Goldbeck. In the library of Hitchcock Hall the portrait of Mr. Hitchcock is by Wellington J. Reynolds, and Mrs. Hitchcock's portrait is by Henry S. Hubbell. In the trophy room of Bartlett Gymnasium is a portrait of A. A. Stagg, Director of Physical Culture and Athletics, by Oskar Gross. The portrait of Mrs. Nancy Foster in Foster Hall is by Anna Klumpke, and in the same hall is a portrait of the head of the house, Professor Myra Reynolds, by William M. Chase. In the President's office is placed temporarily a copy of John S. Sargent's painting of John D. Rockefeller.

Of prints the most interesting col-

lection is that of the lithographic portraits of English and French men of letters, arts, and statesmen by Will Rothenstein. The collection includes one of the twenty-five copies of the famous "Oxford Portraits"—the only copy sent to the United States. This collection of about one hundred prints was selected by the artist for a distinguished American collector, and makes an interesting display of lithographic art, as well as a series of portraits as important for the 1890's and the early years of the present century as George Frederick Watts' paintings are for the Browning-Tennyson period.

The museums of the University are primarily for teaching purposes. This is true not only of the extremely important paleontological collections in Walker Museum, but also of those in Classics, Harper, and Haskell. The Classics museum contains the Lowenstein collection of Greek and Roman coins, some terra cotta, glass, and marble fragments. In Harper Library the Erskine M. Phelps collection of Napoleoniana contains portraits, busts, medals, orders and personal relics of Napoleon. In Haskell Oriental Museum is the Babylonian-Assyrian collection, and a very important Egyptian collection of over 14,000 original monuments from all the great epochs of Egyptian history—many of them of great artistic importance. These have been collected by Professor James H. Breasted, Director of the Haskell Oriental Museum and of the Oriental Institute of the University of Chicago.

The Department of the History of Art was organized by Frank Bigelow Tarbell, who for years was professor of Classical archaeology. Professor Tarbell died in 1920. Courses have been given in former years by Pro-

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fessor Tarbell, George Breed Zug, now of Dartmouth, Richard Offner, and professors from other institutions who conducted courses during the summer quarter. Lorado Taft is professorial lecturer on art. Since Professor Tarbell's death there has been no instruction in the department. An administrative committee comprising Professors Henry W. Prescott, W. Sargent, Gordon J. Laing, Ernest H. Wilkins and David A. Robertson has formulated a plan for a balanced and fully developed department. The purpose of this department definitely includes coöperation, rather than rivalry, with the Art Institute of Chicago—an understanding which has strengthened both institutions.

There is another department of art in the School of Education with Professor Walter Sargent at the head of the work. In addition to Mr. Sargent's classes, courses are conducted by Antoinette Hollister, a pupil of Rodin, and by Ethel Coe, a pupil of Sorolla. The works of Mr. Sargent, Miss Coe, and Miss Hollister are to be found in the national exhibitions.

Until a full development of the Department of the History of Art is possible the work of a society organized in 1916 will be especially important. The Renaissance Society of the University of Chicago was formed to foster an interest in the arts among members of the University community, especially among students. In 1916, in connection with the Quarter centennial Celebration the Society arranged for an exhibition of French impressionistic paintings. From the collections of M. A. Ryerson, A. J. Eddy, Mrs. C. J. Blair, Mrs. W. W. Kimball, Dr. F. W.

Gunsaulus and the Art Institute of Chicago came choice specimens of Degas, Forain, Monet, Renoir, Picasso, Cazin, Pissaro, Sisley, Le Sidaner, André and others. An exhibition of the works of Albin Polasek was opened by a lecture given by the sculptor. Alfeo Faggi's works were exhibited in 1920 and presented in an opening lecture by Richard Offner. The members of the Society have been guests at special exhibitions in the Art Institute, in the homes and studios of art collectors and artists. Lectures at the University have been given by Frank Jewett Mather, Jay Hambidge, Ananda K. Coomaraswamy and other critics and artists. Such exhibitions and lectures have enlisted the sympathetic interest of numerous professors and students and have won an important place for the Renaissance Society in the life of the University of Chicago.

This compilation of the art influences at the University of Chicago emphasizes the great power for good taste exerted during the life of the institution by two connoisseurs, who, as trustees from the beginning, have given freely of their ability and energy: Martin A. Ryerson and Charles L. Hutchinson. The record of positive good, it must be remembered, implies also a record of evaded evil. The coat-of-arms of the University of Chicago, for instance, is a positively good heraldic device; the heraldry avoided can be guessed at by consideration of the seals of many American colleges. For the choice of good and the avoidance of bad the University, like the City of Chicago which they have likewise served, must always be grateful to these men of taste.



Gymnasium of Northwestern University, Geo. W. Maher, Architect.

ART AT NORTHWESTERN UNIVERSITY

By STELLA SKINNER.

NATURE has been gracious to Northwestern. Her campus, lying in a natural grove of oaks, maples, and elms, borders on the shores of Lake Michigan for nearly a mile in extent. An ever varying panorama of sky, water, and trees is spread out before the student as he passes to and from classes. A walk at early twilight through the campus or under the arching elms of Sheridan Road bordering it on the west, with glimpses of the moon between the tree tops, has much of the solemnity and beauty of a cathedral service.

Seventy years of history are bound up in the buildings on Northwestern's Evanston campus, each of them typical of some epoch in the University's growth. At the center of the group stands University Hall in gray stone, a modern adaptation of Early English in style. Some would have preferred this type carried out in subsequent buildings; but, while unity of expression

would have been gained, certain individual and local flavor would have been sacrificed. Furthermore, the buildings are so arranged that each is more or less isolated in its own grouping of trees, and thereby somewhat independent of the others. As it is, a very catholic expression prevails, ranging through the fine Romanesque of Garrett Biblical Institute, the Venetian Gothic of the School of Oratory, the exquisite Greek Renaissance of Lunt Library, the French Renaissance of Harris Hall to the modern rendition of Swift Engineering Hall and the Patten Gymnasium.

The latter is, perhaps, the most unique building on the campus, and serves many university and community enterprises. The extensive indoor track, under an arching roof of metal and glass, not only affords a practice field throughout the season, but may readily be turned into a vast auditorium for community gatherings. Once a year

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it is transformed into a thing of beauty for the annual Festival of the North Shore Music Association which, under the leadership of Dean Peter Christian Lutkin, of the School of Music, ranks among the foremost in the country. The approach to the gymnasium is flanked on each side by a group of statuary in bronze by Hermon Mac Neil, symbolizing the twofold character of university education, physical and mental, the latter subject especially fine in conception and treatment.

Not all of Northwestern's activities are confined to the Evanston campus, her Schools of Law, Medicine, Dentistry and Commerce being located in the heart of Chicago. Extensive plans are under way whereby all of the "downtown" departments will be brought together on one ample campus, finely located on the North Side in Chicago. The property has been acquired, and architectural plans are under consideration for a group of buildings which will be an honor to the University and to Chicago.

Northwestern has several museum collections of interest: that of the College of Liberal Arts contains remarkable specimens of aboriginal ceramic art of great educational value.

The Bennett Museum of Christian Archaeology located in the library of the Garrett Biblical Institute, is the finest example of its kind in the country. Under the direction of Dr. Alfred Emerson, formerly connected with the Art Institute of Chicago, the ceiling and side walls have been decorated with mural paintings copied from originals found in the catacombs. Fine replicas of ivory carvings, glass and metal vessels, of sarcophagi and per-

forated marble screens are on exhibition, and many other interesting features which cannot be enumerated for lack of space. This museum enjoys a more than local reputation, and visiting artists and lecturers are keen in their interest and appreciation of it.

At about the time of the World's Columbian Exposition in Chicago, a body of Evanston women organized the University Guild, "to promote in every way the development of art in the University and Evanston." The art collection of the Guild is exhibited in its reception room in Lunt Library, which also serves as a class room for the Art Department of the University. The Guild collection includes valuable specimens of pottery, porcelain, glassware and bronze, many of them acquired from the World's Fair; also the nucleus of a collection of prints, engravings, etchings, textiles, and paintings in water color and oil; among the latter a charming sketch by Zorn.

In 1908 the Guild inaugurated art classes in the University, contributing generously to their support so long as such help was needed. The department has steadily expanded, and is influencing a greater number of students each year. Lecture courses are given in Art Appreciation and in History of Art, also in Historic Styles in domestic architecture, furniture and decoration. Studio practice supplements the lecture courses. The department is well equipped with lantern slides, photographs and a good working library, which is growing yearly.

It is the aim of the art courses to relate Art to Life, to interpret it as a principle permeating life, rendering the commonplace significant, and daily living beautiful.

THE MUNICIPAL ART LEAGUE OF CHICAGO

By EVERETT L. MILLARD.

A RECENT contributor to the Atlantic Monthly wrote that Chicago was the city of ugliness, and worse still, that no one cared. A few notable exceptions proved the rule, but Mr. and Mrs. Average Citizen were satisfied with city ant hills to work and to live in, and streets of utilitarian dreariness to pass along.

This number of ART AND ARCHAEOLOGY is an informing ray of sunshine in this dark picture. We are all too used to the monstrous congestions of modern civilizations, but the subconscious popularity of beauty is finding expression here as elsewhere, or this number could not have been written.

The Municipal Art League of Chicago has for its function the conscious development of civic beauty. There has been and still lingers an apologetic attitude in anyone who submits beauty to municipal consideration, and a feeling that some relation must be shown to the pocketbook before anyone cares. If the League has shared in the work of making people conscious of their natural pleasure in attractiveness in their man made surroundings, it is fulfilling its function. For twenty years, it has sought to do so in the twofold field of civic adornment and making popular the work of painter and sculptor.

The League is a society composed of individuals and clubs represented by delegates. There are 275 members and 58 affiliated clubs, which have a total membership of over 15,000.

Under the leadership of Franklin MacVeagh, a devoted friend of all that betters his city, the League was the

pioneer in Chicago in the movement against the smoke nuisance and the obnoxious billboard, and it has never ceased its active efforts to have these two nuisances abated. The first efficient smoke prevention law ever enacted by the City Council of Chicago was formulated by the League, and the first public attention drawn to the nuisance. In connection with the Municipal Art Committee of the City Club, the League succeeded against strong opposition in having the present billboard ordinance passed in 1911, which was quite progressive for that time, and since then it has interested itself in its enforcement and legal interpretation. The United States Supreme Court has sustained the validity of this ordinance, in the matter of requiring frontage consents in residence districts, in the case of *Cusack vs. City of Chicago*, and by that decision has made it possible to prohibit boards in residence districts. This represents a great step forward in the legal protection of our home areas, and is a decision of national importance in zoning as well as in billboard regulation, which has been more availed of by some other cities in cleaning up this nuisance than by Chicago.

The League has shared in the work of securing legislative authority for the creation of our state and municipal art commissions, having drafted the original Municipal Art Commission act. The powers of this Commission have been since broadened by statutory amendment, making it mandatory that the city secure its approval of the designs of public structures, and the

ART AND ARCHAEOLOGY

personnel of the Commission has been reorganized. The state Art Commission has done effective work whenever called upon by the state authorities to pass upon matters of art in relation to public structures.

The League has taken an active part in the agitation and legislation for zoning in Chicago, and has always interested itself in extending the park, forest preserve and recreational facilities of the city.

We conducted for two seasons a series of tours of the Art Institute, for the older school children, a work which grew to such size and importance that it has been taken over by the Art Institute.

Last year the League completed an endowment fund of two thousand dollars, the interest from which goes for an annual prize for portraiture in any medium to a painter exhibiting in the Chicago Artists' show. Each fall prizes have been awarded to industrial art workers in the State of Illinois for examples shown in the annual Industrial Arts Exhibition, and each spring prizes have been donated for work at the Art Students' League Exhibition.

Each winter a work of art is added to

the Municipal Art Gallery of the League, the purchase being made at the annual Exhibition by Artists of Chicago and vicinity, from a fund subscribed by the clubs affiliated with the League. This gallery was established in 1901, and now contains twenty-five paintings and one bronze. It is hung part of each year at the Art Institute and in the past three seasons has been hung in Harper Library (University of Chicago), Helen C. Pierce School, the City Club of Chicago, Eckhart Park and for three summers at the Municipal Pier, Chicago being the first city in this country to hang a collection of valuable paintings in a great public recreation center such as this. The formation of this gallery by the League has set a precedent which has been followed by other organizations.

The affiliated clubs, by their view days at the Art Institute, have influenced a great number of people to acquaint themselves with the artists and their work. The League is a democratic organization, and its function of popularizing and extending the influence of art and beauty in both civic and individual life has proved necessary in a great city.

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Special numbers devoted to the researches and activities of the American Schools in Athens, Santa Fe, Jerusalem and Mesopotamia are in preparation, edited respectively by B. H. Hill, Edgar L. Hewett, and Albert T. Clay.

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This series, inaugurated with the Czechoslovak number in May, 1921, embraces Roumania, edited by Charles Upson Clark; the Jugo-Slav Kingdom, by H. R. Fairclough; Bulgaria, Poland and other countries. The Roumanian and Jugo-Slav numbers are far advanced.

IV. NOTES FROM THE GALLERIES

have become a regular department of the magazine, prepared by Peyton Boswell, editor of the *American Art News*, who will keep our readers informed monthly about important exhibitions in New York and elsewhere.

V. THE ARTS CLUBS

The Series, begun in August, 1921, on the Arts Club of Washington, will be continued in future issues, describing famous Arts Clubs in other American cities.

MISCELLANEOUS NUMBERS

will alternate, as heretofore, with the special issues, so as to maintain variety and freshness of interest; CURRENT NOTES AND COMMENTS will attempt to give a comprehensive survey of interesting developments in the entire field of art and archaeology, and BOOK CRITIQUES will notice the most important volumes appearing from month to month.

ART
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"I can't tell you how delighted I was to receive the August number of ART AND ARCHAEOLOGY, with its lovely reproductions of Belgian spires and towers. I wish to congratulate you on this very artistic production, and I am likewise sending a word to my friend, William Gorham Rice, to say how much I enjoyed reading his excellent article. I enclose my check of \$5.00 for ten copies of the August number of ART AND ARCHAEOLOGY, as I wish to distribute them amongst friends of Belgian art."—*Baron E. de Cartier, Ambassade de Belgique, Washington, D. C.*

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"I want to offer you my sincere congratulations on your last number of ART AND ARCHAEOLOGY, which I found of great interest and which I think should do a great deal to enhance the prestige of ART AND ARCHAEOLOGY. I think you are to be congratulated on both the format and literary material you have gathered in this number and I feel sure that it will enhance the already great prestige of your publication."—*Alfred Fowler, Kansas City, Mo.*

"I have just read the October number of ART AND ARCHAEOLOGY, which is devoted to Chicago as an Art Center. It is an inspiring and instructive number. You are doing a service to American Art and are to be congratulated."—*Homer Saint-Gaudens, Carnegie Institute, Pittsburgh, Pa.*

"Accept my hearty congratulations on the Chicago number of ART AND ARCHAEOLOGY. I have read it with the greatest of interest. I congratulate you on the whole enterprise, also on the idea, that is, of presenting to your readers this survey of one of the highest aspects of American life in the great cities of the country."—*James H. Breasted, University of Chicago.*

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*Died Oct. 14, 1921.



Black Hawk, by Lorado Taft, located on the bluff just above Eagle's Nest Tree, near Oregon, Illinois.

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The Arts Throughout the Ages

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EAGLE'S NEST CAMP, BARBIZON OF CHICAGO ARTISTS

By JOSEPHINE CRAVEN CHANDLER.

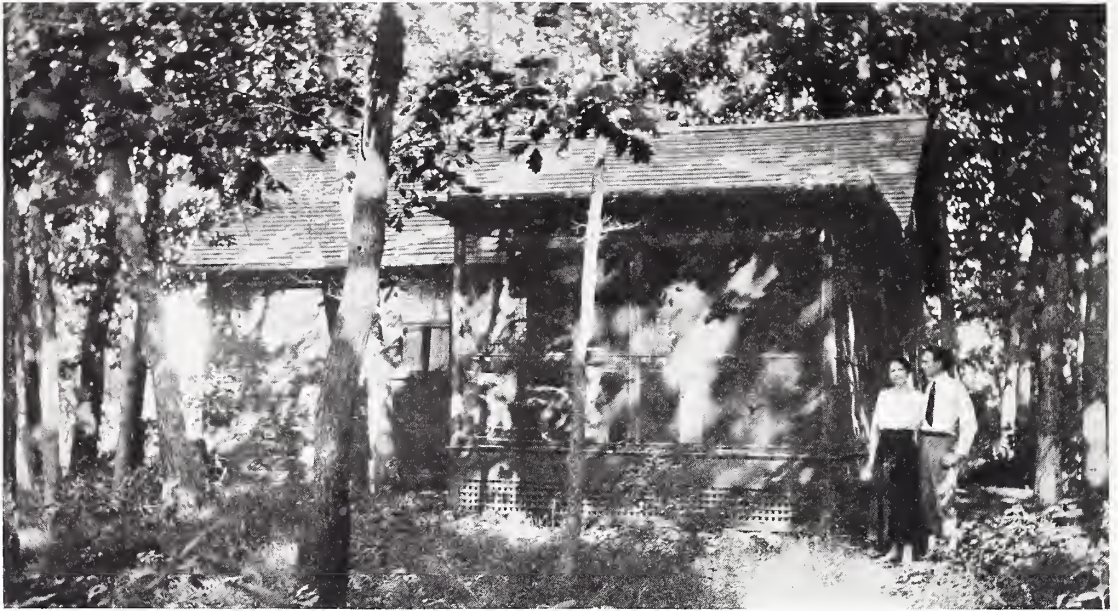
SINCE the great precedent at Barbizon men have gone into the open to paint, and the movement acclaimed with derision has come into such general acceptance that not only in Europe but over the whole of America, from Provincetown to Laguna Beach, artist folks, fused into groups by the affinity of taste and the sympathy which a common interest implies, have possessed themselves of certain beauty spots and there, in seasons hospitable to the purpose, have been able to work free from the noise and dreariness of city streets.

Seashore and desert and mountain have proved their allurements, but of those who have sought the forest none have been more fortunate in the finding of natural loveliness of wood and rock and river, together with the utilitarian aspect of richly-fruited fields, than that Chicago group of painters and sculptors who have their summer

camp on the Rock River—the Indian “Sinnissippi”—near the little town of Oregon, in Illinois.

Though a small community, holding some thirteen acres in lease and boasting less than a dozen buildings, cottages and studios, it is doubtful if any similar group has, in proportion to its number, so many names of real distinction. Lorado Taft, the sculptor, is its official head, and Ralph Clarkson, Oliver Dennett Grover and Nellie Walker make up the artist body; while Horace Spencer Fiske, James Spencer Dickerson and visiting writers lend a literary atmosphere to the place.

Eagle's Nest Camp is located on ground which may claim, in its occupancy, to have witnessed the whole gamut of civilization—from savage to artist—within the century. And yet, recalling the association of the red man with this place, one is loath to think him wholly devoid of that aspiration which



Home of Nellie V. Walker, at Eagle Nest's Camp.

allies him to the higher orders, or of an ethic quite ignoble. Margaret Fuller, who visited this region in 1843, wrote of an Indian village site in this neighborhood: "They may blacken Indian life as they will, talk of its dirt, its brutality, I will ever believe that the men who chose this dwelling place were able to feel emotions of noble happiness as they returned to it and so were the women who received them. Neither were the children sad nor dull who lived so familiarly with deer and bird. . . . The whole scene suggested to me a Greek splendor, a Greek sweetness, and I can believe that an Indian brave, accustomed to ramble in such paths and be bathed in such sun-beams, might be mistaken for Apollo, as Apollo was for him by West."

It is doubtful if such sentiment found sympathetic reception among the residents of this section at that time, for the memory of the Black Hawk War was still fresh and the Sac and Fox tribes, whose reluctant exodus had been

but recently accomplished, had not yet passed into romance; the Pottawatomies were regarded less as "the children of the forests and the prairies" than as the children of his majesty, the Devil; and one may guess that the devout hope of the pioneers was that these, together with their brothers, the Winnebagoes, the Ottawas and the Chippewas, might hold inviolate their retirement beyond the Mississippi where, in the language of the treaty effecting their removal, the bear, the beaver, the bison and the deer invited them.

The praise of Margaret Fuller for the loveliness of this spot may be said to have a flavor of patriotism in its highest sense, for she continues:

"Two of the boldest walks were called Deer's Walk . . . and the Eagle's Nest. The latter I visited one glorious morning; it was that of the fourth of July, and certainly I think I was never so happy that I was born in America. Woe to all country folks that never saw this spot, never swept an

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enraptured gaze over the prospect that stretched beneath. I do believe that Florence and Rome are suburbs compared to this capital of Nature's art.

"The Bluffs were decked with great bunches of a scarlet variety of the milkweed, like cut coral, and all starred with a mysterious looking dark flower whose cup rose lonely on a dark stem. This had, for two or three days, disputed the ground with the lupine and phlox. . . .

"Here, I thought, or rather saw, what the Greek expresses under the form of Jove's darling, Ganymede, and the following stanzas took place. . . ."

The stanzas which "took place" make up the rather quaint, early Victorian effusion called "Ganymede to his Eagle," and the sources of her inspiration are not far to seek, for she sat at the place on the bluff side where a spring of crystal water gushes up (named, since, in honor of the poem, "Ganymede Spring"), while just above her stood the old cedar tree, its roots firmly clutching a great rock, its gauntly twisted arms upbearing, as to this day, in a strangely cruel and Chinese similitude of dragon's wings, a phantom eagle's nest!

That Lorado Taft shared with Margaret Fuller a sympathy for the vanquished race and a belief in its nobler qualities is attested by his tribute to the red man in the great statue which he placed upon the bluff just above Eagle's Nest Tree. It represents the gigantic figure of an Indian, wrapped in his blanket, his arms folded as if in contemplation, the head a little lifted, the eyes fixed upon the gracious country spread below him. The conception for the piece came to Mr. Taft through a subjective experience. He has told how, often, at evening, when the shadows began to turn to blue, he and

others would walk along the bluff and stop at that particular spot, folding their arms as they looked at the beautiful prospect. "And it came to me," he said, "that those of generations before us had done so, and the figure grew out of that attitude." The statue, which was executed almost entirely at his own expense, is a gift from him to the people of Illinois. Though familiar with the history of the region, he tells us that he had in mind no particular individual of the race he sought to commemorate; but so indelibly was the genius of the great Indian brave fastened upon the country he loved that by common consent it has come to be called Black Hawk.

The statue rises fifty feet from the bluff and may be seen from almost any point along the country side—a profoundly moving and significant figure; and beholding the effigy of the noble, brooding Indian and its expression of stoical resignation one recalls the defense which Black Hawk offered shortly before his death, for his action in going into war with the whites: "Rock River was a beautiful country. I loved my towns, my cornfields, and the home of my people. I fought for it."

It is a bit of irony consistent with the personal history of the two men that Keokuk, the ancient enemy of Black Hawk, also should be immortalized by a member of the Oregon colony, Miss Nellie Walker. The statue of the great chief was erected by the local chapter of the D. A. R. at Keokuk, Iowa, and stands on the spot where he is buried. Keokuk, who was a Sac chief, was a friend to the white man and always faithful in his allegiance. It was into his hands that the government authorities gave Black Hawk for safe keeping after his last, fatal uprising against the whites, an insult over which the latter



Road to Ganymede Spring, Eagle Nest's Camp.

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brooded until his death. Keokuk was of noble bearing and Schoolcraft, in his "Thirty Years with Indian Tribes," tells how, at the great Treaty of Prairie du Chien, he "stood with his war lance, high crest of feathers and daring eye, like another Coriolanus." It is with peace pipe rather than with war lance that Miss Walker has given him to posterity, but his noble posture, fine carriage of the head and the graceful folds of his blanket, carried over the left arm, do somewhat suggest the great Roman patrician warrior.

Miss Walker has a number of fine pieces to her credit, mostly private memorials. They may be found in Colorado Springs, in Cadillac, Michigan, in Battle Creek and in Chicago, besides three or four public monuments, portrait statues principally; but it is probable that she has nowhere so completely given expression to her genius as in this ideal conception of Keokuk.

Unlike other artists of the Oregon group Miss Walker has never been able to do any work at Camp but regards it rather as a summer home and recreation point. It is amusing to think that the great brooding spirit of Black Hawk forbids, but she herself lays it to the physical difficulties of moving heavy materials about. Mr. Taft, on the other hand, has designed and modeled some of his best pieces there. Besides the colossal Black Hawk he has done *The Solitude of the Soul*, one of his greatest groups, which won him a gold medal at the Louisiana Purchase Exposition, and now at the Art Institute, Chicago; *Despair*; and best known, perhaps of all his sculptures, *The Blind*.

Immediate neighbor to Mr. Taft and Miss Walker at the Camp is Ralph Clarkson whose distinction as a portrait painter is inseparable from his distinction as a man. Mr. Clarkson is,

in the broadest sense of the term, a cosmopolite and his wide culture, his refinement and sensitiveness combine with his great reserve and strength to affirm a personality that is strikingly reflected in his art. A New England man by birth—a neighbor of the beloved Quaker Poet at Amesbury, Massachusetts—his work under Grudeman and Crowinshield at the Boston Museum, under Dannant, under Boulanger and Lefebvre of the Julian School, Paris, all contributed to the mastery, but little to that individual expression of his work which is known as style. Something, perhaps, of the Japanese influence which laid its magic on Whistler and the whole of the Impressionistic Movement, touched him—an appreciation of blacks and grays and a recognition of that new principle of composition which comprehended the interpretation of the spirit rather than the form; but the most important aesthetic episode of his life was doubtless his visit to Spain for the purpose of giving himself to the study of Velasquez. His debt to this master is acknowledged in many subtle ways. His subordination of detail to emphasis of structure; his occasional use of the "grand line"; his interpretation of personality by means other than the overstressing of characteristic—the mere surface rendering of the subject—are all tribute to this great spiritually developmental period.

The constant comparison of the work of Clarkson to Sargent, a comparison which he has never consciously sought nor coveted, had its beginning in the episode which Mr. James William Pattison, the art critic, has related. It is an incident connected with a Portrait Exhibit held by the Chicago Art Institute. "A certain wall," says Mr. Pattison, "was set apart for the showing of Sargent's works, but they failed



Grand Canal, Venice, by Oliver Dennet Grover, owned by the Art Association, Winona, Minn.

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to cover all the line. At the end remained one empty space. Nothing could be found to occupy this vacancy beside the wonderful man but Mr. Clarkson's portrait of E. G. Keith, Esq., because of its directness of handling, force and clearness of color. It stood the test of comparison so well that most people imagined that this was another Sargent, thus nearly robbing the artist of his due credit."

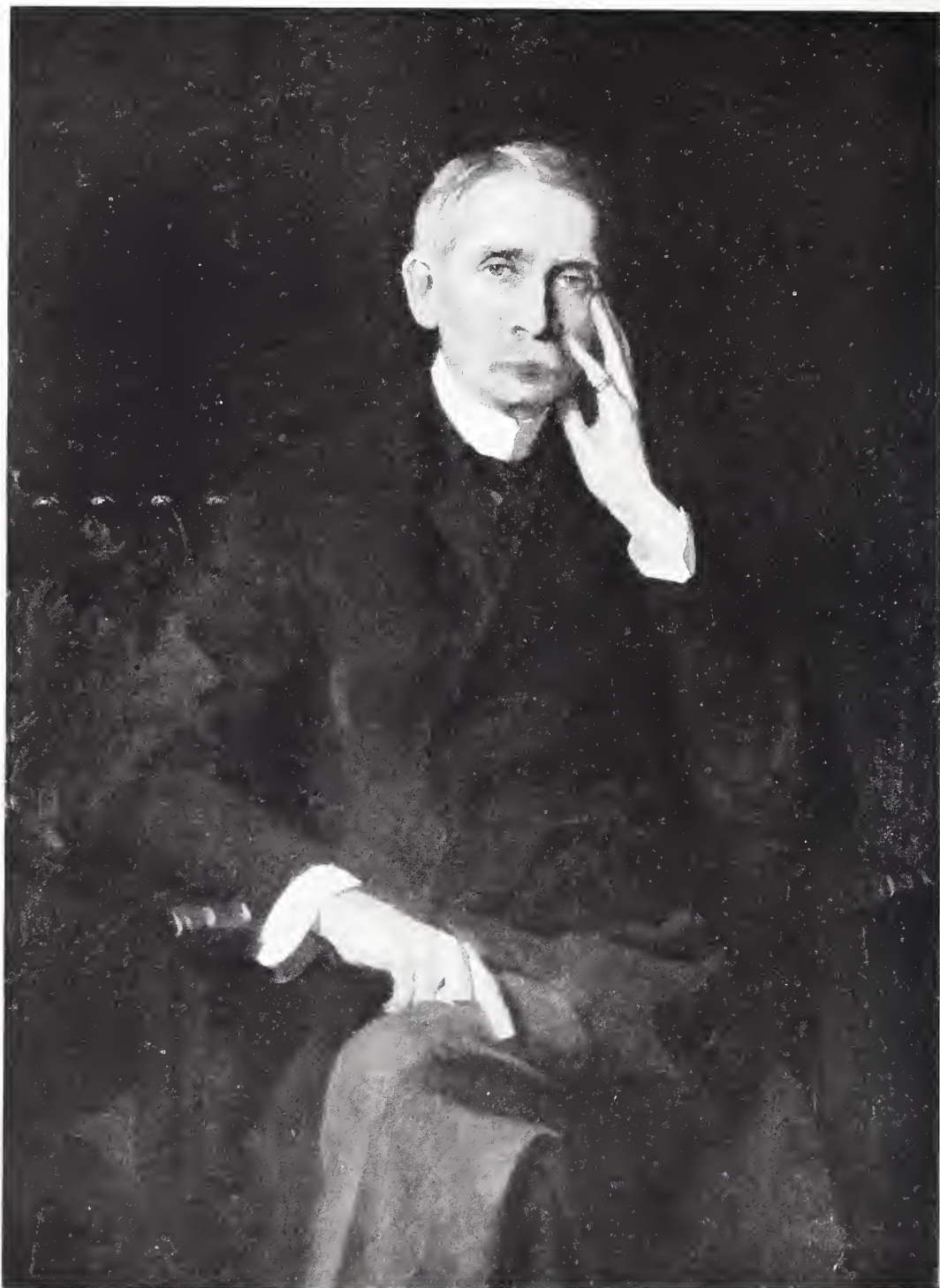
When this portrait appeared, a little later, at the Corcoran Art Gallery in Washington it was the subject of much interest and of highly favorable comment from its critics, professional and lay. This exhibit contained a notable range of contemporary American portrait work. There were the five canvasses by Sargent, four by Chase, besides portraits by De Camp, Vinton, Beckwith, Melchers, Wiles and Benson; yet Charles M. Kurtz, Ph. D., Director of the Buffalo Fine Arts Academy, declared in speaking of the Keith portrait in his "Academy Notes," "It is scarcely too much to say that no finer portrait than this had been painted in this country."

Oliver Dennet Grover, like Mr. Taft, is a native of Illinois, but the statement should be amended, as Elbert Hubbard once did his acknowledgment to his birthplace by saying that he has "lived other places." Indeed the history of his professional training is impressive. After leaving the Chicago Academy of Design he studied in the Royal Academy at Munich, with Duveneck in Venice and Florence, with Boulanger in Paris and later with Jean Paul Laurens. He is a painter of portraits, landscapes and murals. Almost every distinction that America can bestow upon her artists has been shown him and the list of his honors is imposing. The illustration of his work given in

this article admirably represents him—his Grand Canal, Venice, owned by the Art Association of Winona, Minnesota. His several Italian pictures are accounted by critics as among his strongest work, though he is perhaps more generally known through his canvasses portraying the beauty of the Canadian Rockies. His fine color synthesis and the subtle but insistent employment of rhythm are among his outstanding characteristics. He was, for five years, a teacher in the Art Institute, Chicago.

The thesis may be hazarded that even Max Nordau would have found in a study of this group—all artists of proven genius—no "morbid symptom." They are of that splendid fraternity whose shaping force has made the Art Institute a greater thing than a mere museum in which pictures and sculptures are hung and kept. "These men," says a writer in the *Chicago Tribune*, "have builded themselves into its very structure and today our art center is one of the greatest community houses in the world with a widening welcome which ever grows more cordial and more individual."

"Community" is the key-word which describes the group at Eagle's Nest Camp. They live—these artist folk—in happy country fashion, in pleasant cottages of wood, stone or mortar, looking, always, toward the river which lies in lovely lines below them, its current frequently divided by the little verdant islands that dot its surface. Their meals are served in a common dining-house with wide windows and commodious porch. Over them great forest trees spread their protecting arms, weaving soft shadows for the peace of souls. These are good neighbors, too, as the folks at the little town of Oregon, four miles distant, will tell you. They will point with more than



Portrait of E. G. Keith, Esq., by Ralph Clarkson.



Portrait of Miss Sallie, by Ralph Clarkson.

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mere civic pride to the little gallery in their public library, which the artists have stocked with their best expressions on canvas and in clay and marble; to their Community House, largely the gift of the same friends to the town, and to the memorial to the soldiers of the Civil War from Ogle county which was designed by Mr. Taft without remuneration as a contribution to its patriotic expression.

Also there are play-times. Aesthetic adventures such as the one involved by the production of the Maeterlinck one act drama, *The Blind*, out of which grew the conception seized upon by Mr. Taft for his famous group of that name—the artists themselves, wrapping fragments of tent canvas about them and posing for the piece; pageants and masques which commemorate some event or passing fancy; but more often delightfully solemn grotesqueries such as that originated in honor of the famous Orientalist, James Henry Breasted, who when he paid a visit to

the Camp, on arriving after dark, found his way through the dense forest illumined by lamps held rigidly between the feet of Egyptian mummies placed two by two on either side of the road, seated on canvas covered pedestals and exposing starkly immovable profiles to the view. The Plymouth centennial was not inappropriately observed, the Pilgrim Fathers making an impressive procession and gravely alighting from automobiles upon a neatly burlaped "Rock"; and almost always the occasion of "breaking camp" in October is attended by some fantastic ceremony, invariably ending in a visit to the farm home of Mr. Wallace Heckman and the solemn payment of one cent by each and every member in accordance with the terms of the lease which this gracious landlord imposes on his tenants, presided over by the benign spirit of Black Hawk and the phantom eagle's nest.

Oregon, Illinois.

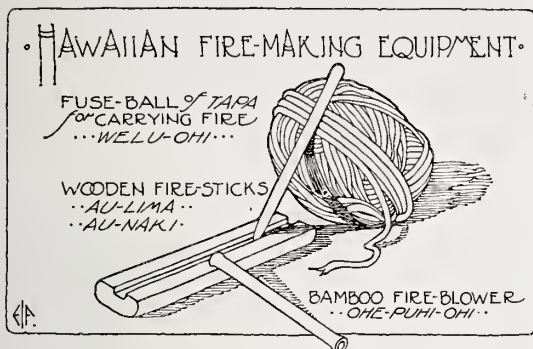
ARTISTIC NATURE

*Oh yes, what splendor does not nature hold
When earth and sky are met in harmony,
And river, meadow, rock and forest tree
Compose a form whose grace can not be told,
Whose charm excels the charm of purest gold,
Whose life inspires the life of you and me
And makes one feel that nature's artistry
Is far above what mind of man can mold—
Could man but know the speech of nature's tongue
And mold his thought as nature molds her clay
In perfect form, and write a rhythmic song
And sing it well as nature sings her lay,
Could man but paint what nature speaks so strong,
All life would love and live a perfect day.*

John H. D. Blanke.

HOUSEKEEPING IN PRIMITIVE HAWAII

BY ERNEST IRVING FREESE.



FIRE

THE old-time Hawaiians, like other primitive peoples, produced fire by friction. However, unlike that of the American Indian, the fire of the Hawaiian was generated by ploughing rather than by drilling.

The plough was a small stick of hard wood, bluntly pointed at one end. With a rapid chisel-sharpening motion this stick was rubbed to and fro in a furrow formed in a larger stick of softer wood. In perhaps a minute the resultant dust in the bottom of the furrow took fire. The tiny flame was then caught on a bit of tinder or on the end of a ball of twisted fiber. This ball served as a fuse, or slow-burning match, for carrying the fire about and, so, for kindling other fires. A section of a slender bamboo stalk was utilized as a blow-pipe with which to coax the pregnant spark into flame.

The *imu*, or oven, of old-time Hawaii was always out of doors. No cooking was done in the house. This oven was merely a rock-lined hole, or trench, beneath the surface of the ground, and of variable dimensions. In this trench a roaring fire was built and, on top of

this fire, another layer of stones was laid. After the fire was spent, water-laden banana-stumps were crushed flat and placed upon the hot stones. Then, the raw fish, fruits or vegetables, were wrapped in leaves and placed upon the flattened stumps. Immediately afterward, the wrapped food was covered with layer upon layer of other leaves and, finally, save a tiny hole left for the admittance of water, the entire spread was completely buried under a half foot of filled-in earth.

If the menu chanced to include a hog, the carcass would first be opened, cleaned, and stuffed with heated stones, after which, the operations would proceed on their above-mentioned way.

The theory of the Hawaiian oven is perfect: the fire heats the stones, the dense layer of leaf-and-earth prevents the heat from escaping, the retained heat is imparted to the food and to the poured-in water, the water generates steam, and the food is cooked. Moreover, the food cannot burn, for there is no fire—only dampened heat. Even at the present day, many Hawaiians prepare their food in this manner. I have eaten of that food. Wherefore I am induced to remark that never before have I tasted victuals more deliciously baked. A steam-heated oven—that is the *imu* of the Hawaiians.

Fire was also used for drying the grass house in damp weather. For this purpose a small and shallow excavation was made in the floor of the one-room house and curbed around with stones. This was the domestic "hearth," furnishing warmth and light when occasion required.

NOTE.—The sketches accompanying this article were made by the author from historic examples now existing in the Bishop Museum at Honolulu and in various other places throughout the islands. On the Puna coast of Hawaii he found the natives adhering very closely to their old-time manners and customs.

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The Hawaiian *Imu*, or Underground Oven, was out of doors. The food cannot burn, for there is no fire—only dampened heat.

Torches were made by stringing the meats of roasted *kukui* nuts on the long mid-ribs of coco-palm leaves, or on stalks of wiry grass, and swaddling a bunch of these yard-long strings with dry banana leaves. This *lama-ku*, on being ignited, produced a large and brilliant light. Also it produced much smoke, and, therefore, was used mainly out of doors for night-time dance or revel.

However, single and much shorter strings of these *kukui* nuts were sometimes used for light indoors. The top nut was lighted first. When it became nearly spent, the candle was inverted to set the next nut afire. The burned nut was then knocked off and the candle reverted . . . and so on, for

each nut, at about three-minute intervals. It is thus seen that this light required almost constant attendance, and, moreover, that there existed imminent danger of the grass house going up in smoke because of carelessly-thrown embers. Hence: the stone lamp.

The oil for the stone lamp was pounded from *kukui* nuts in a stone mortar and with a stone pestle. And the stone lamps, stone mortars, and stone pestles, were themselves fashioned with tools of stone! The lamps were of many forms, for, usually, each householder was his own lampmaker. The wick was a piece of braided fiber. In the event of a nut famine, the fuel was fish-oil or the fat of hogs or dogs.

FOOD.

There existed no food in primitive Hawaii that even faintly approached the likeness of bread. But there was *poi* in abundance. Literally speaking, *poi* was the original Hawaiian's "staff of life." Even today, it is commonly



The making of *Poi* was the Man's Task.

ART AND ARCHAEOLOGY

made and eaten in the old-time manner.

The making of *poi* was no delicate task. It was nothing short of hard labor. However, this burdensome house-keeping duty was performed solely by the men-folk of the family. The women had other duties equally as essential to the well-being of the primitive household—as you shall see after I am done with *poi* and men.

Imagine a glue-like pudding of such consistency as to drip slowly and stickily from the fingers. Imagine a washed out blue blanket. To the substance of the pudding add the color of the blanket. That is *poi*. It was evolved by performing a varied succession of operations upon the native *taro* plant:

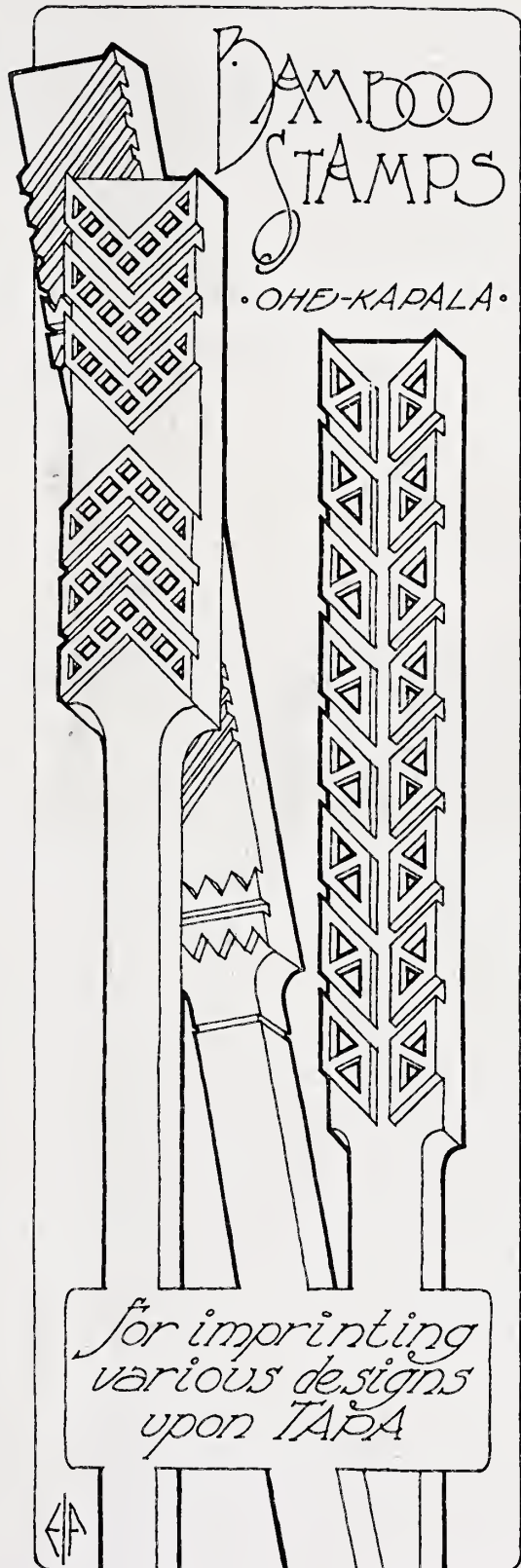
First, the plant was exhumed and the root amputated. The root was then roasted in the underground oven and then skinned. Up to this point it was still called *taro*.

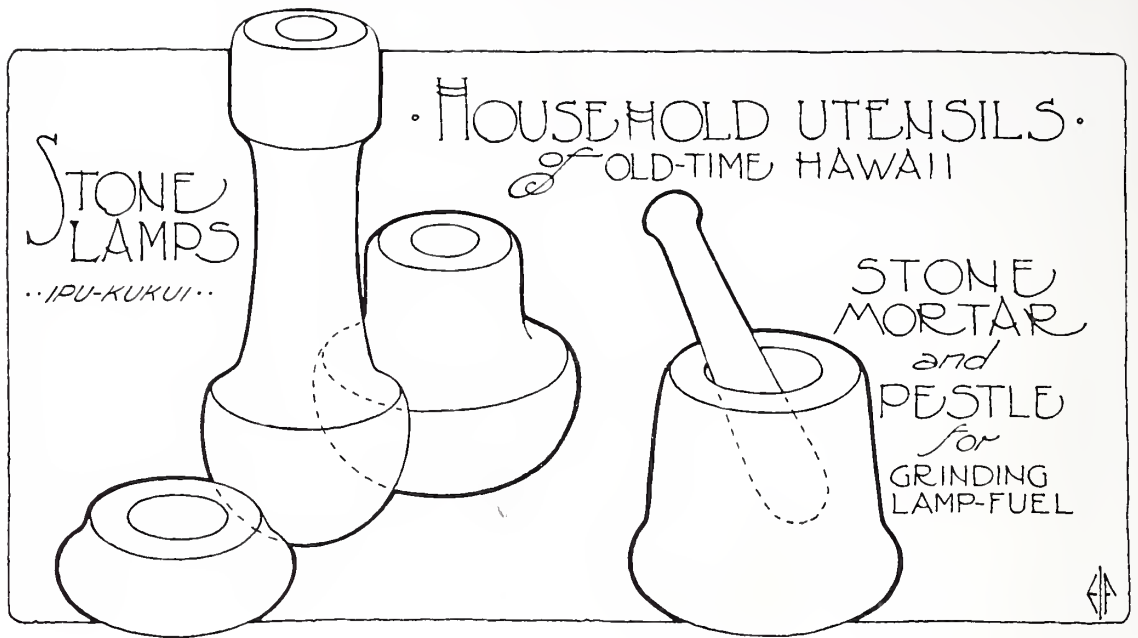
Next, it was placed upon a hardwood board, and, with pestles of stone, was diligently hammered and crushed out of all former semblance. Water was then added as lubricant. Pounding and kneading were again precipitated. This process was prolonged. But the result was not yet *poi*. Nor was it *taro*. It was now *pai-ai*, meaning *pai*, bundle, and *ai*, food: hence, bundle of food.

The bundle was next transformed by being immersed in a water-filled calabash wherein it was allowed to ferment. And then—after fermentation—it was *poi*.

No one will controvert the assertion that the making of *poi*, especially during the pounding stage of its career, was the man's task. But the men made play of it. Often as not, two of them worked at one board, jesting and singing and timing their stone-hammer blows to the cadences of their songs.

Other than the *taro* plant, the Hawaiians raised sweet potatoes, yams and





sugar-cane for food. The people were ever skilled in the ways of the soil. No home was complete without its *taro* patch and garden.

Fruit and berries, in this favored land, were then to be had for the picking: bananas, cocoanuts, mountain apples, the wild strawberry, the goose-berry and the raspberry.

Their meat diet was fish, fowl, hog and dog.

Salt, collected from salt lakes or extracted from sea-water, was much used for food seasoning and for the preservation of pork and dog flesh.

Liquors, distilled or fermented, were unknown—until the white man came. The old-time Hawaiians had, however, a plant of bitter and acrid taste, the *awa*, from which a narcotic and stupefying drink was concocted. But the drinking of this was mainly restricted to the chiefs and priests! And now comes the *tabu*.

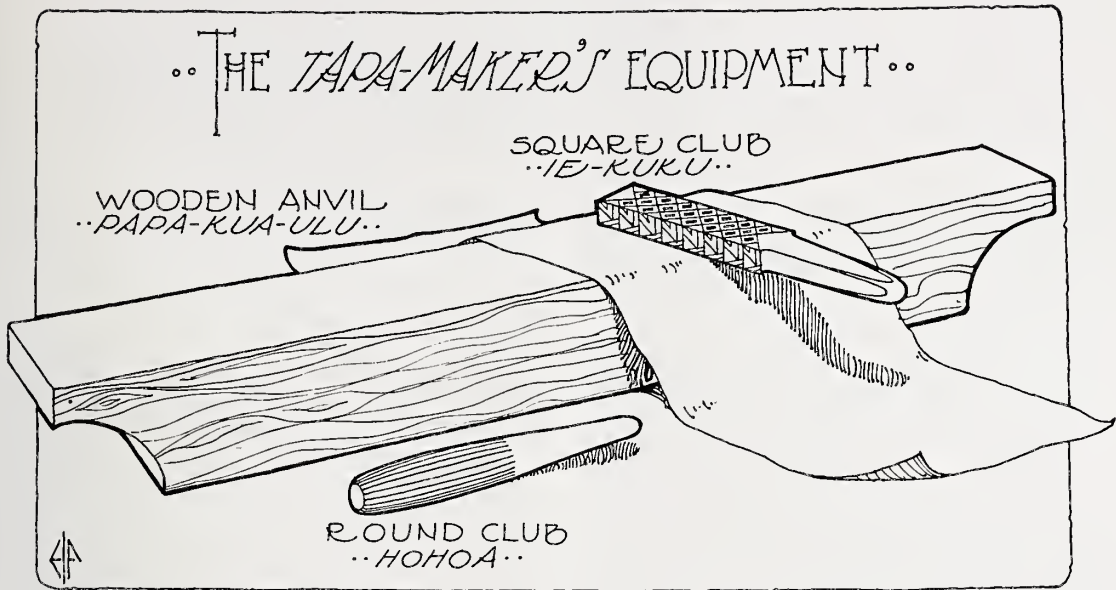
THE TABU.

What was the *tabu*? It was the Law.

It was the iron-bound implacable Law of pagan gods and pagan kings. Yet not a law either. The violation of law is merely crime. But the violation of a *tabu* was deadly sin.

What was the *tabu*? Just this: an exceedingly complicated and vast network of regulations, restrictions and dire penalties that hedged the entire daily life of the common people, and hung a fearsome and impending doom about their credulous and cringing souls. A *tabu* was a priestly fiat. A *tabu* was an absolute, inexorable *thou-shalt-not*. And some of them were these:

A man could not eat in the presence of his wife, nor she in the presence of her husband. No woman was allowed to eat of the flesh of the hog, the turtle, the shark or the sting-ray. To all womankind, the banana and the coconut were forbidden fruit. There were times when no canoe could be launched, no fire lighted, no household duties enacted, no *poi* pounded. There were occasions when no sound whatsoever



could be uttered; when even the dogs had to be gagged, and the fowls shut in lidded calabashes, for twenty-four hours at a time.

That was the *tabu*!

RAIMENT.

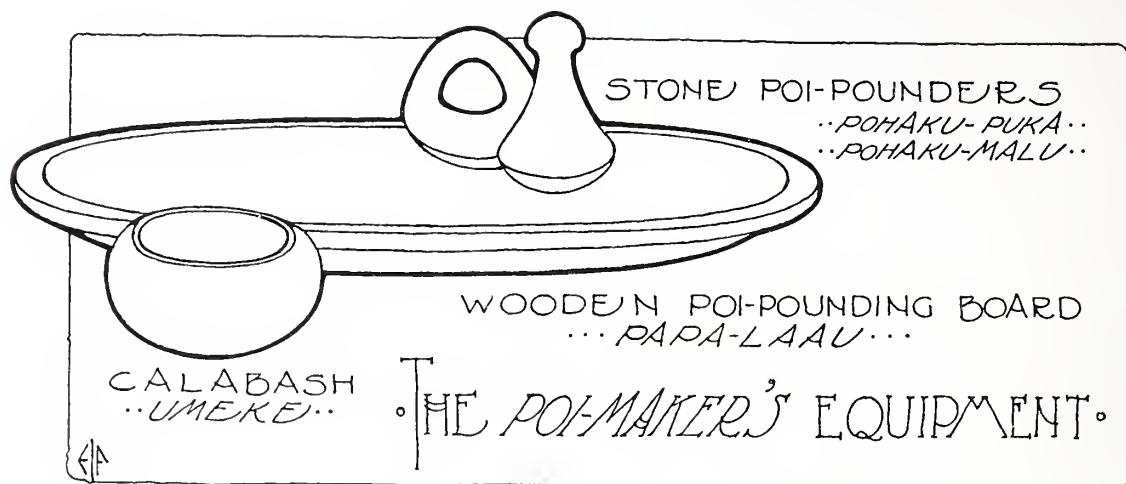
The primitive Hawaiian's household was full of sound, signifying *something*. Housekeeping was one continual round of impact. Hammers of stone and clubs of wood were household utensils. The men wielded the hammers, the women, the clubs. With these domestic weapons they attacked their raw materials and therefrom extracted the essentials of life. Fire was chiseled from a stick of wood. Lamp-oil was ground from nuts. The roots of *taro* were pounded into *poi*. The bark of trees was scraped and hammered into clothing. Behold—ye loafers of the modern household—the housekeeping duties of the “pleasure-loving” old-time Hawaiians. Chiseling. Grinding. Pounding. Scraping. Hammering.

Hawaiian cloth, *tapa*, was manufactured from bark, preferably of the

paper-mulberry tree. The labor of felling the trees and stripping them of the bark was the man's task. This he did with an adz of stone and cutting-edges of shell. And then came the women's work.

As a wooden mallet is a more wieldy household utensil than a stone hammer, just so was *tapa* beating a less burdensome household duty than the pounding of *poi*. And, as the making of *poi*, from *taro* patch to calabash, was the labor-share of man, just so was *tapa* making, from bark to garment, the labor-share of woman. Thus, between man and mate, there existed an economic division of labor in the primitive and self-sustaining household. But the division was more than economic. It was decreed of the gods.

The process of *tapa* making was presided over by its patron goddess, *Lauhaki*. Its manufacture was carried on, unseen of men, in a separate house, the *hale-kua*. No man was allowed entrance to this sacred establishment of woman; the penalty was summary and violent death. It was *tabu*!



With cutting-edges of sea-shell, the bark of the felled tree was sliced through longitudinally and, so, divided into long and parallel strips. These were then carefully peeled from the trunk and exposed to the sun until the sap in them had become evaporated. The cortex was then scraped off and the remaining fibrous tissue put to soak. The tissue was next laid on a smooth stone and given a preliminary beating with a round wooden club for the purpose of felting the fibers together. This done, it was again immersed for a time and then, amid a sprinkling of water, was given a final beating with a four-sided wooden club upon an anvil-shaped log. The result was *tapa*, or Hawaiian "cloth."

Some of it was of so fine a texture as to compare favorably with later-day muslin. Other, and more common, varieties, however, were much denser and tougher, resembling the building-paper of modern times. The individual strips were narrow. Wider strips were made by either welding two or more together during the beating-process, or coarsely stitching them together afterward. In the latter case, a whale-ivory stiletto was used to punch the holes through which to pass the bone needle. Braided coconut fiber was the thread.

After the finished *tapa* had been bleached in the sun, it was sometimes stained and colored by soaking it in dyes extracted from the soil or from roots or berries. Various simple devices were also imprinted upon its surface in differing colors and by diverse methods. Some were imprinted thereupon with a carved bamboo stamp. Others were lined off with a bamboo marker split at one end into a multi-tined fork. Still others were painted thereupon with a brush made from the frayed end of the pandanus fruit. Finally, the entire surface was glazed with a species of native resin. And the garment was finished.

The everyday garb of the women was a knee-length skirt, made up of many thicknesses of *tapa*, passed several times around the waist. The dress of the men was a loin-girdle of *tapa*. In addition to the above, a *kihei*, or mantle, occasionally gave sumptuousness to the native wardrobe. This was a simple *tapa* robe, perhaps two yards square. It was worn by either sex. A sleeping-robe, *tapa-moe*, made up of many layers of common *tapa*, completes the list. . . . And now, your true old-time Hawaiian lies down and dozes in the sun.

Pau ka hana!

Los Angeles, California.

THE AESTHETICS OF THE ANTIQUE CITY

BY GUIDO CALZA.

WHEN presenting to the readers of ART AND ARCHAEOLOGY these original and interesting reconstructions of antique houses, drawn from the ruins of Ostia by Prof. Gismondi, an architect, I propose a question that is new to all students of art and of archaeology; that is: did the Ancients, the Greeks and the Romans, adopt aesthetic theories in building their cities? And did they begin by first formulating a purely aesthetic plan for the disposition of their public monuments, now in sapient disorder, now in sapient harmony?

This is an interesting study and absorbing today, when we are witnessing the growth of all the old centers of population, and the building of new ones, since the war put a stop of rebuilding in the capitals and created the need of new cities.

But no one has ever before attempted to reconstruct an antique Greek or Roman city as a whole, or to restore its aesthetic form, either by consulting the ancient authors, or by examining the ruins of antique cities. So that, when a new quarter is being built in a city, or a new monument erected, the critics always cry that building is a lost art, and exalt the Acropolis at Athens, the Forum at Pompeii, and the streets of Ostia as examples of civic aesthetics.

Is it the mere charm of the ruins that lends a sensation of beauty when we visit antique cities, or is it, rather that they were artistic organisms, not created by the scientific knowledge of an engineer alone, but also by the soul of an artist?

Let us see: the plan of the most ancient centers of human life—the *terremare*—was a network of streets crossing each other at right angles and dividing the huts into regular blocks; and was, then, very similar to the plan of an American city, where the fundamental idea is to obtain a convenient system of streets.

But these prehistoric centers of human life were created at one time, by one impulse, and by one sole tribe, and in a position chosen by necessity. It was the same in those Roman colonies founded by soldiers, who transformed the military camp, modeling the new city in the regular form of the *castrum*. But cities like Athens and Rome, that grew little by little, as their population and their political importance increased, could not, and indeed, did not have such regular plans. The difference is that we think the regular plan of our cities detrimental to aesthetics, while the Ancients, the Greeks as well as the Romans, thought the city built on a regular plan beautiful, and preferred it to all others.

In fact, though Athens and Rome were famed for the monumental character of their public buildings, everyone deplored their narrow, tortuous streets and their wretched houses huddled together without order and without rule. The orator Lysias observes that the Athenian houses were small and miserable, and that the whole city of Athens was badly laid out, being inferior to Thebes, where the streets ran in straight lines. Moreover, the courtiers of Philip of Macedon, who were accustomed to the regular, systematic plan of the

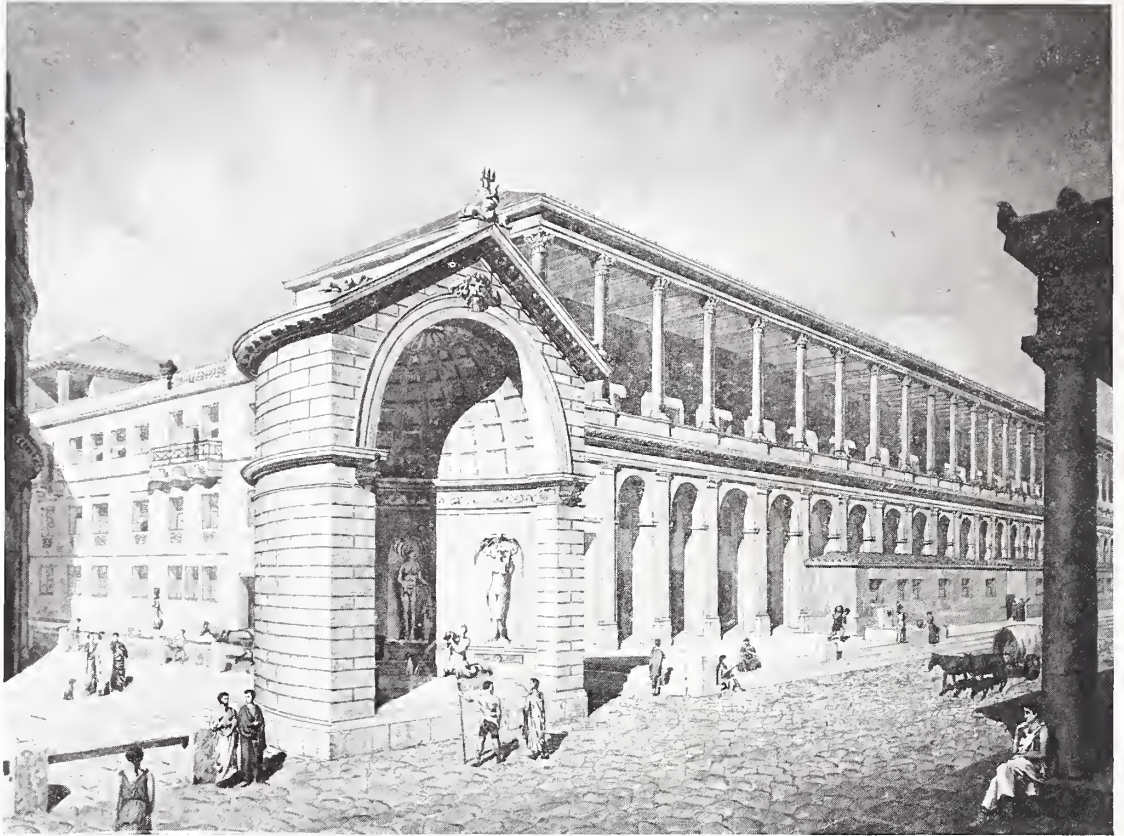


Fig. 1.—Reconstruction of the Decumanus Maximus, the Main Street of Ostia.

Grecian colonial cities, derided the miserable appearance of the city of Rome, whose political importance was never equaled by the beauty of her monuments, even during the Empire.

It is, then, a mistake to believe that the Ancients did not like the city built on a regular plan; they always preferred it, and realized it wherever possible.

The architect, Hippodamus of Miletus, won fame by introducing geometrical rules into the plan of the Greek city, so that it had regular streets and regular groups of houses, such as may be seen at Thurii, Rhodes and Piræus, which were constructed according to his regular plan.

Yet, although we have unqualified

admiration for the ruins of the Grecian and Latin cities, their aesthetic aspect must remain unknown, obscure, and uncertain, unless we succeed in reconstructing them before our mental vision. We even confound in one sole picture the three or four which the excavations have brought to light—Priene, Pompeii, Ostia, and Tingad. It is, on the contrary, necessary when comparing Pompeii and Ostia—to see clearly that the same difference exists between the city on the Tiber and the Vesuvian city as between any modern provincial city and any mediaeval one. However, our thoughts turn at once, as they have always turned, to Rome. But how many of us have in mind, and with some degree of correctness at least, the ap-

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pearance of the Eternal City during various periods—during the age of Cicero, for example, then under Domitian, and later under Constantine? The public buildings, the imperial Fora are more or less known to all; but whether the Ancients had a greater and more developed sense of the monumental than we, I do not know, or whether the aesthetics of the city is expressed in her public monuments rather than in the whole mass of her buildings. In any event, even though we do know those centered in the Fora and on the Palatine, it is necessary to bring back to life two thirds of the city that we do not know, with shops, markets, *nymphaea*, gardens, and arcades. It is, in fact, necessary to restore her residence quarters to Rome with their streets and public squares. And we must not look for their type—as has always been done—among the ruins of Pompeii, which serves more adequately by restoring to us the typical house of the upper class—but at Ostia, which shared the very life of Rome during the great re-building period of the Capital.

The readers of ART AND ARCHAEOLOGY will recall some beautiful photographs, published by me and taken at a height of five hundred meters from an Italian dirigible. But now, these beautiful, interesting and faithful reconstructions shown here have given new life to the ruins of Ostia.

Figure 1 reproduces the Decumanus Maximus, the main street of Ostia, where it passes the theater, which just shows the profile of its mouldings in front of a private house. This characteristic house, with many windows and a balcony carried on consoles, fronts on the street leading from the Decumanus to the Tiber, and adjoins the enclosure which surrounds the Theater and which is shut in toward

the Decumanus by two houses; one of these has been reconstructed and is shown in the photograph. There are arcades on both sides of the Decumanus; one is insignificant and has Doric columns; the other is of greater height, and has travertine pilasters decorating the wall-space; and on the upper floor, a colonnade from which one enters the dwellings. Shops open on this arcade, which was intended as a public passage, taking possession of its outer arches also, just as in Piazza Castello at Turin. This abuse is not new and recalls the words of the poet Martial, who praises Domitian for placing a check upon the aggressiveness of the shop-keepers and street-vendors, who occupied the arcades and streets, transforming Rome into a *magna taberna*.

Figure 2 shows the crossing of two streets, the Via della Fortuna and the Via del Mercato. A handsome house fronts on the latter, displaying ornamental forms and motives that may well be called mediaeval, if not actually modern. The corner house has an arcade with masonry pilasters on the Via della Fortuna, and one on the Via del Mercato formed of arches supported on heavy travertine consoles. There are shops beneath the arcade and dwellings above, fronting on the street across a wide terrace, which has masonry columns and pilasters. The red brick walls are plastered over here and there with political and commercial posters, which were renewed every time they elected new deputies at Ostia, or which served to advertise the arrival and departure of Rome's merchant-vessels.

The effort demanded of the reconstructor's imagination here is minimum, because the very ruins of this house, that has its whole second floor perfectly preserved, speak to us in a clear, vivid language.

*See Vol. x, No. 4, (Oct., 1920) pp. 148, 9.



Fig. 2. Reconstruction of the Crossing of Two Streets at Ostia, the Via della Fortune and the Via del Mercato.



Fig. 3.—Reconstruction of a Tenement House in the Center of Ostia.

It is the same with a tenement-house in the center of the city, the reconstruction of which (figure 3) allows you to observe its plan and the disposition of the rooms. Two houses, exactly similar in plan and in the distribution of the apartments are united in this tenement; the lower apartment consisting of twelve rooms—seven on the ground floor and five on the mezzanine—is entered either from the garden, which you see, or from the street, which passes the opposite façade. The two upper floors have small balconies of masonry carried on travertine consoles. This extremely simple house, in which all the rooms have many windows (one has six—three above and three below), is cheerful with the green in the garden and the flowers. Moreover, the symmetry and variety of its orna-

ments make it far more attractive than our modern houses.

The residence quarters of Rome must have been composed of about this kind of house; but we were unable to picture it to ourselves until the excavations at Ostia brought these interesting ruins to light.

Restoring a city like Ostia with such methods enables us to see with our mind's eyes its regular plan, the regularity of which never becomes rigid and irritating symmetry. In fact, the city is cut by some long, straight streets, where detached groups of houses advance beyond or stand back from the lines without uniformity of proportion, which is, on the contrary, the case at Delos, for instance, at Selinunte, and at Priene; other such groups bend in a curve, effacing themselves, yielding cer-

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tainly to some local necessity, yet offering most pleasing aesthetic effects. And where the streets were straight, the buildings composed against admirable backgrounds—the sea, the Tiberine Mountains, the Tiber, and some country-places on the Latium coast—vistas that were used advantageously in laying out the city, so that Minucius Felix might well call Ostia *amoenissima civitas*.

It is far more difficult to restore the appearance of Rome with any accuracy of impression. And it is to Rome that our study is especially directed. The *Restitutio Urbis* is most difficult, because only the monumental part of the city has been preserved, and also because of the very character of the city, always varying during the various ages, when necessity and an imperious will were for a long time the only building-laws. Moreover, only a few hints—and those often useless—are found in the Latin writers. Latin literature lacks that critical, aesthetic description that produced a Ruskin, and those historic-aesthetic towns that make Mauril's guides to the Italian provincial cities most attractive.

Rhetorical expressions are quite useless: like that of Aristides who remarks with astonishment: "Nowhere else can the eye take in so large a city as Rome at a single glance," or like that of the African Fulgentius who says: "*quam speciosa potest esse Hierusalem caelestis, si sic fulget Roma terrestris!*" Or like that of Themistocles who says to the Emperor Gratian: "The celebrated and most noble city of Rome is boundless, it is like a sea of beauty that passes description." All this corresponds to the impression made on the Emperor Constans, who observes that, although Fame exaggerates everything, the fame

of the beauty of Rome was always inferior to the reality.

These are rhetorical expressions, and only give us an impression of measureless and immeasurable grandeur, which could not have been the sole characteristic of Rome, and which cannot, in any event be too readily accepted today with our modern conception of aesthetics—the aesthetics of the Eternal City.

Nor are we more fortunate with the writers of the Golden Age. Let us put aside the epigrams and satirical expressions of Juvenal and Martial, from which we learn even that Rome was not all beautiful, not all gold and marble, as most of the old topographers have described her. Let us also put aside Martial's *magna taberna*. Sulla's Rome was *pulcherrima atque ornatissima* in Cicero's eyes, but a moment's reflection suffices to make us observe that Cicero has again shown that he was not an art-critic. Augustus felt the dignity of the public monuments of Rome vastly inferior to her political importance. And it is enough to read Vitruvius to realize that Rome had not yet conquered the right to enter an architectural manual either with her individual monuments or with the whole mass of her buildings.

I do not intend to argue by this that Rome was aesthetically ugly during the last century of the Republic, nor even earlier perhaps. Nor do I intend to say that those foreigners were right who made fun of the miserable architectural fragments of the Capital of Italy, which was in the way to become the Capital of the World. On the contrary, a useful hint may even be drawn from them, helping us to understand what the Ancients meant by beauty in public monuments. For, it is, in a restricted sense, and precisely in that sense, that we now understand the

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aesthetics of a city—the aesthetics of Rome, still *magis occupata quam divisa*, where necessity, and imperious will, and individual taste substituted a variety, that was certainly vivacious, for the solemn rigidity of the building-laws. And, moreover, the severely monumental character of her one Forum had already made itself felt, and was in striking contrast with the little dwellings nearby, and with the great quiet of the parks and gardens, oases of green interspersed among the houses. Rome must have had a very distinct aesthetic character. This characteristic of parks and gardens that continued to exist until the end of Papal Rome, this even excessive disorder in the public monuments, where no harmonious whole could be recognized, but which must have lent an original note—these characteristics were trivial, and could not have been pleasing to the Greeks of the Macedonian period, those constructors of cities laid out on regular plans, in which was the beauty of order, the character of discipline. But they would certainly have been pleasing to us moderns who believe,—wrongly

then,—that the Ancients considered the city an artistic organism. The Ancients, the Greeks as well as the Romans, certainly displayed a more general aesthetic sense in their civic monuments than we, and above all, a quicker perception of values in the relations between buildings, which was more often intuitive than reasoned, more often unconscious than studied.

But a careful examination of the ruins of ancient cities and the study of literary texts—especially of Vitruvius—have convinced me that they did not have aesthetic theories of civic construction. The city was considered then, as it still is today, the achievement of engineering rather than of architecture. Less need of a convenient and rapid street-system, less rigidity in the building-laws, added to a more ready and spontaneous aesthetic sense, certainly served to diminish the use of geometric formulas and mathematical rules, and to lend a more varied and aesthetically pleasing character to the antique city than to the modern one.

Rome, Italy.

SAPPHO TO HER SLAVE.

*With hyacinths thy tresses bind,
My little slave, for thou art free;
Thou knowest not the chained mind,
The heart's lost liberty.*

*The sandaled girls of Lesbos sing,
They circle on the lillied sod—
Join thou their festal reveling,
Who hast not felt Love's rod.*

*Bondmaid thou art, through war's mischance,
But kind is thy captivity;
Thy flower-light feet unfettered dance . . .
Pale memory prisons me.*

Agnes Kendrick Gray.

THE DEBT OF MODERN SCULPTURE TO ANCIENT GREECE

By HERBERT ADAMS

MORE than a decade ago, Gilbert Murray, then as now an interesting figure in the field of classical learning, acknowledged in vivid terms his perpetual indebtedness to Greek poetry. In his preface to his "History of Greek Literature," he writes:

"For the past ten years at least, hardly a day has passed on which Greek poetry has not occupied a large part of my thoughts, hardly *one* deep or valuable emotion has come into my life which has not been either caused, or interpreted, or bettered by Greek poetry." He adds a word about "the one-sided sensitiveness of the specialist."

If a poetic scholar and scholarly poet like Gilbert Murray owes so much to Greek literature, is not his contemporary, the modern sculptor, equally in debt to Greek plastic art? For the sculptor also has his own "one-sided sensitiveness of the specialist."

To the sculptor, if to anyone, the smiling archaism of a primitive statue of Apollo, the godlike majesty of the so-called Fates of the Parthenon, the splendid swing of the Victory of Samothrace, should bring a peculiar, personally directed message. He, if anyone, should understand the endearing human quality of the Greek stele, with its sculpture of homely farewell, and the charm of the Tanagra figurines, caught in the act of some everyday occupation, be it task or pleasure, or both combined.

Doubtless if the ordinary sculptor had the gift of reasoned introspection, and a command of speech equal to his mastery

of clay, he would first examine himself, and then eloquently acknowledge his debt to Greece. But the extraordinary sculptor Rodin, so often master of the two-thirds truth in the spoken word, has with unmistakable sincerity paid his tribute to Greek art. Rodin is commonly regarded as an innovator in sculpture, rather than a classicist; yet it is he who declares, "No, never will any artist surpass Phidias!"

But suppose for a moment that Phidias had never existed. Suppose that there never was a Parthenon, or even an Acropolis, or indeed any trace of the Greek peninsula on the face of the earth.

There would then have been a very different sort of Roman sculpture from that which gave us the statue of Julius Caesar in his toga, and encrusted with anecdotes of conquest the Arch of Titus. Perhaps we should not even have a richly-sculptured triumphal arch to bless or curse ourselves with today. And surely the Italian Renaissance, had there been any, would have been quite a different matter from that actual rebirth of culture which during the 14th and 15th centuries became what was to be the link between classic civilization and our own. For without the Acropolis, the Italian Renaissance would have had to manage some backward flight into Egypt, or into the most Eastern East, or into the colder climes of the North; and as a modern consequence, our sculpture today would perhaps have an Egyptian four-squareness, or a Chinese majesty, or a rude Gothic power.

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As a matter of fact, the imagination draws back wounded from the vision of modern sculpture stripped of its Mediterranean heritage. Had Greece not existed, the plastic art of Rome would have been in a sense "all dressed up, nowhere to go." The same is true, in a less degree, of the sculpture of Italy 15 centuries later; the Gothic arts and crafts of the Middle Ages were never quite at their best under Italian skies, although some critics, including Rodin the sculptor, regard the powerful and tortured spirit of Michael Angelo as a Gothic survival, or perhaps an expression of the eternal conflict between Hellenism and Christianity, rather than of confidence in classic ideals of art and life.

The longer the world lives, and the longer we live in it, the more clearly we see that absolute originality does not exist. Culture does not happen spontaneously; it is born and reborn in the labor of generations. And the greatest among men of genius are usually the swiftest to pay homage to their predecessors, and to prize classic tradition at its true value, not as something that enslaves men, but as something that helps to set them free.

Some of our modern despisers of ancient culture, in their effort to gain for themselves what they call "the innocent eye," would destroy all tradition in art, except perhaps that of the more degraded tribes of mankind. Thus we find the admirers of Matisse gravely applauding his assimilation of the ways of African tribal sculpture. It is probable that the War, with all its frightful destruction of that which was priceless in art, has sharply called a halt upon those sinister forces which had been advocating the annihilation of recognized beauty. Often a kind of fear, the fear of seeming old, the fear

of not being new, the fear of not being able to emit "le dernier cri" in art lies at the bottom of the ultra-modernist onslaught on the classic spirit. To those who are thus fearful, a rough-hewn carving from the jungle is of course nobler than the Hermes of Praxiteles,—nobler because more novel and less academic.

Personally, I as a sculptor feel an interest in everything that was ever modeled or carved *in sincerity*, whether made in the Kamerons or in Connecticut. But I hope not to enslave myself to newly discovered tribal ideals in art, any more than to the long-known standards of antique civilization.

Unfortunately, the road to our desired goal of Democracy is strewn with snares, among which is sometimes found a contempt, real or assumed, for the higher standards, and for classic values generally. All the more reason, therefore, for true seekers after Democracy to remain dauntless in the face of present-day attacks upon classical studies,—attacks which are among the crimes committed in the name of Democracy. Our literature, already sufficiently happy-go-lucky and indiscriminate in its style (I speak now of form, not of matter) is likely to deteriorate still farther because of the temporary blacklisting, by some of our colleges, of Greek and Latin; studies which tend to enrich and to clarify the language and thought of a writer. Our art of sculpture, however, is more fortunate, because its indebtedness to the classic spirit is too manifest to be lightly ignored.

A visit to the galleries of contemporary American sculpture at the Metropolitan Museum will show us how powerfully the classic spirit still prevails with us. For instance, the figure of the wounded wayfarer in Ward's group of

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the Good Samaritan is modelled with classic enthusiasm and classic balance. Consider the beautiful planes of the chest, and see how the group of muscles under the arm expands into a great flower of light and dark. Ward was our virile pioneer in American sculpture. While he abhorred the servile pseudo-classicism of his day and generation, it is worthy of note that he too, like Rodin and like Kenyon Cox, passionately prized the true classic spirit.

"When after years of study," writes Ward, "I at last found out truths in Greek sculpture which I once had doubted, the joy of the discovery was intense."

"If it be great art," writes Kenyon Cox, in his *Illusion of Progress*, "it will always be novel enough, for there will be a great mind behind it, and no two great minds are alike. And if it be novel without being great, how shall we be the better off?"

"I do not try to imitate the Greeks," declares Rodin; "I try to put myself in the spiritual state of the men who left us the antique statues."

These three artists, Ward, Cox, and Rodin, are in many ways opposed to each other; but they are in harmony in their reverence for Greek art.

Turning to the work of sculptors coming just after Ward, we find the essence of Greek beauty and Greek serenity in French's masterpiece, "The Angel of Death," and the essence of Greek majesty and Greek mystery in Saint-Gaudens' Adams Memorial. Yet each sculptor, in making the classic spirit his own, has richly remoulded it by his own genius, his own personality.

The great school of German critics of the 18th and 19th centuries, with true Teuton thoroughness, had by their researches made for the world an image of Greek art in which the idea of Greek

calm was heavily over-stressed. That image did good service in its day, and withstood hard wear. But modern scholarship has made a ghost of it, and we of today acknowledge in Greek sculpture a mysterious power not to be summed up in phrases about calm, and balance, and beauty. In fact, no artist or critic has ever succeeded in explaining the true quality of Greek plastic art. For, without having the air of being in the least elusive, that quality forever eludes full description. It is a thing of the spirit

In the light of the recent extraordinary discoveries of a pre-Hellenic civilization in Crete, some of our younger sculptors, especially those who have profited by the opportunities of our American Academy in Rome, have felt the lure of the primitive. Under its spell, because things longest buried often seem least hackneyed, these young men have joyously revived the naïve and very real attractions of what may be called the awkward age of antique sculpture. But Paul Manship's *Girl with Gazelles* is after all a second cousin, twice removed, to Saint-Gaudens' *Amor Caritas*, while Sherry Fry's *Maidenhood* and Mr. French's *Angel* have a common ancestor. It must be admitted that, as often happens in families, these relationships do not stick out at first glance. But our young Americans were not the first, neither will they be the last, to play the game of form according to Crete. In fact, the Germans were before them in the field, and the sculpture of the Serbian Mestrovic scores heavily by the use of those same archaisms so lightly seized by our Americans of the Academy in Rome, those renowned young playboys of the classic spirit. Others also, and in other ways, have edged away from the shadow of Winckelmann's calm

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into a place in the sun, notably Rudolph Evans, whose *Golden Hour*, a beautiful girlish figure with Greek drapery, shows no trace of mannerism, new or old.

The research of modern archaeologists and the appreciation of modern sculptors have broadened and diversified our earlier conception of the Greek ideal in art. Furthermore, the works of the humble craftsmen of antiquity, men who shaped, even in a commercial way, the Tanagra figurines and the Attic stelai, have helped us to a better understanding of these amazing Greeks, a people who for all their grandeurs were doubtless as near to the dust as we ourselves, because, like ourselves, they lived and loved, aspired and stumbled and ate daily bread.

I have spoken of that kind of fear which sometimes drives our modernists to extremes in their rejection of the classic. Greek sculpture knows no such fear. It may indeed be as calm as the Germans said, and as we believed; but to my mind, it is above all courageous, courageous with a courage far removed from recklessness, or mere audacity, or last-ditch despair. It is a courage of logic, of conviction; a courage that neither desires nor pretends to perpetuate things exactly as they are. For the Greeks, in their delineations of the human form divine, preferred to enhance and to simplify rather than to copy. Thus they had no mind for realistic portraiture, at once a blessing and a curse to our modern art of sculpture.

The Romans, to be sure, showed a lively curiosity to see themselves as others saw them, wart and all, and

Roman busts abounded; and the Italians of the Renaissance, when painting and sculpture vied with each other, carried portrait art to a still higher pinnacle. Their gift was inherited and added to by the Frenchman Houdon, to whom our art owes much; since Houdon, the sculptor chosen to make our first statue of Washington, was a rare revealer and interpreter of human character in marble, and might indeed be called the 18th century John Sargent of sculpture. Perhaps a vigorous realism in portraiture is the only impressive trait which our sculpture has not inherited very directly from Greece.

In order to improve our American standards in art, our American Academy in Rome gives to those carefully selected students who earn its scholarships, a three years' course of study in any one of its separate departments of painting, sculpture, architecture, and classical studies. Each of the fortunate students receives \$1000 a year, is given a studio and home, and is enabled to travel in Italy or Greece. Painter, sculptor and architect are expected to work out certain problems of artistic creation in collaboration with each other.

The influence of such studies, made under ideal conditions, will be far-reaching in this country. Indeed, that influence is already manifest. Moreover, the explorations of the twentieth century have brought to light rich additions to the gifts hitherto bestowed on the world by Greece; and undoubtedly the future will place our art under a still larger indebtedness to the classic genius.

New York, N. Y.



"Love and Life," by Sir George Frederick Watts, in the National Gallery,
Washington, D. C.

CURRENT NOTES AND COMMENTS

Sir George Frederick Watts' Picture "Love and Life."

An interesting story attaches to the final placing of George Frederick Watts' beautiful and well-known picture "Love and Life" in the National Gallery of Art.

The picture was painted in 1884, and was shown at the World's Fair in Chicago in 1893. Later it was presented to the United States Government by the artist. It was received with great enthusiasm by an express act of Congress and was hung in the Reception Room of the White House, where it was much admired until a protest was made by the Women's Christian Temperance Union, whose members were apparently shocked by the nudity of the figures, though it is difficult to understand how so delicate, so exquisite, so ethereal a bit of nudity could shock anyone.

The members of this Society evidently considered the White House *not* as a private residence, but a public institution visited by many persons from all over the world and that there should be nothing on the walls that could either excite interest or comment.

It is strange now to recall the fact that because of this protest President Cleveland had the picture removed, but President Roosevelt during his administration bravely had the picture rehanged, in 1902, and the lovely, offending thing, really occupied places of honor until in March of this year it was sent to the National Gallery of Art, where it should have been placed in the beginning, so that it could be seen by more visitors to the National Capital, as a beautiful work of art, presented to the country by a famous and brilliant English Artist!

Love is depicted as a strong youth but tender and helpful, with angel wings that enfold the slender fragile figure of Life, who is trying to climb the steep and rugged path with faltering steps. She appealingly approaches Love, the guiding and inspiring Angel of Life, not merely the conqueror of death, who takes her by the hand to support and encourage.

The little figure of Life seems almost too slight, but she is so painted for contrast, to show her need, her helplessness, and Love bends tenderly over her, encouraging her to surmount the steep and arduous path. "She is not to look down at the difficulties below for she would turn giddy and lose her footing, or shrink from the abysses on either side of the narrow way. She is to look upward to the great reward and so receive new strength to persevere. . . . Her contact with Love is of the slightest, enough to remove her self-distrust and inspire her with confidence, but not enough to render exertion on her part unnecessary. She merely lays her open palm in his hand which does not grasp it or close around it. . . . She was to be strengthened by her toil and have in her the blessedness of her own experience. She must be crowned with the crown of life, her own life in its highest manifestation. . . ."

Watts painted another version of this picture in 1894 which he presented to the Luxembourg, which is not a mere replica. Still another picture of the same title is in the National Gallery of British Art in the "Watts Room." The one sent to America was finished first. Watts was in the habit of spending years over many of his canvases, exhibiting them and then long after taking them up again and completing them, so it is practically impossible to fix their dates.

He loved classic subjects and all Greek Art. His rendering of classic myths is full of beauty and living interest. He is quoted as saying—"I paint ideas, not things. I paint primarily because I have something to say and since the gift of eloquent language is denied me, I use painting. My intention is not so much to paint pictures which shall please the eye, as to suggest great thoughts which shall speak to the imagination and to the heart and arouse all that is best and noblest in humanity."

He considered this picture of "Love and Life" as representative of his deepest thought. Another of his "Love Series," pictures Love steering the Boat of Humanity, through an angry sea of dashing waves, Love at the helm guiding a frail little boat, "Love Triumphant" and "Love and Death"—they all illustrate the power of Love.

Owing to his generosity, examples of Watts' work appear in many public galleries in the United Kingdom, as well as in the Colonies, in France and America.

He died in 1904 at the age of eighty-seven, in full command of his powers and faculties up to the last.

HELEN WRIGHT.



"Sorrow" (La Douleur), by Paul Cézanne. Lent anonymously to the Metropolitan Museum.

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When Critics Disagree—The Metropolitan's French Exhibition.

A new phase of interest suddenly attached to the daring exhibition of French impressionism and post-impressionism shown all summer at the Metropolitan Gallery in New York. It was anonymously denounced as a "Machiavellian campaign" and Bolshevik propaganda. The circular, mailed broadcast, was entitled "A Protest against the Present Exhibition of Degenerate 'Modernistic' Works in the Metropolitan Museum of Art," by an unnamed "Committee of Citizens and Supporters of the Museum." Who these critics were no one seems to know, but they gave fresh advertising to an already widely discussed show.

"One half suspects the circular itself is propaganda," ingeniously suggested Raymond G. Carroll in a special report to *The Philadelphia Ledger*, "devised in the hope of starting a controversy and, if possible, get otherwise sensible folks to go and see what some people will actually put frames around. They are so bad as paintings that once seen they could be held responsible for almost anything—a crime wave, a suicide epidemic, divorce—I will even go further—another World War."

Yet the Curator of Paintings, Mr. Bryson Burroughs, in his introduction to the special catalogue of the display which opened last May, treated the works in all seriousness. He wrote, "The impressionists were the virile force in the last quarter of the century and among them the origins of the later styles must be looked for." Again he says, "The age was heartily tired of the output of the schools of art. . . . Disgusted people turned away from it all and discovered Cézanne. . . . His fresh, lovely color, his haunting sincerity, his readily grasped arrangements were hailed as the manifestations of a regeneration of art, and the aesthetes found delicious stimulation in his wayward distortions of natural form and in his choppy and abrupt brush strokes."

But our anonymous critics of the circular name Cézanne as especially offensive, with Toulouse-Lautrec, Gauguin, Van Gogh, and others. More than twenty numbers the "Committee" designate as "particularly disquieting works, showing either mental or moral eclipse," or as "simply pathological in conception, drawing, perspective, and color," also as "either vulgar in subject, or corrupt in drawing, or childish in conception, drawing, perspective, and color," and they have specified them, so that there might be no mistake. "No. 111, 'Girl arranging her Chemise,' they warn us, for example, 'is vulgar in subject, ugly in face and form and weird in color. . . . Much more might be said," they conclude. "But the above will suffice."

When one recalls the opening day of this exhibit, last May, it seemed to be a vivid success. It was an invitation affair, and the cards were in demand. The large gallery was filled with New York's art critic élite, all talking at once, as they moved slowly around the hall, their eyes fixed upon the gay, mosaic-like arrangement of the pictures on the walls. The old favorites were there, Edouard Manet and Claude Monet, and then these new ones, so many of them. Already, in Brooklyn and in the numerous spring exhibitions of New York, the modern French art had predominated, but not in such profusion, such completeness of variety. The catalogues were carefully studied.

Mr. Bryson Burroughs had written with enthusiasm. His own spring exhibition, held elsewhere, had been highly praised. His work is original and mystical, but not "peculiar." As a former student of Puvis de Chavannes, he may be presumed to know quite thoroughly the subject of modern French art.

Of Gauguin Mr. Burroughs said, "Gauguin was the romantic of the post-impressionist generation, with a nostalgia for strange countries and primitive life. He also was an insurgent against the diffuseness of the Impressionists and confined his forms in a frank, simplified line, within which he laid on his rich color in large, flat masses. . . . He was a symbolist, according to the definition of 1890."

But Gauguin is banned by the anonymous "Committee," who designate among their numbers his "Hina-Tefatou," described as from an ancient Maori legend related in Noa-Noa. This large canvas, in oil, measures 44 inches in height by 24 in width, and is signed and dated "Gauguin, '93." It represents the goddess Hina, who in the form of a soft, clinging woman gently touches the hair of Tefatou, the earth-god, and speaks to him: "Let man rise up again after he has died. . . ." and the angry but not cruel lips of the god open to reply, "Man shall die." So the catalogue describes this mysterious picture.

Another condemned work was No. 2, the "Bather," by Cézanne, a still larger picture, 66 inches high by 41 $\frac{3}{8}$ wide, painted about 1865 and used as a wall decoration for the artist's house at Aix. No. 3, also censored, was by the same artist and aroused much interest by its weirdness. It was

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entitled "La Douleur," Sorrow, and represented a grieving figure by a dead body, the whole painted in heavy tones of dark blue and black. This also was a wall decoration of the artist's house, which suggests his own feeling about the two compositions.

One picture, rather curiously omitted by the "Committee," was No. 65, the "Girl with Flowers," by Matisse, an oil canvas mounted on a panel, measuring 17 by 24. It is a work so extreme in style that one might almost have expected to find it heading the list of the tabooed—a long-faced girl, with strange eyes and puffy hair, dressed in dowdy shirt-waist blouse, and seated by a table with a flower so hastily sketched that we are not quite sure if it is a rose. Perhaps all the works of the exhibition may not be entirely typical of the artist's best work. Bryson Burroughs writes of Matisse, that he "is the most conspicuous of living painters. . . . His drawing has the audacity and spontaneity of drawings by untaught children." Yes, the latter statement may be quite true. But Mr. Burroughs attributes to Matisse an intellectual quality also, for he writes, comparing Matisse and Derain, "The fact that the aims, intellectual as well as technical, of these two artists, as well as a number of others of their generation, have so many resemblances, proves the legitimacy of their style, if such proof be needed. They are searching for an abstract of realism, not the reality of the special appearance at a particular moment which the Impressionists expressed with unapproached skill, but a wider and more elusive realism that will apply generally—that may be free of accidental circumstances."

There were, of course, in this exhibition, pictures which could not fail to excite admiration. One of these, No. 98, was Odilon Redon's "Silence," a mystic study of a lengthened face peering through an oval aperature, eyes nearly closed, long straight nose, two fingers on the lips—what secret is here implied? (See cover picture.)

Altogether, it was a fantastic exhibition, but is not a dynamic force in art to be welcomed, even though it lead to "explosions"? A static force, if merely negative in value, may be condemned. And shall we not thank both parties to the exhibit, the Metropolitan and the unnamed "Committee," for having aroused such violent reactions, such active criticism?

One word more is of interest, the reply of the Museum to the attack made upon its position in the matter. Two columns in the *Bulletin* are devoted to it. "The Museum welcomes helpful criticism," we are told, "from citizens and supporters. Had the authors of this protest intended to be helpful, we should have supposed that they would have made it directly to the Museum authorities at the opening instead of the closing of the exhibition, and that they would have appended their names so that the Museum could judge of the weight which should be accorded to it. But the officers of the Museum welcome the protest even though it comes at the close of the exhibition, though it is unsigned, and is addressed not to them but to their fellow-citizens. They welcome it because of the opportunity afforded of reiterating their explanation of the circumstances in which this special exhibition was given and of the Museum's purpose in holding it. It was undertaken, as is stated in the introduction of the Museum catalogue, in response to a request from a group of art lovers, members of the Museum, who unlike the authors of the protest were not anonymous. They were Mrs. Harry Payne Bingham, Miss Lizzie P. Bliss, Arthur B. Davies, Paul Dougherty, Mrs. Eugene Meyer, Jr., John Quinn, and Mrs. Harry Payne Whitney."

"Fine advertising for a Gallery, this modern French art," laughed a connoisseur. "I feel just like making a trip to New York to see it for myself. No, don't you quote me."

GERTRUDE RICHARDSON BRIGHAM.

The Congress on the History of Art at Paris.

On September 26, and in the amphitheater Richelieu at the Sorbonne, Paris, the first History of Art Congress since the war was inaugurated. Distinguished representatives from most of the countries of the world were there, including those from Argentina, Belgium, Bulgaria, China, Colombia, Denmark, Egypt, Finland, Great Britain, Holland, Italy, Japan, Latvia, the Grand Duchy of Luxembourg, Morocco, Norway, Poland, Portugal, Roumania, Spain, Sweden, Switzerland, Czecho-Slovakia, and Jugo-Slavia. The United States of America were represented by Mr. Robert W. de Forest, president of the Metropolitan Museum, New York, and by Miss Cecilia Beaux, the noted artist, who paid a cordial tribute to French art and art instruction in the first meeting. The Washington Society of the Archaeological Institute was well represented by Dr. and Mrs. S. Richard Fuller. Bulgaria was the only one of France's late enemies which was invited to participate.

ART AND ARCHAEOLOGY

In the opening session, M. Paul Léon, Director of Fine Arts, spoke on the development of Instruction in Art. The motive of the Congress was well expressed by M. André Michel, member of the Institute, professor of the College de France, and president of the French Committee on Organization of the Congress. "Each people," said he, "through their great artists affirms its intimate faith, reveals its manner of understanding and loving life, and enriches just so much the patrimony of the world." The object of the Congress was to assemble the foremost exponents of the art of each country in order to correlate and extend its study.

The Congress was then divided into four sections, the lectures in the first being devoted to Instruction in Art and Administration of Museums, in the second to Occidental Art, in the third, to Byzantine, Near East and Far East Art, and the fourth, to the History of Music.

In the first group, four Americans lectured: Dr. Libby on "The Role of the Museum in Education"; John Cotton Dana, Director of the Museum Association of Newark, on "A Little American Museum—Its Efforts for Public Utility"; Miss Edith R. Abbott, of the Metropolitan Museum of New York, on "The Role of the Museum from the Point of View of Instruction"; and Miss Spiller, on "The Administration of Museums, from the viewpoint of their utility for children."

M. Fierens-Gevaert, Conservator-in-Chief of the Royal Museums at Brussels, gave in the second group a most interesting discourse on "French Travellers in Belgium in the 17th Century," and told of the assistance received from the French by the Flemish from the time of the imagists and illuminators of the 14th century to the painters of feminine elegance of the Second Empire.

Among other engrossing lectures were those which discussed French influences in Italy, Norway, and Sweden, and the mutual influences of other countries. During the succeeding days of the Congress, which met in four amphitheatres in the Sorbonne, art and music were studied in all their phases, and hardly a monument escaped the eloquent discussion of a devotee. Those of the five hundred delegates and members who were interested particularly in one of the major topics followed only the lectures given for that group in one of the amphitheatres, where five or six discourses were made at each session. The others tip-toed from one amphitheater to another in order to hear a little bit of everything, thus getting a mosaic impression of all the arts.

But all was not work at the Congress. Visits to museums, private collections and French historical monuments took place almost every day under the direction of the Conservators themselves, and as well, there were numerous receptions. On the second day the Louvre was visited, and a reception was given by the Minister of Public Instruction and Fine Arts. On the next day there was a reception at the Hotel de Ville, given by the Municipal Council of Paris. On the following day the Cathedral and city of Chartres were visited, on the next Chantilly. On the following afternoon the members were permitted to see the collection, not without some value, of M. M. Durand-Ruel. On Sunday there was an excursion to the famous cathedral of Rheims, now more beautiful in a tragic way because of its disfiguration received during the war. From there the battlefields were visited in the sector of the fort de la Powfelle and of Mount Cornillet. On the same afternoon the Baron and Baroness Edmond de Rothschild gave a charming reception to those who stayed in Paris, in their magnificent chateau and gardens in the Bois de Boulogne.

On the next afternoon everyone attended a delightful concert in the Hall of Mirrors at Versailles and visited the chateau. An automobile excursion the following day took about two hundred and fifty of the members to Fontainebleau and later to the charming Chateaux, built in the 17th century style, of Courance and of Vaux-le-Vicomte. The latter was built for Fouquet by the architect Levau and its magnificent park was designed by Le Notre. One of the most charming places visited during the week was the home of Prince Czartoryski on the Ile St. Louis. It is a private hotel, built by the architect Levau in the 17th century with beautiful gardens overlooking the Seine. It is decorated with a number of valuable paintings by LeBrun and LeSoeur.

The last lecture was given the next morning by Signor A. Venturi, professor at the University of Turin, on "The Arts in the Time of Dante." He told most interestingly of the influence of Dante's writings in the architectural decoration made by his contemporaries. That afternoon the private collections of M. de Camondo, and of Baron Maurice de Rothschild were visited, and a reception was given by the French Committee on Organization in the Louvre. In the evening a large number assembled for a farewell banquet in the Cercle Interallié.

The enthusiasm and interest of the members of the Congress grew day by day and because of the large number of appeals that were made to the French Committee, it is very probable that another Congress will be held next year. There is a general feeling that this Congress has been a great factor towards the internationalization of the arts and that it will give an impetus toward a larger interest in the study of art in all the countries which were represented.

Paris, France.

MITCHELL B. CARROLL

The Adventure of a Painting

Section of masterpiece which disappeared in 17th century found in collection of C. A. Ficke in Davenport, and another section in Hackley Gallery of Fine Arts at Muskegon, Mich.



Recently *The Democrat* published a press dispatch relating the recovery of a "Descent from the Cross," painted by Rubens, which had disappeared from a cathedral in Belgium during the late war. Since then *The Democrat* has learned of an interesting story, relating to a painting a fragment of which is owned by Hon. C. A. Ficke of Davenport. In the middle of the 17th century, Govaert Flink and Gerbrandt van den Eckhout, both pupils of Rembrandt, were two of the foremost painters of Holland. Their paintings were, and still are, often mistaken for those of their master. One of these artists, and it is not certain which of them, painted one of those heroic sized pictures, measuring approximately eight feet square, which in that century were in favor. It represented "Christ being shown to the people." During some war of revolution, perhaps several centuries ago, this picture disappeared. In order to conceal it more securely, its purloiner cut it up into perhaps four pieces, one of which is now in the Ficke collection. This fragment was purchased in London by a New York dealer, and sold to Mr. Ficke 15 years ago. It depicts people pointing to some object not appearing in the fragment. The figure of the youth near the edge was deprived of an arm and a hand when the original painting was cut up into pieces. The search of the owner of this fragment for these missing members was rewarded, when in a catalog of the paintings in the Hackley Gallery of Fine Arts of Muskegon, Mich., Mr. Ficke found a reproduction of a second fragment of the original painting (herein reproduced with the fragment owned in Davenport), in which appear not only these missing members, but also Christ and His attendants upon whom the people, shown in the Davenport fragment, were gazing before the original was dismembered. The other fragments being of minor importance doubtless are permanently lost. Correspondence between the owners of the respective fragments established the indubitable fact that both are parts of one large original, painted either by Flink or Eckhout.

—*Davenport Democrat*.

BOOK CRITIQUES

Daniel H. Burnham; Architect, Planner of Cities. By Charles Moore. Boston and New York; Houghton, Mifflin Company, 1921. 2 Vols. Illustrated in full color. \$20.00.

The World's Fair at Chicago in 1893 brought together an assemblage of architects, landscape architects, sculptors and painters never before equalled in this country and never afterwards surpassed. How they worked to produce a unified result to which each profession contributed its full share is told in the biography of "Daniel H. Burnham, architect, planner of Cities."

The associations of the Fair held these artists together and engendered the American Academy in Rome, an institution which through its graduates is enriching this country in all fields of artistic endeavor and is steadily improving American taste. Directly to the Fair is to be traced the new plan of Washington and the plans for the improvement of Cleveland, San Francisco, Manila and Chicago; also the new impulse in Government building. These artists had their struggles with indifference and opposition; they had also their times of enjoyment.

They studied the world's precedents and brought home the lessons learned abroad. They saw the masterpieces of the old world through the medium of our own needs. From the past they brought ideas and ideals of form and spirit to be applied to American problems. And through all their labors ran a constant stream of enjoyment and satisfaction in accomplishment. As their work progressed they were called into the service of the nation and that service was rendered not for personal reward but from a sense of public duty. Moreover, being pioneers, they marked the paths for their successors, establishing principles that shall last for all time.

They were even called to Europe to take part in the world-wide movement for civic betterment and to suggest methods which had been tried out here under freer conditions and found to be of universal application.

Mr. Burnham's life touched the lives of many men, of many kinds in various countries. Himself a successful architect and man of business, he had also the soul of an artist, who strove ever to accomplish the highest and most lasting results.

The Union Station in Washington was his work, the Lincoln Memorial in its present form and location is due largely to his persistency and vision. If he had to fight with the beasts at Ephesus, he had his abundant rewards in seeing much of his labor realized. As Washing-

ton grows in beauty and dignity, comparable to that of the finest European Capitals, as Cleveland realizes its great central composition. as San Francisco crowns its hills with stately buildings related one to another, as Manila, retaining its distinctive character, develops amenities known only to present-day civilization, as Chicago becomes the finest commercial city in the wide world, the curious student will trace the beginnings of these productive movements to the master mind that dreamed and then in part wrought the dreams into forms of satisfying and lasting beauty and set the pace for those who were to come after him.

It is a glorious company that gathers on these sumptuous pages illustrated with vivid pictures of the results of their labors. Here are Richard Hunt and Charles McKim among the architects, Augustus Saint-Gaudens and Daniel French among sculptors, Blashfield and Millet among painters, the Olmsteds, father and son, among landscape architects, Theodore Thomas, the musician, Presidents Roosevelt and Taft, Senators McMillan, Root, Wetmore and Newlands, President Eliot and Professor Charles Eliot Norton—to name but few among the many. Each has his place in the army of progress. Here may be traced the beginning and the development of the classic revival in American architecture and the reasons for the new impulse.

Here too, are discussed the problems confronting the artist and correct methods of solution. Diaries, letters, the recollections of friends and fellow laborers, all are drawn upon to develop the story of achievement. And when all has been said the whole matter may be summed up in Mrs. Roosevelt's happy phrase—"I find the book very human."

For the most part Mr. Burnham is allowed to tell his own tale in his own fashion, to create a self-portrait, as the painter would phrase it. Vital portions, however, are supplied in letters written to him by his companions.

From the abundant materials thus supplied, there is developed a well-rounded character of a great American designer of buildings and cities, a man of the largest vision and the greatest foresight, one who believed thoroughly in his own country, its possibilities and potentialities. The task of presentation fell into the hands of Mr. Moore, who was closely associated with Mr. Burnham both in his labors and also in his hours of ease, who was familiar with his associates and thus was able to estimate their influence on him, and who has done the work on these rarely beautiful books as a labor of love and a tribute of admiration and affection.

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J. J. Lankes. Painter-Graver on Wood, by Bolton Brown. Kansas City. Alfred Fowler, 1921.

Even to those who know nothing of Lankes the name of Bolton Brown will carry weight; but once the volume is seen the former's work can speak for itself. The straitened simplicity of the medium renders it difficult rather than easy; and Mr. Lankes' has a careful regard for its own specific quality. The charming dress of this brief essay in appreciation will have its especial appeal to discriminating lovers of bookly beauty.

V. B.

College Teaching—Studies in Methods of Teaching in the College. Edited by Paul Klapper. Yonkers-on-Hudson, New York. World Book Company, 1920.

We present a brief announcement of this book because of the excellent chapter on "The Teaching of Art," by Holmes Smith of Washington University, St. Louis. Starting with Tolstoi's definition: "Art is a human activity, consisting in this, that one man consciously, by means of external signs, hands on to others feelings he has lived through, and that other people are affected by these feelings, and also experience them," Professor Smith shows that instruction in art should be an intimate part of a liberal education, and have a place in every B. A. course. The values of art instruction consist not only in cultivating taste and the appreciation of works of art, but also in illuminating the study of the progress of civilization, and in correlating the student's work with that of past and present workers. He lays down general courses of study for both artist and lay students, and insists that students of the history of art should have some knowledge of design and technical processes, and that students of the technique should have courses in the history and appreciation of art. A well-rounded college course should cover four years, grouped as practice courses in freehand drawing, color, modeling, design, and as history courses in Ancient, Mediaeval, Renaissance and Modern art.

This essay is most heartily commended to all teachers and students of art.

M. C.

"When Turkey was Turkey—In and Around Constantinople," by Mary A. Poynter. With an introduction by the late Sir Edwin Pears. New York. E. P. Dutton & Co. \$5.00.


This delightful series of essays, written by a clever English woman, give a picture of Turkey as it was before the World War and will grow

in value with the passing years as the resurrected countries in her former domain one by one attain self-determination, even if it be only under European mandates. Where Mrs. Poynter touches on archaeology, as she frequently does, it is without giving an opinion, but she tells the story so well as to illuminate the ancient sites. Thus "A Day at Old Troy" with Mr. Calvert, Schliemann's predecessor, as guide, tells why the former chose Hissarlik for his excavations that yielded such wonderful results, and the chapter on "The Sarcophagi Found at Sidon" brings to mind that Mr. Eddy, an American missionary, was the original discoverer of the so-called "Alexander" Sarcophagus, now in the Constantinople Museum. "A Pilgrimage to Nicaea," now called Isnic, makes live again "The City of the Creed and the Crusaders," and in passing she tells what remains of Nicomedia, once Diocletian's capital, now known as Ismid, recently captured by the Greeks in their victorious march which we hope will free Greek Asia Minor from the Turk forever.

So "Journeys in Asia Minor in 1913" brings us to Ankyron where Constantine the Great dies; again to Ismid with its few old broken walls and ruins; to Eski-shehr, near where was fought the great battle of Dorylaeum in 1097, when the Crusaders defeated Soliman, the Turkish Sultan of Iconium; to Angora, ancient Ankyra, where still remains in part the temple of Rome and Augustus, with the important inscription known as the "testament" of Augustus, a city now the last stand we hope of Kemal Pasha; and to Konia, the Iconium of Paul's journeys, a city like Damascus of immemorial antiquity, and always of importance, especially in Roman times and after 1100 as capital of the Seljuk Kingdom. We have passed by many places of lesser note, as Baylik Kepru, the site of ancient Gordium, where Alexander cut the Gordian knot, as Ilghin where Aesop was born, or Valovatch site of Antioch in Pisidia, where Sir William Ramsay excavated, but why say more for the reader will secure this book for himself and thus revive his memories of the ancient glories of Asia Minor. M. C.

Macedonia: A Plea for the Primitive, by A. Goff and Hugh A. Fawcett, with illustrations by Hugh A. Fawcett. New York, John Lane & Co. 1921.

The occupation of Salonica by the Allies during the World War riveted the attention of thoughtful readers once more on Macedonia, the home-land of Philip and Alexander the Great, and it has been difficult to realize that a country, which at one time boasted sovereignty over half the known world, had fallen so low



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under the heel of Turkish oppression. In fact, Macedonia as a center of historical interest, had been lost to the world and become merely a geographic expression to cover a stretch of territory conspicuous in the Balkan caldron. Hence Messrs. Goff and Fawcett have rendered a conspicuous service in the compilation of their volume on "Macedonia, A Plea for the Primitive,"—the first detailed description of Macedonia. Touching only incidentally on political matters, these two participants in the British occupation, who spent over three years familiarizing themselves with the country, have given us a true picture of Macedonia.

The authors first consider the physical geography of Macedonia, and then discuss the Macedonian peasant, his native characteristics, his dress, and villages and houses, the products and industries, the folk-arts—textiles, embroidery, metalcraft, pottery. Special chapters are devoted to Salonika, historical and descriptive, with interesting accounts of the modern town, the cemeteries, the Greek churches, the Turkish Mosques; to the marriage customs, the prevalence of malaria, the flora and fauna of the country. Various other places of interest are described as Kavalla, Stavros, Dorian, the Struma Plain, and Mount Athos with its many monasteries.

The style of the authors is to be heartily commended, especially in the concluding paragraphs of many chapters. We quote the following closing sentence from the description of Kavalla: "Beneath lies a microcosm in bas-relief, a beautiful mosaic of old houses and streets; the domed roof of a turkish bath, the courtyard of a mosque, the large crinkled tiles of a many-gabled house, and a marble fountain in a green setting of trees; mysterious passages and archways, leading one knows not whither; a group of natives, a black-shrouded woman emerging from a hidden doorway, overladen donkeys clattering over the stones, half-hidden faces behind latticed windows—a kaleidoscopic scene enacted amidst the mystic glamour of the East. With such a picture before our eyes we seem to have stepped back hundreds of years in history or to have been wafted by dream-fairies on a magic carpet over an enchanted city." M. C.

"*The Spell of Alsace*" by André Hallays. Translated by Frank Roy Fraprie. "*The Spell Series*," The Page Company, Boston, Mass. \$3.00

This is one of those attractive travel volumes published by the Page Company similar to "The Spell of France," reviewed in a recent number of ART AND ARCHAEOLOGY. It admits us to an intimate acquaintance of the life and history and natural beauties of this wonderland.

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ART AND ARCHAEOLOGY

*Some Attractive Features of Future Numbers
Numerous Illustrations in Doubletone*

CHRISTMAS NUMBER (DECEMBER, 1921)

THE WORK OF DE LAZLO

(with full page reproduction of portraits of Harding, Hughes, Root and Pershing)

THE SHEPHERDS AND THE KINGS,

(seven illustrations), by Georgiana Goddard King.

MOTHERHOOD IN AMERICAN SCULPTURE,

(thirteen illustrations), by Frank Owen Payne.

THE LAST SERVICE IN SAINT SOPHIA,

(ten illustrations), by George Horton.

LORADO TAFT, DEAN OF CHICAGO SCULPTORS,

(ten illustrations), by Robert H. Moulton.

1922.

I. AMERICAN CITIES AS ART CENTERS

This Chicago Double Number is the first of a series on "American Cities as Art Centers," to appear semi-annually. Baltimore, Cleveland, St. Louis, San Francisco, Toronto, and other cities will follow as material accumulates.

II. THE AMERICAN SCHOOLS OF ARCHAEOLOGY

Special numbers devoted to the researches and activities of the American Schools in Athens, Santa Fe, Jerusalem and Mesopotamia are in preparation, edited respectively by B. H. Hill, Edgar L. Hewett, and Albert T. Clay. An American Academy in Rome Number will follow.

III. ART AND ARCHAEOLOGY OF THE REBORN COUNTRIES OF EUROPE

This series, inaugurated with the Czechoslovak number in May, 1921, embraces Roumania, edited by Charles Upson Clark; the Jugo-Slav Kingdom, by H. R. Fairclough; Bulgaria, Poland and other countries. The Roumanian and Jugo-Slav numbers are far advanced.

IV. NOTES FROM THE GALLERIES

have become a regular department of the magazine, prepared by Peyton Boswell, editor of the *American Art News*, who will keep our readers informed monthly about important exhibitions in New York and elsewhere.

V. THE ARTS CLUBS

The Series, begun in August, 1921, on the Arts Club of Washington, will be continued in future issues, describing famous Arts Clubs in other American cities.

MISCELLANEOUS NUMBERS

will alternate, as heretofore, with the special issues, so as to maintain variety and freshness of interest; CURRENT NOTES AND COMMENTS will attempt to give a comprehensive survey of interesting developments in the entire field of art and archaeology, and BOOK CRITIQUES will notice the most important volumes appearing from month to month.

CHRISTMAS NUMBER

ART

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DECEMBER, 1921

NUMBER 6

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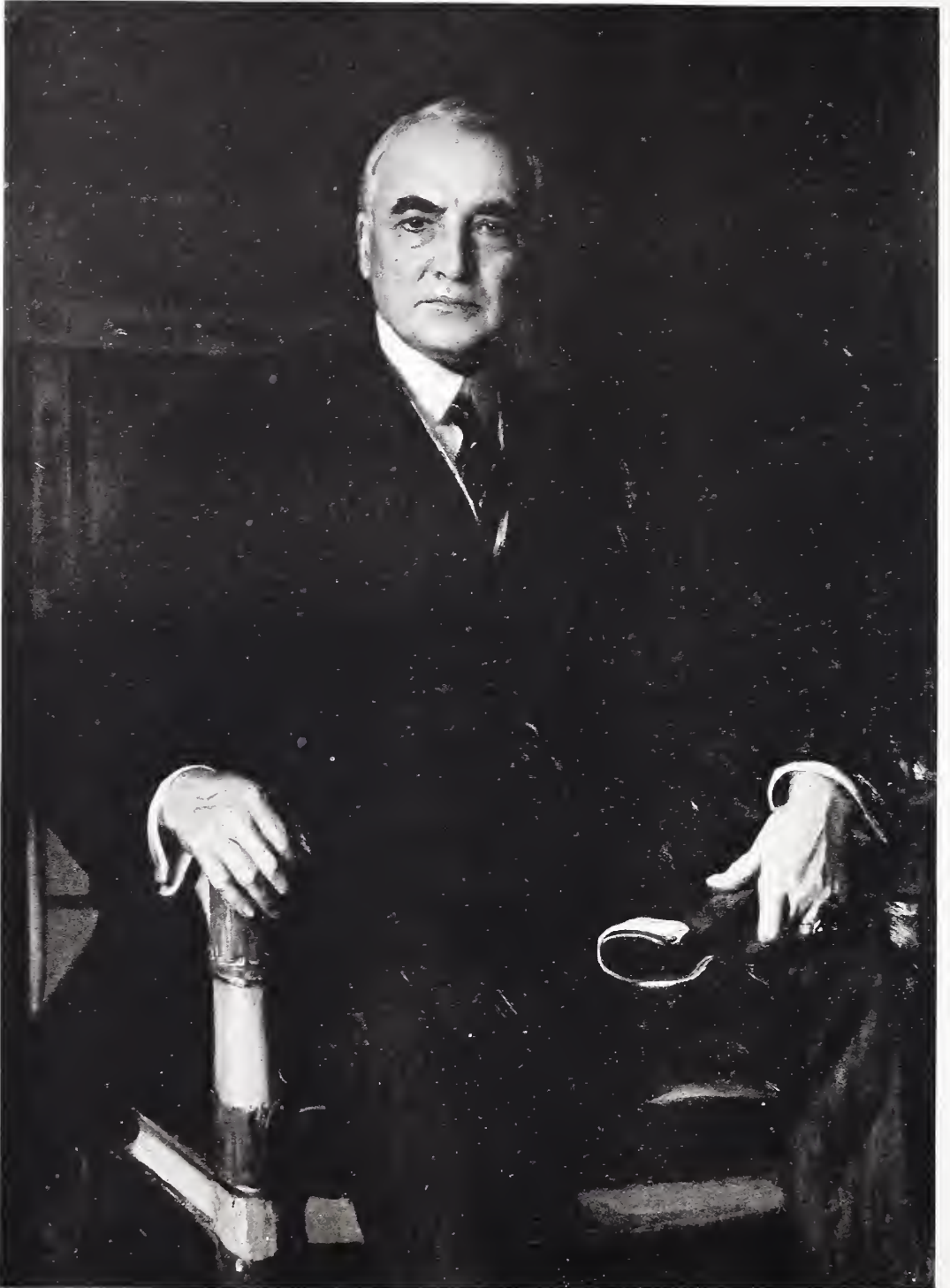
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The President of the United States.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

DECEMBER, 1921

NUMBER 6

PHILIP A. DE LASZLO

By HELEN WRIGHT

TO PAINT a really successful portrait is to perform a species of miracle. It is a kind of magic, that the average person cannot understand, but he can admire. Artists must have an enthusiastic and appreciative audience and even if one takes only a humble place among the critics, one can be very evident in the applause.

Portraiture is perhaps the most difficult form of art and requires beside perfection of technique, the ability to portray that subtle something we call personality.

Truth, harmony, proportion, delicacy, sincerity, skill, tact, color—all the terms belonging to Art should enter into a successful portrait.

Mr. Ruskin said that "it was possible to represent the body without the spirit in a portrait and the spirit in its ordinary and inferior manifestations. That one must see at a glance the whole of a human being's nature, outside and in . . . grace or strength, softness, or

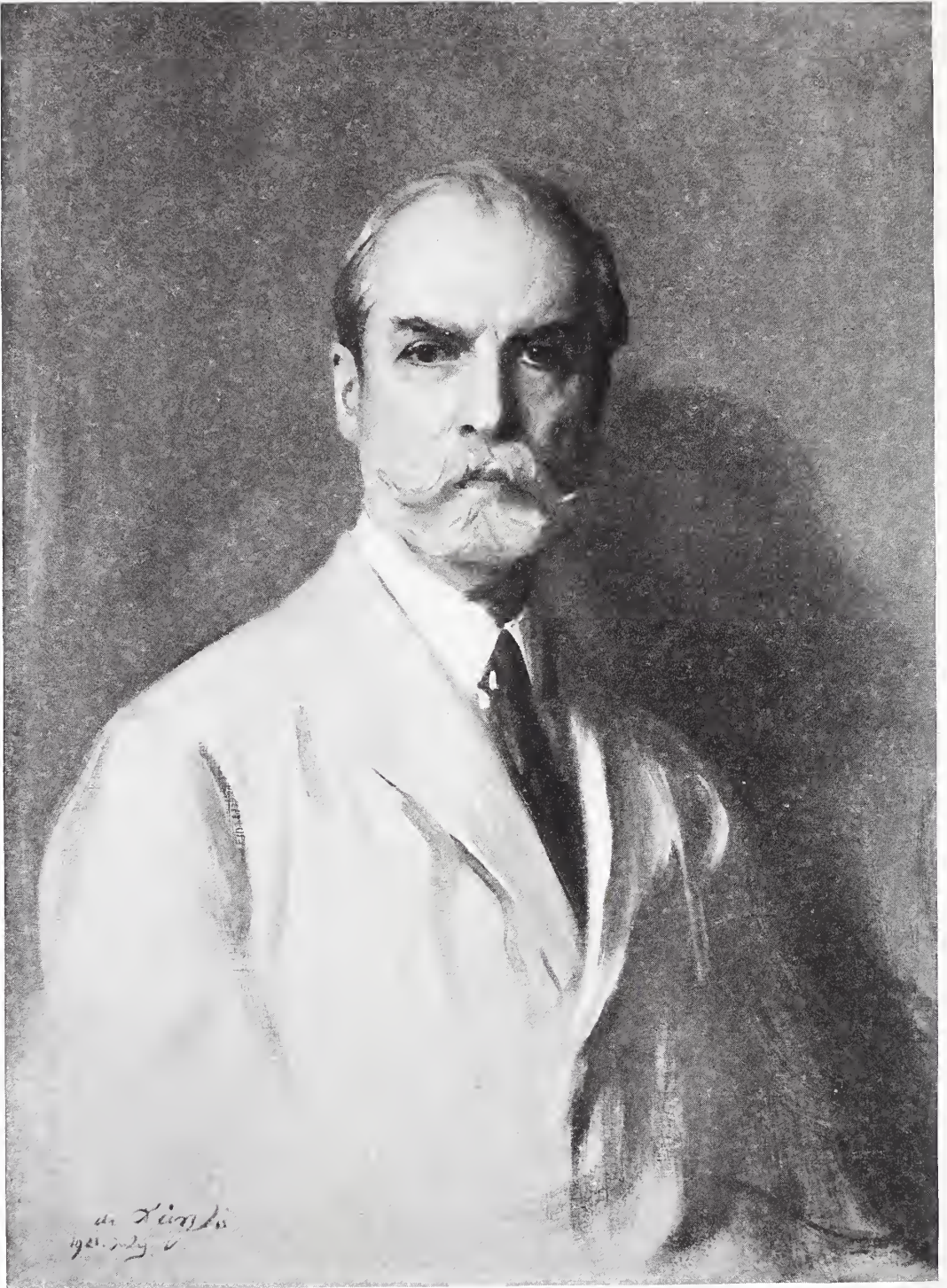
whatever other quality those men will see to the full and so paint that when narrower people come to look at what they have done, everyone may, if he chooses, find his own special pleasure in the work."

The real artist is the man who has the power to see to the very heart of his subject, united with the further power of compelling his chosen medium to say what he sees and what he thinks about what he sees.

This, Philip A. de Laszlo, the Hungarian artist, seems to do and explains why he ranks high among the great portrait painters.

No modern painter has had a larger clientele, no one has been called more quickly to execute portraits of prominent and distinguished personages, and in many instances the only opportunity for acquaintance with his subject was during the few brief sittings.

Mr. A. L. Baldry says of him, "Few artists equal him in the power to present



Courtesy of Brown-Robertson Co.

Honorable Charles E. Hughes, Secretary of State.

ART AND ARCHAEOLOGY

a vivid and convincing likeness, few approach him in vigor, certainty of draughtsmanship and directness of brushwork and fewer still are so consistent as he is in striving for harmony of line and the balance of mass which are the foundations of correct composition."

His success, a pronounced success and popularity, comes not only in his skill, but in his very serious effort and years of hard study and work, to which he brings the greatest enthusiasm and interest. "Every new canvas is to him a new excitement, every fresh sitter is yet another revelation of character and affords yet another problem of drawing, tone and colour for him to work out."

He approaches each piece of work with the most intense interest, confident that it will be the "perfect thing of which he dreams."

He has painted the Pope, priests, kings, and queens (all that are left), a portrait of the Kaiser some years ago, statesmen, soldiers, and with equal skill he is able to portray the simplest types of all feminine and childish loveliness.

Philip de Laszlo was born in Buda-Pesth. He left school when a small boy of ten to earn his own living in order to be able to study art, which he had chosen, even at that early age, as his life work. Like many aspiring young artists there was opposition by his family, but he was apparently confident and quite willing to do anything from grinding colors in a scene-painters studio, drawing for newspapers, coloring photographs—anything that came to hand by which he could earn money to enable him to study.

Whenever he was able to, he attended the Industrial Art School at Buda-Pesth and later received a scholarship from the National Drawing School

which made it possible for him to go to Munich and Paris. He was painting portraits all the while and when scarcely twenty-four was receiving commissions for portraits of notable persons. Apparently he has never stopped and the amount of his accomplishment is prodigious.

It is that clever insight into human nature, combined with his technical skill and a rare power of expression that has enabled him to paint so continuously.

No two of his portraits are posed alike. Each seems to bring out the essential characterization. By his mastery of technique, he can give his entire attention to securing the perfect likeness, unhampered by details of drawing. His portraits thus give the effect of great naturalness and spontaneity, of being painted in an unstudied manner, with large light strokes with no parade of assertive brush work.

His color is so correct in his painting of flesh tones as well as in drapery and costume, whether a chancellor's robe, a general's uniform, or a woman's ball-gown, that it does not obtrude, it is just harmoniously charming.

His portraits of men are distinguished by an air of great dignity, vigor and vitality, those of women by elegance and distinction and in the portraits of children, of which he has painted a great many, there is a daintiness, a deep understanding and love for the appealing charm of youth. So it is not always his technique which impresses us most, but his gift of reaching the character of his models—which is effectively illustrated in the very dissimilar types. This gift makes a born portraitist, a biographer of humanity. And as time goes on these vivid records of the world's great men and



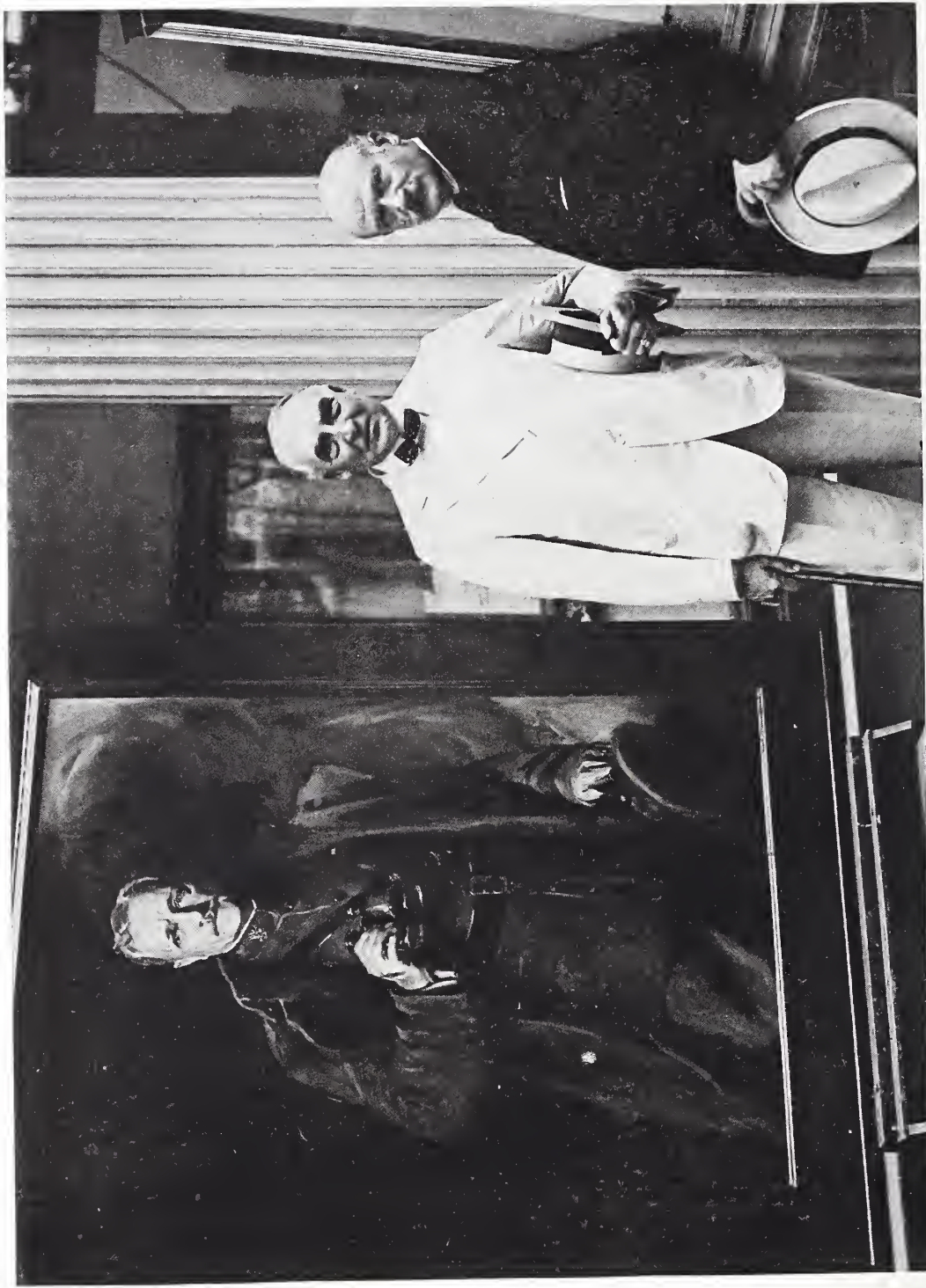
Courtesy of Brown-Robertson Co.

General Pershing.



Courtesy of Brown-Robertson Co.

Honorable Elihu Root.



From a photograph of President Harding, with Mr. Laszlo, taken on the occasion of his visit to the Corcoran Gallery of Art to see the portrait of General Pershing.

ART AND ARCHAEOLOGY

beautiful women will be historical memoranda of immense value.

Among the women's portraits the Countess of Ancaster, is one of the most lovely, a beautiful woman in evening dress, seated in a high-backed chair, gracefully posed and perfectly designed with a keen appreciation of this exquisite loveliness. Lady Northcliffe, quite another type, painted in a large hat, her hand upon her chin, she looks out with very seeing eyes—one of the painter's most convincing character studies. Lord and Lady Lee, at Chequers, are painted in a beautiful room with harmonious hangings and furnishings, a most decorative arrangement with a sense of space and atmosphere. The portrait of the Baroness de Baeyens, the Dutchess of Portland, Countess Irene Dankelman, a most unusual portrait of Mrs. Haldane MacFall—one could continue the list indefinitely. His portrait of his son "Jonnie" at his first Drawing Lesson, is an exquisite child's portrait as is the one of "Children blowing bubbles," the sweet upturned faces another evidence of the painters love for, and understanding of, children.

Mr. de Laszlo's own portrait is in the Uffizi Gallery, Florence.

Among the many honors and medals conferred upon him to mention only a few, are a gold medal from the Barcelona Exhibition, the gold medal of Hungary-Austria, gold medals of the Salon of 1900, medals at Munich, Dusseldorf, Venice, St. Louis, knighthood of the Legion of Honor in 1904, orders from most of the European states, and in 1912 he was ennobled by the Emperor of Austria-Hungary. He has become a naturalized citizen of England and has a studio in London.

During his recent visit to this country, Mr. de Laszlo painted a number of most successful portraits.

President Harding, which is for the White House, the Secretary of State, for the State Department, General Pershing, a gift of John A. McFadden to the City of Philadelphia, Honorable Elihu Root, for the Carnegie Endowment for International Peace, Honorable Robert Lansing, Dr. James Brown Scott, Mr. William R. Castle of the State Department, Mr. C. Powell Minnigerode, the Director of the Corcoran Gallery of Art—and many others. A brilliant group of portraits, brilliantly painted, satisfactory to the subjects themselves and to their families and friends—the great test.

On one of the occasions when the President was giving the artist a sitting, he remarked that the following day was the anniversary of his wedding. Mr. de Laszlo said that he would like very much to contribute something in honor of the occasion, and asked if he might not have the privilege of making a sketch of Mrs. Harding as a wedding gift.

This, of course, was granted and the result of a hurried sketch, was most charming and both the President and Mrs. Harding were delighted not only with the portrait but with the kind thought and beautiful gift.

Mr. de Laszlo will return this winter to paint many portraits that await his facile brush. He repeatedly expressed his pleasure and pride in the opportunity given him to paint the portraits of our distinguished President and some of our leading statesmen and said he esteemed it one of the greatest honors that had come to him.

His own personality is so delightfully kind and gracious, that he wins at once the confidence and friendship of those who sit for him and that naturally gives them their best and happiest expression.

City of Washington.



"The Blind," Lorado Taft, Sculptor.



"The Fountain of Creation," Lorado Taft, Sculptor.

LORADO TAFT, DEAN OF CHICAGO SCULPTORS

By ROBERT H. MOULTON.

ALTHOUGH Grecian art may furnish a model for all time, the reception tendered the work of American sculptors, and especially the work of Lorado Taft, is conclusive proof that the sculpture of the nation which produced Phidias, Praxiteles, Scopas and Lysippus has strongly influenced their successors in the United States. Mr. Taft's work is typical of the kind of modeling involving depth of thought for his art, technique and the marked individuality of the workman. Critics say that the pronounced chastity of Mr. Taft's work evinces the superiority of the new school over the extravagant thought

that has marred the fame of many of his predecessors.

Mr. Taft is a sculptor of power and genius who has worked faithfully at his art for many crowded and busy years. He has produced in that time groups and single figures which have made him recognized as one of the foremost of contemporary sculptors, and when he has not been chiseling soul into marble or molding high thought into clay, he has been lecturing on his own art and on art in general.

Yet it is not alone as a lecturer that Mr. Taft has exerted a wide and lasting influence for the good of art. As



"The Great Lakes" Group. The descending stream is started by high-standing Superior, then caught in turn by Michigan, Huron, Erie and Ontario. Lorado Taft, Sculptor.



Great Lakes Fountain in bronze, South side of Art Institute of Chicago.

an author he writes brilliantly of the aims and ends of his craft, and as a teacher he has left his impress on hundreds of students. For twenty-two years, from 1886 to 1907, he was instructor of modeling in the Art Institute of Chicago, and many of the most successful artists of the Central West are his pupils—men and women who have already taken their places worthily in the ranks of professional sculpture. From 1892 to 1902 he was a lecturer in the extension department of the University of Chicago, and for many years has been actively identified with the work of the National Sculpture Society, the Society of Western Artists, the Chicago Society of Artists, the Municipal Art League and Municipal Art Commission of Chicago.

He has delivered more than two thousand lectures upon art subjects, and though he now maintains three studios, he still spends a good share of his time lecturing in various parts of the country.

Mr. Taft's work, because it is something big and vital, is of compelling interest; but the man, his ideas and aims, are equally interesting. It is impossible to talk five minutes with him without knowing that his life and his work are one and the same, each a part of the other. He possesses a striking personality. In manner he is attractive, urbane, and exceedingly modest of his own work. These qualities together with a noble and unselfish generosity have made him universally beloved.



"The Fountain of Time," Lorado Taft, Sculptor.

For his work in the world Mr. Taft had a solid and enduring foundation. There is nothing fortuitous about his mastery over marble, save for the genius which impels him. He was not a poor boy who patted mud into queer shapes in the intervals between back-breaking tasks on the old farm, nor did he carve away at blocks of wood by the flickering light of candles after the family had gone to bed. He was the son of a professor at the University of Illinois, and in 1879, at the age of nineteen, he graduated from that college. His father encouraged his ambition, and in order that he might work out his career, sent him, in 1880, to Europe, where he studied in Paris and Rome, and completed his education with travel.

When he returned to America he entered into the long, hard grind of

making his way—which takes years and patience and courage in any art or business which is worth while. But Mr. Taft had the qualities for this struggle and recognition began to come his way. His first great success was the commission for two groups at the entrance to the Horticultural Building of the World's Columbian Exposition. These, "The Sleep of the Flowers," and the "Awakening of the Flowers," attracted wide attention and placed him at once with the "big men" in American art.

Two analogous groups, "The Mountain" and "The Prairie," made for the Louisiana Purchase Exposition at St. Louis, formed his most conspicuous work in the next decade, though "The Solitude of the Soul," exhibited at the same exposition, won him a gold medal. Its importance and suggestiveness to



Fragment from "The Fountain of Time," Lorado Taft, Sculptor.

thinking minds is indicated by the fact that it has been made the subject of numerous poems.

His next important work was the fountain group, "The Great Lakes," which was purchased by the city of Chicago and stands in front of the Art Institute. In this work Mr. Taft offers a unique national symbol. It represents the five great lakes of the West, typified by beautiful female figures, joined in composition by a sparkling line of water. The descending stream is started by high standing Superior, then caught in turn by Michigan, Huron, Erie, and Ontario, the latter, with outstretched arm, finally directing the flood onward to the sea.

Best known of all Mr. Taft's work, however, is "The Blind." His inspiration for this work was found in Maeterlinck's drama of the same name. This masterly group represents the crucial

situation in that play; where a company of sightless men and women who have long been the wards of a venerable priest realize that their leader is dead, and that their only hope for guidance rests with the little child around whom they crowd and grope. There is a note of despair in the group, yet the dominant motif is faith and trust—the hope that "a little child shall lead them," which is so gladly accepted by all. The conception, the grouping and the delineation of the groping, huddling, sightless ones is marvelous.

Of late years Mr. Taft has shown a disposition to turn to sculptures heroic both in spirit and in substance. He has a vigor and sweep of execution as heartening as the breezes from the Western plateau. He is a man of big conceptions and ideas and he works them out with opulence of labor and material.



"Black Hawk," by Lorado Taft, located on the bluff just above Eagle's Nest Tree, near Oregon, Illinois.

ART AND ARCHAEOLOGY

In one of his comparatively recent creations, the statue of Black Hawk, commemorating the American Indian, we find abundant proof of his leaning toward massive figures. The statue in question, which was unveiled several years ago, is of noble proportions, being fifty feet high, and stands on the highest point of a lofty promontory overlooking the picturesque Rock River near Oregon, Illinois.

Behind the building of the Black Hawk statue lies an interesting little story. When he was on a tour of Europe several years ago Mr. Taft discovered that statues made of concrete had been taken from the ruins of the Roman Palatine, and there came to him his great idea of the means for making an enduring statue. With the process in mind it was not long until an adequate subject presented itself. For many years he has had his summer home and studio at Eagle's Nest Camp, the summer seat of the Chicago art colony. Standing for the hundredth time at the highest point of the cliff he never failed to remember that it was from here that Black Hawk was finally driven out of Illinois. So he decided to bring back the famous Indian chief, and now in concrete he again surveys his former domain.

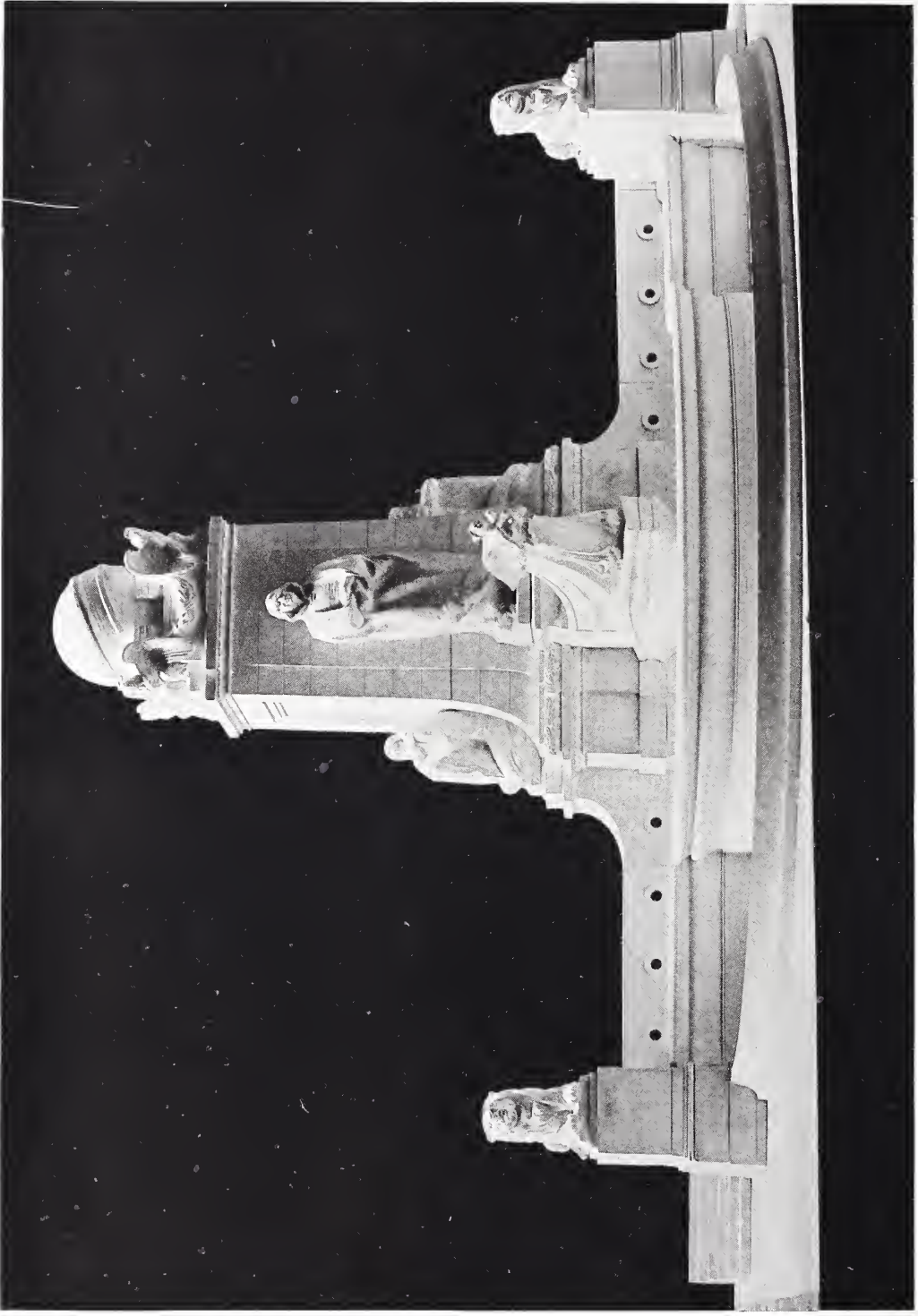
This statue is, in more senses than one, the biggest thing that Mr. Taft has yet done, big enough to place him right up in front among our most famous American sculptors, living and dead. The statue is immensely simple, the heavy folds of the blanket surrounding the figure suggesting the man's body without following closely its outlines. The dignity, the stoicism and the bitterness of a vanquished race are there, and the great figure, gazing across the river, is a fit memorial of a race that has passed from power.

This work was a labor of love with the sculptor, his gift to the people of Illinois. He not only created it, but paid almost the entire expense of its construction, a proof of gracious patriotism which few artists are willing or able to offer to the people they serve.

Following the statue of Black Hawk Mr. Taft modeled the Columbus Memorial at Washington. The memorial consists of a semi-circular fountain, seventy feet wide, and sixty-five feet deep, adorned with a great statue of Columbus and other appropriate sculptures. It stands on the plaza in front of the Union Station at Washington, and was designed to harmonize in its architectural and artistic treatment with the station and its environments.

No more fortunate or appropriate site for the memorial could possibly have been selected. Situated at the gateway of the Nation's capital, it is the first and the last thing to greet the eyes of the millions of visitors who annually journey there. And it seems altogether fitting that this monument to the discoverer of a new world should stand in the capital of its greatest country.

The principal feature of the rear of the fountain is a stone shaft about forty-five feet high, surmounted by a globe of the world. It forms the background of a statue of Columbus, who is represented as standing on the prow of a vessel, with arms folded in an attitude of meditation. It was Mr. Taft's purpose here to make us feel the apotheosized Columbus, and while the statue is severely plain, the sculptor has imparted to the figure a grandiose dignity by throwing about it a great cloak after the fashion of the discoverer's day.



"The Columbus Memorial," in plaza of Union Station, Washington, D. C. Lorado Taft, Sculptor.

ART AND ARCHAEOLOGY

Just below the statue of Columbus is the figurehead of a ship, a beautiful female figure of ample form and dignity, typifying "The Spirit of Discovery." The ample basin of the fountain is immediately beneath this figure and is in itself most interesting with its abundant flow of water.

On either side of the stone shaft are massive figures portraying the sculptor's ideas of the new and old worlds. The "New World" is represented by the figure of an American Indian reaching over his shoulder for an arrow from his quiver. The "Old World" is represented by the figure of a patriarchal Caucasian of heroic mould and thoughtful mien.

The globe at the top of the shaft is intended to suggest the influence of Columbus on the growth of popular knowledge of the shape of the earth. It is supported by four American eagles, which stand at the corners of the top of the shaft, with wings partially extended. The rear of the shaft carries a medallion representing Ferdinand and Isabella of Spain, and the group of figures is completed by two enormous lions which occupy the ends of the balustrade running from the center to the sides of the fountain.

Mr. Taft's latest work has been in connection with an ambitious scheme for beautifying the old Midway Plaisance of the World's Fair, and has occupied his time for several years. The entire plan is so huge that years longer will be required to carry it out. The subject, indeed, is so big and relates to the ornamentation of a territory so large that additions can be made almost indefinitely for generations without losing the value of the work done in the early stages. In result the project will carry into permanent effect a mile-long vista of water, lawn, trees, and sculp-

ture such as has never been approached, except in the temporary structures of the World's Fair.

At present the Midway is a grassy strip a mile in length, and about 1,000 feet wide, connecting Washington and Jackson parks. It has always been the intention of the South Park authorities to extend the depression of the Midway from the lagoons of Jackson Park to the small lakes of Washington Park, thus forming a waterway from park to park. Mr. Taft's plan presupposes this straight and formal canal, which is to occupy the present depression at a lower level than the street.

The canal bisecting the Midway will fill the present central depression and will be about 100 feet wide. It will be spanned by three bridges of monumental design, to be dedicated to the three great ideals of the race and to be called "The Bridge of Sciences," "The Bridge of Arts," and the "Bridge of Religions," an adaptation of the "Pont des Arts" in Paris. Along the higher strip of land, some distance back of the canal, and on each side, will stand the statues of the world's greatest idealists. Then at the two ends of the Midway will be the great fountains—that of "Time" being at the west end, and that of "Creation" at the east end.

"The Fountain of Time" for the west end which has just been completed, was suggested to Mr. Taft by Austin Dobson's lines:

Time goes, you say? Ah, no.
Alas, time stays: we go.

It shows the human procession in review before the great immovable figure of Time. Father Time is represented by a rugged, craglike figure, reviewing a throng of hurrying people; the long processional group shows these people indistinct, but all hurrying and crowd-

ART AND ARCHAEOLOGY

ing toward a goal they cannot see. A warrior on horseback, flanked by banners and dancing figures, forms the center of the composition, which fades off at the ends into creeping infancy or the bent and withered figures of age. The procession seems to rise from a great jet of water on one side and sink from sight at the other, Time meanwhile standing firm and immovable. There is a suggestion of joyous onward movement in this procession and of the splendor and pageantry which life has achieved since that first day of creation, which the other fountain, "Creation," which is planned for the opposite end of the Midway, will celebrate.

"The Fountain of Creation" will receive the waters of the canal at a point just west of the Illinois Central Railroad. It is founded on the myth of Deucalion. Deucalion, the Noah of Greek legendry, and his wife, Pyrrha, being the only mortals saved by Zeus

after the nine days' flood, stepped out from their frail boat to the top of Mount Parnassus and consulted a convenient oracle as to the best way of restoring the human race. The goddess told them to cover their heads and throw the bones of their mother behind them, and Pyrrha divined that these bones were the stones of Mother Earth. Mr. Taft will show us the moment when these stones, thus cast from the Titan's hand, are changing into men and women, rising out of the clod and flood and fog into life and light. The composition will begin with creatures half formed, vague, prostrate, blindly emerging from the shapeless rock: continuing at a higher level, with figures fully developed and almost erect, but still groping in darkness, struggling, wondering, and will reach at its climax with a group at the summit of beings complete and glorious, saluting the dawn.

Chicago, Ill.

THE FOUNTAIN OF TIME

(Suggested by the sculptured work of Lorado Taft)

*Oh Time, with age-long, silent watch grown old,
What marvels thou hast seen, what wonders known!
'Twould seem thou couldst not stand unmoved and lone
When voice of God made gates of light unfold,
Or morning stars creation's glories told!
Thy heart should break, though it were hard as stone,
When Man, by changing winds of Fortune blown,
Shows all the joy and grief his life can hold.*

*Yet, silent and implacable thou art.
Thou canst not feel the pulse of endless life
That throbs in Man; thou art of earthly mart,
While he, by birthright, knows that toil and strife
Shall free his spirit from its house of clay:
Thou, Time, dost measure but his finite day.*

Chicago, Ill.

Emma Schrader.



"Their First-Born," by Chester Beach.

This is probably the most realistic rendering of the new-born infant ever attempted in marble.

MOTHERHOOD IN AMERICAN SCULPTURE.

By FRANK OWEN PAYNE.

THERE is probably no single topic in human life more obvious to the dullest perception than motherhood. Let a mother holding in her arms a smiling child, come into a crowded car and the warmth of its naïve and winsome ways will instantly transform the gray and colorless faces packed in that steel cage into radiant smiles. And one can think of many instances in which motherhood manifestly makes an immediate and universal appeal.

It is odd that such common and familiar experiences—incidents which confront us at almost every turn, have so seldom been represented in sculp-

tural art. Mediaeval art paid attention to the devotional aspects of motherhood and found its highest expression in the Madonna. But it is to moderns that we owe our best and most realistic representations of motherhood in its secular aspects.

It is interesting to speculate concerning the probable reasons for this change in the artist's view-point. Is it owing to the fact that the sculptor has usually confined his portrayal to princes and potentates and the ornamentation of the mausoleums of the mighty? May it be attributed to the growth and spread of democratic ideas which have diverted thought from such themes as



"The Young Mother," by the late Bela Pratt.

How charming is the tremulous intensity with which this young mother clasps and hushes her child through a sudden rush of affection!

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crowns and thrones and the decoration of noble edifices to those more homely intimacies of daily life? Can it be due to the development of the feminist movement and the consequent advancement of the status of womanhood? Or is it merely the visible expression of the constant struggle to throw off the shackles of conventionalism that an era of realism in art might be inaugurated?

Whatever the causes back of such realistic interpretation, it must be said that it is not with the devotional aspects of motherhood that we have here to do, nor even with those admirable studies of *women with children* which adorn so many public and educational buildings. Such pleasing groups as Daniel Chester French's *Brooklyn* at the eastern approach of the Manhattan Bridge, Isidore Konti's figures accessory to the McKinley Monument in Philadelphia, Lorado Taft's study for the Public Welfare Association in Chicago, and Evelyn B. Longman's groups on the Allison Memorial in Des Moines, Iowa, are charming works of sculpture, but they very properly make no attempt to portray motherhood in a realistic manner.

Of the possible ways in which maternal instinct may express itself, perhaps four may be classified as notable. These are the delight felt by the young mother over the mere possession of her child, her happiness in the closer intimacy with her child, her expression of anxiety due to danger likely to befall it, or grief at its loss. In these representations of such a difficult subject, however, it is a singular fact that most artists who have succeeded, have not themselves been possessed of the gift of parenthood. To them it has been granted to picture what they have seen in others or what their imagination has

kindled in them as the embodiment of the maternal instinct. It is not to be wondered at that many have failed where but few have succeeded. The latter have been fortunate enough to catch the spirit of motherhood and to preserve its surpassing loveliness.

Realistic pictures of mother and child may best be seen in the works of a few American sculptors who have given us very intimate moments in home life, conceived with deep feeling and executed with such consummate skill as to merit extended treatment.

Although this paper is devoted especially to the realistic representation of the subject, we feel justified in referring to what is perhaps the most brilliant example of the conventional manner to be seen in American sculpture. There is no better illustration of the change which has taken place in the technique of sculpture during the past fifty years, than is afforded by a comparison of the works of our day with such statues as *Latona and Her Children* by Rinehart. In that elaborate creation, every detail of drapery, every minute feature of anatomy—the curl of the hair, the decoration of the sandals—all has been worked out with painful precision. The result is photographic accuracy with all the characteristic stiffness which was the concomitant of wet-plate photography. *Latona and Her Children* is an exquisitely beautiful statue. Its composition is faultless. Its technique is marvelous. But with all its grace and beauty of line, *it is not alive!* *Latona* was posing when that statue was in the making. Yet this is what was expected of a sculptor in mid-Victorian times. *Latona* is the last gasp of the school which was represented by Powers, Crawford, Greenough and Randolph Rogers. It is reminiscent



"Latona and her Children," by Reinhard.

This elaborately sculptured group is representative of the manner of fifty years ago. Note the details such as hair, sandals, and other minutiae. Then compare with the technique of other works illustrated in this article.

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of the period when Miss Hosmer gave *Zenobia* and Story gave *Salome* to the world. For the patience and the skill which could execute such things, there can be nothing but praise, but give us, we cry, give us the artistry of the present with its actual life and action rather than these echoes of a remote past.

No more realistic portraits of mother-love have hitherto been created than the works of Bessie Potter Vonnoh. What George DeForest Brush has done with his inimitable pencil, she has accomplished in plastic material. There is the same patient sweetness, calm dignity, and all-pervading charm. Like George DeForest Brush, she works somewhat after the manner of Holbein, looking for a beauty of spirit independent of form or feature. Her mothers and children are not young goddesses rollicking with plump cherubim, but grave and tender women who have sacrificed without regret somewhat of their youthful freshness to the children they hold in their arms. Mrs. Vonnoh has presented these creations with feeling and perfect sincerity, in almost every phase of domestic life. Practically every museum of art treasures examples of the genius of Mrs. Vonnoh.

In her *Motherhood Enthroned* we have the picture of a refined woman surrounded by her children. It is doubtless a portrait but it may well stand as typical of the best American motherhood. Obviously it symbolizes that moment of triumph long desired by a woman, the hour of peace after struggle, when she can sit quietly in the joy of her realized dreams. In *The Young Mother* we see maternal passion expressed in fondness with which she clasps the child. And thus it is with all her work on this theme, for they are conceived and modeled in

a way that gives to Mrs. Vonnoh an unique place in plastic art.

We can not imagine Mrs. Vonnoh as taking for a subject the mother of the children of the slum. Hers are all women of finest quality—well bred, cultured, and refined, typical of the best American motherhood, and of their children one might say with the poet:

“Thou art thy mother’s glass and she in thee
Calls back the lovely April of her prime.”

It is with something of a shock that we turn from the representations of gentlewomen depicted by Mrs. Vonnoh, in the quiet surroundings of home, to those more rugged and less favored types which have been made peculiarly her own by Abastenia St. Leger Eberle. In her striking studies of the East Side, there is no environment of wealth, no enthronement in tapestried chairs, no aristocratic matrons clad in purple nor children in fine linen. But here in no less degree are the beauty, the tenderness, the solicitude, and other evidences of the supreme attributes of motherhood. Miss Eberle has seen and revealed to the world the beauty that abides in the alleys and lanes of great cities. Such themes as hers have rarely, if ever been portrayed by the hand of inspired art. What could be more tender than *The Little Mother* whose frail childish shoulders are already beginning to yield to the burden of toil and poverty? Where can there be found a more realistic picture of human life regardless of blood, or rank, or social station than is presented to us in *The Bath Hour*?

This group furnishes an excellent example of an aspect of the motherhood theme so common as to occasion wonder that art should turn to such a subject for sculptural portrayal. In



"Mother and Child," by Mrs. Vonnoh.

This is one of the favorite works of Mrs. Vonnoh. The subtle grace of posing, the handling of draperies, and the simplicity and dignity of the composition makes this statuette a masterpiece.

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this as in so many others of her works, Miss Eberle has taken for representation one of the homeliest incidents of every-day life. It belongs to the same type of subject as the famous Rembrandt's *Woman Trimming Her Nails* and the peasant scenes made forever famous by the masterly brush of Millet. Miss Eberle teaches the useful lesson that there is beauty in hum-drum life. Having perceived this, she has preserved it, a parable in bronze.

The Young Mother by the late Bela Pratt is significant not only for its intrinsic charm, but because it reveals more clearly perhaps than any other of his works, the personality and style of the author. It shows first of all that the artist was an accomplished craftsman. Viewed from any position, the silhouette is a compact and expressive design and the figure is full of moving grace and rhythm in its masses and lines. How charming is the tremulous intensity with which this young and experienced mother clasps and hushes her child through a sudden rush of affection! It is a sort of living music that breathes through this figure as the light plays over its richly modeled surfaces—a song without words in the pressure of the lips, and the rock of the arms, and the accompanying turn of the whole body.

The astonishing versatility of Bela Pratt can not better be illustrated than by comparison of this superb *Young Mother* with his well known reliefs in the Boston Opera House and that masterpiece of portraiture of old age, the likeness of his mother. There is an amazing range of ability indicated by these studies.

Three more subtle phases of the idea of possessing a child, are the creation of another American sculptor. The ecstasy which comes to the prospective

mother, the lavishness of her love approaching adoration so often displayed in the conduct of youthful mothers toward their first born, and the wonderment of young motherhood clasping the babe and gazing at it in its helplessness as if questioning the whence and whither of human existence—these have all been depicted by the chisel of Gutson Borglum in three remarkable statues. It is doubtful whether any other artist either ancient or modern, has ever dared to portray in a realistic manner that ecstatic moment when a woman realizes for the first time that the supreme gift of maternity is to be hers. Such is the intention of the statue executed in Rodinesque style which the artist has named *Conception*. His second work on motherhood shows the mother holding the infant high above her head as if presenting it as an offering before The Lord. *The Wonderment of Motherhood* has been pronounced one of the most imaginative works of its gifted author. That such creations as these, so full of delicacy and poetic feeling can be product of the same hand that executed *The Mares of Diomed*, *The Equestrian Sheridan*, and the god-like head of *Lincoln* in the Capitol, are proof enough if other were needed, of the depth and breadth of the artist's imagination. But manifestly such epic themes in marble are a far cry from the widely human appeal of motherhood.

Among the younger American sculptors no other has made such intimate studies of the child and established the proofs of his own delight in parenthood as has Chester Beach. On the motherhood theme he portrayed it in *Their First-Born*, a charming recumbent group in which we see a youthful father bending over the bed on which his young wife is resting with her new-born infant. The extreme weakness and



"Mother and Child," by Lopez.

This work after the style of a Madonna is regarded as one of the finest works of its sculptor. The way in which he has rendered the sleep of the infant is inimitable.

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exhaustion of the mother and the proud solicitude of her husband are admirably depicted. The utter helplessness and immaturity of the babe are striking in their realism. We venture that nowhere else in all the realm of plastic art has such a newly born infant ever been realistically portrayed. *Their First-Born* reveals a moment in domestic affairs almost too intimate and sacred for portrayal. It is conceived with exquisite feeling and most delicate sentiment. It affords a very actual glimpse into a sacred moment of family life. As such, its beauty can not be questioned.

Although modeled somewhat after the fashion of a Madonna, and therefore not so realistic as some of the other sculptures, on this central theme of human life, as a work of consummate art and delicate imagination there is no more superb rendering of motherhood than the exquisite relief, *Mother and Child* by the late C. A. Lopez. Lopez was a young sculptor of great promise whose few creations are among the most highly prized sculptures done in America. This beautiful mother and child alone would have placed its author among the foremost plastic artists of our day. In "*The History of American Sculpture*," Lorado Taft says "it is an ingenious and original handling of the Madonna theme—a relief exquisitely chiseled out of a rough block of marble."

The modeling of the dimpled little arm and hand, the perfect portrayal of sleep, the sense of weight and perfect relaxation as the drowsy head rests upon the mother's shoulder, and the realistic rendering of delicate flesh texture, are altogether admirable. This sculpture is indeed great.

While one reflects on the natural joy in the mere passive realization of

possessing one's children and by being possessed by them, and of, to quote Wordsworth:

"Little nameless unremembered acts
Of kindness and of love,"

there comes pressing upon us the reverse of these thoughts, the fear of loss and the resulting grief in desolation. *Motherhood At Bay* is a tragic aspect of the theme which calls for a very high degree of artistic ability. *Motherhood at bay* by John J. Boyle is one of the most convincing statues by that artist. This work, called *The Stone Age in America* representing a mother who has rescued her children from a bear, is one of the most striking and realistic in Fairmount Park, Philadelphia. A somewhat less vigorous presentation of the motherhood theme is *The Indian Family* by the same artist in Lincoln Park, Chicago.

The World War brought out an innumerable quantity of sculptural works chiefly of a monumental character. Miss Jess Lawson, an English sculptor residing in this country, exhibited a startling composition presenting the alarm of a mother who sees the approach of the Hun from afar and strives to protect the infant at her breast. The sculptor has done a clever thing in giving us, as it were, a glimpse of the horrors of war—arson, pillage, rapine, murder—without actually revealing any of those atrocities to us. *Motherhood at bay* has seldom if ever been attempted by American artists although it is a phase of the theme which possesses great possibilities for portrayal in sculpture.

When employed in monumental art, the grief of motherhood has usually very properly been executed in the conventional style. But there are notable instances in which the sculptor



"Enthroned," by Bessie Potter Vonnoh.

A characteristic statuette group of mother and children. This work may be seen in the Brooklyn Museum and there are replicas of it in several other art galleries.



"The Pilgrim Mother," by Paul W. Bartlett.

This statue has been designed to commemorate the ter-centenary of the Landing of the Pilgrims at Plymouth, 1620. It presents a rare blending of a realistic work with one of monumental quality.

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has so blended the conventional with the realistic manner as to produce an effect which is both intimate and personal without sacrificing the monumental character of the work. Ezekiel's *Virginia Mourning Her Dead*, one of the most noted of Confederate memorials, is probably as good an example of this artistic blending as has hitherto been produced.

The latest of all the representations of motherhood in monumental art and one where the sculptor has succeeded in combining genuine maternal feeling with the conventional style, is the *Pilgrim Mother* by Paul W. Bartlett. The *Pilgrim Mother* has been designed to commemorate the ter-centenary of the Landing of the Pilgrims, 1620. Bartlett has seized the moment during the landing when a woman with her children has been brought ashore. She is seated upon Plymouth Rock, her little brood of children about her, awaiting the return of another boat load from the Mayflower. The forlorn condition of that little band, the realization of their loneliness and desolation, the very essence of homesickness, and

yet over it all the firmness of faith and determination—all these are personified in this superb group. Much has been written concerning the *Pilgrim Fathers* but Paul Bartlett has delivered a worthy and lasting tribute to the splendid character of *Pilgrim Mothers*.

As one walks through the galleries of our great museums and pauses before such artistic creations as the works of Pratt, Beach, Lopez, Borglum, Miss Eberle, or Mrs. Vonnoh, the thought is brought emphatically home that it is one of the distinguishing functions of art to foster a feeling of concord in the human heart. To the childless, there must come emotions of profoundest tenderness for the children of others, memorable in Charles Lamb's exquisite fantasy, *Dream Children*. To parents of every age and of every social rank, comes the realization of that fundamental fact that through motherhood all men are of one blood, that in the words of Confucius,

"All men between the seven seas are brothers."

Brooklyn, N. Y.

MADONNA AND CHILD BY LUINI

*Even the Centuries with their dusty thongs,
Know not to scourge you, Artisan of Souls;
Your young Madonna and your saints in throngs,
Shine still with undimmed robes and aureoles.
You with your vital blue, your vivid gold,
Your mode of mixing pigments into truth.
Learned in some sure and secret way to hold
The perfected impermanence of youth.*

*Behind your skill of line, Luini, lies
As much of soul and mind, as craftsman's art,
And you have shadowed there in Mary's eyes
An understanding of her two-fold part.
Virginal-innocent and Mother-wise,
She ponders hidden sayings in her heart.*

Agnes Kendrick Gray.



The great complex of scenes in the Presepio at Naples, preserved in the Museum of San Martino.

THE SHEPHERDS AND THE KINGS

By GEORGIANA GODDARD KING

THEY call the group a *crèche* in France, in Italy a *presepio*; in Spain it is a *nacimiento*, and every church and every house brings out the figures and sets up the scene, each year. The English speaking peoples have neither the name nor the custom, but they have the impulse, as in the Middle Age they had doubtless the practice. Indeed, I am told that for the Christmas feast, in Bethlehem, Pennsylvania and the Moravian country around about; a painting of the Virgin and Child is set up, outside the church in the open, and decked with holly and evergreen.

My friend Fanny has been brought up with infinite care, free from superstition, from denominational bias even, that she may grow up as hearty and strong in spirit as body, clear-minded, reasonable, and truth-loving. But this year Fanny goes to school. On Christmas Eve I went downstairs with a little parcel to the apartment where her family lives, and Fanny showed with pride the *crèche* she had made impromptu by ransacking the nursery toy-box; with a dog bigger than the sheep and a Babe-Jesus bigger than the shepherd. For the Three Kings, she had dressed the dolls. Her mother smiled a little regretfully, to see how the human heart is stronger than the best theoretical education.

Every traveller remembers how, in one of the most charming of the frescoes at Assisi, Giotto shows the first *crèche* that S. Francis made. It is set behind the altar within the choir-screen, and while substantial friars are roaring out the carols, country-folk have crowded to the doorway to

gape and marvel, and the Saint is on his knees arranging the *mise-en-scène*. The incident is true. He filled a feeding-trough with straw and borrowed a real baby for Christmas Eve; borrowed too, I fancy, the gentle heifer and little grey donkey that lies so quietly on either side, and there Brother Giles and Brother Leo and all the early brethren of the Order, sang the first Christmas Carols, perhaps, that ever were heard. The custom, it is said, spread from Umbria throughout Italy: but indeed it is the sort of custom that would spring up anywhere, like daisies and chicory by roadsides.

The next thing known for certain is that when the Neapolitan humanist Sanazzaro had written his amazing artificial Latin poem on the Virgin Birth, *De Partu Virginis*, and had built and dedicated a church to the same Joyful Mystery, he installed in the crypt chapel there a set of figures of the *presepio*. This was polychrome sculpture in wood: Mary, Joseph and the Child, with the shepherds adoring; the greatest of Neapolitan sculptors, Giovanni da Nola, made them for him, and the only novelty was in the excellence of the work and the eminence of the artist. The Virgin and a few other bits of the group still linger there, in the crypt of the Madonna del Parto. There is said to be a complete *presepio* of later date, in the cathedral of Matera, carved in stone and coloured: but life-sized figures, after the early Renaissance, are rare.

Meanwhile in Portugal the same thing is found. The poet Gil Vicente, in the earliest years of the sixteenth century, is writing Christmas Mys-

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The figures of the Duke of Medinacoeli's Nacimiento, packed away till next Christmas.

teries that courtiers can act on Christmas Eve before the king and his wife and mother. In the play of the Three Kings, that was played on Twelfth Night of 1503, the royal parts were taken by gentlemen gorgeously arrayed, and those of shepherds by other gentlemen in frieze and sheepskins, imitating countrymen from the hills—there is nothing noteworthy for us in this; but in the play of the Sibyl Cassandra, that he wrote for the Christmas following, while the shepherd and shepherdess and her aunts and uncles were all acted by court folk, at the right moment toward the close a curtain was suddenly withdrawn to reveal the figures of Mary and her Child, and

hidden voices sang the angels' song. Just so at Eleusis two millenniums before, when the worshippers were gathered all in the lighted shrine, a curtain was suddenly lifted and the Mother and Child were revealed.

From the fourteenth to the seventeenth century, I suppose the practice was general, in England and throughout Europe, of showing the Christmas scene to the congregation, and even where Mystery plays were acted, they would hardly interfere. The Shepherd's Play at Coventry was like a dramatized *presepio*. The groups in churches included, besides the Holy Family, all the shepherds with their offerings, and angels making the announcement where they watched their flocks by night; the Three Kings, their attendants and their gifts. These might be multiplied indefinitely. Benozzo Gozzoli's fresco in the Riccardi Palace at Florence, covers three walls of the chapel with the long array of riders, outlandish men and exotic animals. As early as 1335, when the Mystery of the Three Kings was played in Milan with a long procession through the streets, rich jewels and splendid costumes and strange beasts were all to be seen. The Mysteries supplied a sort of canon of tradition, set a standard of richness for emulation at less expense; but though the *crèches* and the plays reacted on each other, they never were precisely alike. At first the groups in the churches were simpler, afterwards they became more popular and anecdotic. The indispensable parts grew to be the grotto, the tavern, the announcement to shepherds on a hill-side, and the procession of the Kings.

Particularly in Spain and in Spanish Italy, that is, in Naples and Sicily, the custom was kept up; instinctively



The first Wise Man: King Gaspar (from the collection of the Duke of Medinacoeli).

at first, then as a popular practice, afterwards as a matter of fashion. From a document preserved by chance we know that for the Christmas of 1661 the Confraternity of the Goldsmiths joined with the Friars of S. Paul's, in Naples, to erect a *presepio* "wherein were eight persons in all, and an infinite number of jewels which wearied rather than satisfied the view. The Viceroy's jewels were there, especially three diamonds which had been given by the Emperor to the count of Peñaranda; the sheep were covered with pearls, and so were the shaggy coats and wallets of the shepherds. The quantity of emeralds shamed the true verdure, and there were some adorning the crown of the Mother of God and the diadem of S.

Joseph, who had also a sapphire on his breast."

In the sixteenth and seventeenth century in Naples figures were made by such sculptors as Pietro and Giovanni Alamanni, Pietro Belverte, and Giovanni da Nola. By the eighteenth century the pious custom of the confraternities and congregations was taken up by the families of the aristocracy and rich merchants. With the removal from church to palace and thence into private houses, the scale altered. The sacred persons and the shepherds are smaller but more numerous. The realistic intention grows stronger. Charles III of Bourbon formed of them a large set of *genre* scenes, illogical and charming, arranged around the central Mys-



Shepherds in talk, who will soon hear the Angelic Message (from the collection of the Duke of Medinacoeli).

tery of the Incarnation. A part of this collection is still in the palace at Capodimonte. He set it up with his own hands every year, with the help of his queen, Maria Amalia; she took delight in dressing the shepherds. His son Ferdinand I and his grandson Ferdinand II, in the castle of Caserta, kept up the custom; the costumes were real, rich and splendid, the shepherds and animals made of wood or terracotta. Nearly all the great eighteenth-century sculptors of Naples made these figures: the best was Giuseppe Sammartino, who died in 1793. He was especially happy in his hovering angels that hung by a thread above the sleeping shepherds and the Mother and Child. Francisco and Camillo Celebrano, and the Vassalo family, were also famous for special episodes or figures, and were more widely known for their shepherds

and animals than for statues and other marble sculpture. Most of the artists employed in the porcelain works at Capodimonte, had a hand also in these.

Lastly, when the age of revolution has passed, and the eighteenth-century life has disappeared forever, a final stage in the life-history of the *presepio* is reached. The scenes are neglected, scattered and broken up, and after a while they come to be collected again by amateurs. At the opening of the present century, Monsignor Sanfelice di Bagnuoli had a collection of about 300 pieces: the hanging angels by Sammartino, Celebrano, and Salvatore di Franco, the host of the tavern by Policoro, the gamblers by Franco, the violin-player by Gori. The finest parts are one group of peasants coming down a steep path, by Somma, Celebrano,



A Servant riding his Donkey, as Spanish Peasants yet ride (from the collection of the Duke of Medinacoeli).

and Capelli, and the beggar with some shepherds awakened by the *Gloria in excelsis* by Sammartino and Celebrano; these have artistic merit of a high order. But there are other signed pieces—so to call them—a dog, an old goat, and a donkey by Vassalo, cows, calves, pigs and other animals by Schellino and Ciccio Gallo; there are, further, other bits of *genre*, each celebrated and prized—butcher's meat, salads, fruit, bread, vegetables, tiny plates of Abruzzi pottery: there is everything under the sun.

For all this there was, of course, a germ in Scripture, though small as the grain of mustard-seed. The assembling of the tribes for a census was interpreted as a great annual fair, which gave the chance for all manner of folk and all sorts of action: there being no room in the inn, gave the chance to in-

troduce the inn and its occupants with the landlord.

The Italian *presepio* has sometimes a rich architectural background: a wide arched palace front and staircase behind a market, or a vine-wreathed pergola, and, behind a public hall: or the Adoration of the Kings may take place before the broken apse and gaping arches of a ruined Roman temple, in accordance with the beautiful mediaeval symbolism; or the Virgin will be enthroned in what seems the apse of a baroque church, crowded with angels above and worshippers below. In poorer households or in the declining age a mountain-side sufficed, of cork and moss, where a water-fall was simulated with spun-glass.

Every European museum can show a few dusty Neapolitan figures in a glass case: the two at the Cluny, in Paris,

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"A Shepherd with his Pipe," modern work from Catalonia (after a photograph by E. H. Lowber).

were a joy in my earlier years, and I came across one very like to these, though probably Portuguese, in an antiquity shop the other day in Lisbon. At the Bavarian Museum in Munich is a Slaughter of the Innocents comprising 80 figures, which was made in 1700; and the Academy in Madrid owns another piece on the same theme by a Madrid artist called Ginés, which is fairly brutal but truly dramatic in its tragic power. At the museum of S. Martino above the city of Naples, the great scene of the Adoration fills one end of a room, screened off from the spectators by plate-glass which makes it impossible to photograph; the picture here published shows only a portion of it. The costumes are various, fanciful as those of a fancy-ball or an old-fashioned opera, and here they seem to be chiefly of the early nineteenth century, but some Neapolitan collections can show

beautiful and typical sets of eighteenth-century dress.

When Charles III of Bourbon came to mount the throne of Spain, in 1759, he brought with him his artists and his ways, though he must have found the institution already established. What was *presepio* in Naples, was *nacimiento* in Madrid. The difference in names is nothing and that in the composition is slight, but the temper is a little altered. The easy-going Neapolitan *genre* gets a dash of bitterness. A favourite episode, to be seen even to this day in every shop-window at Christmas-time, is the rejection at the hostelry: the tired Mary and Joseph, hesitating at the door, the insulting landlady screaming from a window, and the impudent hostler slouching in the court-yard; the whole being at once racy and touching.

Two famous groups, yet complete and perfect, that have long been preserved in Spain but are supposed to be Neapolitan in origin, are those of the Marquis of Alcañices and of the Duke of Medinacoeli. The latter was shown by the Duchess for a charity during the war, and I am able to publish some characteristic details as well as a view of the whole packed for safe storage into a glass case. The group of two shepherds conversing is like a bit out of the old comedies, the King too is a generalized type quite cosmopolitan; but the boy and his donkey might be seen in any village street of Spain today. The explanation of the strong Spanish flavour in this as in so much Neapolitan work, is that for several centuries Naples was in certain ways literally a part of the Spanish dominion, not only politically from time to time, but all the time, psychologically and socially.

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The *nacimiento* of the Duchess of Parcent that was exhibited in Madrid for the relief of the wretched children of Central Europe, is supposed to have been made in the Spanish Netherlands. The aristocratic convent of the *Descalzas Reales*, the most distinguished in the capital and perhaps in Spain, possesses a charming set of figures with a painted background like stage scenery; under a sort of summer-house the holy figures kneel, soldiery issue from a painted city-gate on the left and descend free-standing and palpable; shepherdesses with rose-garlands and gilded crooks, like Watteau dolls, are escorted by swains in smocks and little caps, from the right-hand entrance. The great Murcian sculptor, Zarcilla (1707-1783), executed a monumental scene of 556 figures, which is still in existence, but I think in private hands. This could have been carved about the middle of the eighteenth century. Elaborate and celebrated compositions once belonged to the Old Pretender of Spain, D. Carlos, and his brother D. Francisco; they were ruined in the crash of the royal fortunes, but at Soto de Algete, it is said, are still preserved a great number of wooden horses more than 18 inches high, and with them the tradition that there a part of the Christmas Mystery was a bull-fight. For Isabel II and the Princess Maria Luisa Fernanda, well within the nineteenth century, the figures were sculptured by the artist Leon Gil de Palacio. It is a far cry from the eighteenth-century domesticity of Charles III to the diversions of Isabel II, but it is pleasant to think of innocent child's play at Christmas in the palace between the little princess and the too-beautiful and impetuous queen.

Already it has been said how the groups of figures in the beginning were



Flamenco or Gypsy Types, originating in the Abruzzi (after a photograph by E. H. Lowber).

but the plastic representation of the sacred Mysteries that were played in the churches, and has been suggested how the art of painting may sometimes have borrowed from them as it must have lent to them often. But a closer affinity may be seen with a feature of the religious life peculiar to Spain, the *pasos* or groups relating the Passion that are carried through the streets on men's shoulders in Holy Week. All travellers have told of seeing them pass at Seville, but every town has its own. A famous set at Murcia was carved by the sculptor Zarcilla in the eighteenth century; the greater number of those at Valladolid in the sixteenth and seventeenth, and they are now in the Museum there. In most towns, throughout the year the images are kept in chapels specially their own, and often they are highly revered. They are always large, and they are always visible, whether in a church or in the private chapel of a confraternity: in these two respects they differ from the *nacimientos*, little, pretty things, packed up, taken out for a fortnight, and put away again like toys too precious for every day. It is as though when the plastic impulse had produced these two branches, one for Christmas and

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one for Easter, they divided and grew quite unlike: the Easter figures realistic and terribly earnest, emotional to the uttermost point of endurance; the Christmas fanciful, small and playful, fit for the Child whom they celebrate.

Every church in Spain, indeed, possesses some such imagery, to bring out and arrange in chapel or aisle: the figures are usually modern and often commonplace enough. There is a fair on S. Lucy's day in Barcelona, outside the chapel of the cathedral dedicated to S. Lucy, which is almost given over to the blind, for she is their patroness; and as her day falls on the 14th of December, Christmas is in the air, and every booth and stall is piled with *nacimientos*, very humble little things for the most part, of cork and moss and pasteboard, with Noah's Ark figures, made perhaps by the poor patient blind men. Every shop window in Seville or Toledo is crowded with images: Kings on horseback and negroes on camels; other Kings standing or kneeling with crown or coffer; shepherds in every attitude, and other country folk with homely offerings of bread and fruit and milk and wine. There are sheep and dogs, there are drovers and laundresses. Here and there, I am sorry to say, there are pseudo-oriental types and costumes that reek of the Place S. Sulpice, and might be taken from Tissot's picture-Bible; but these are few. The best of the figures are made by a Catalan firm up on the edge of the Pyrenees: a shepherd with his pipe, a woodcutter with his faggot, a herdsman with his dog, are charming pieces, shaped from wood and softly coloured; others, smaller and cheaper,

are cast in plaster. Some of these I am able to show; the broken toys that served to amuse a sick child.

In certain of them the types are very marked, with sheepskin jacket, short trousers and high boots, with hanging left locks under a broad hat. When questioned in Madrid, the shop-keeper said they were Andalusians; in Seville, that they were *flamenco* or gypsy, peasantry from Granada; but Granada in turn repudiated them. The truth is probably that they are peasants from the Abruzzi, akin to those that in our grandfathers' day in Rome lay about on the steps of the Spanish Stairs, waiting to be hired as artists' models; and that for these *nacimientos* the type came into Spain,—who shall say how long ago?

One other link with the stage should not go unmarked before this brief study is ended. On the East Coast of Spain till very lately, and perhaps still in places out of the way, you could see a kind of puppet-show of the Gospel story, with a Relator who sang or recited, to the guitar, sometimes in Spanish, sometimes in the Limousin tongue of that region, hymns to the Virgin Maria Sanctissima, denunciations of Herod the Tetrarch, or expostulations against the cruelty of the inn-keeper, who appeared at a window, little lamp in hand, to refuse shelter to the Holy Wayfarers. *Belénes*—Bethlehems—these shows were called, and the manager, the *belemero*; so the whirligig of time brings about his revenges, and what was once a Mystery-play in church is now a puppet-play in the square. So Goethe once saw Faust in a puppet-show.

Bryn Mawr College, Pennsylvania.

NOTES FROM THE NEW YORK GALLERIES

BY PEYTON BOSWELL

Winter Exhibition of the National Academy of Design

Art knows no boundary lines, but testators and juries of award do, and this accounts for the fact that Carl Rungius' painting, "Fall Round-Up," did not retain first prize at the winter exhibition of the National Academy of Design. Two days after awarding him the Altman prize of \$1,000 the jury found out that, while the artist is a native of Germany, Mr. Altman's will provided that the two prizes bearing his name must be given in each instance to a picture by "an American-born artist." And therefore Ernest L. Blumenschein, whose name is more Teutonic in flavor than that of Rungius, though he was born in Pittsburgh in 1874, was awarded the chief honor for "Superstition."

Then there had to be a general rearrangement of all the awards at the big show, which opened its doors to the public Saturday, November 19th, with 452 works on display. But first, as to the merits of the two pictures. "Fall Round-Up" is so thoroughly American that a beholder might think its creator had lived among cowboys all his life. It seems to exude the sweat of horses and the odor of leather saddles. Two mounted cattlemen are on the spur of a hill overlooking a broad valley, wherein dying vegetation gives splotches of yellow, with maroon suggestions of cattle appearing in the distance, and a blue sky arching over all. It is deft, it is colorful, but Mr. Rungius was born in Germany, and did not come to America until he was twenty-five, which was in 1894.

Mr. Blumenschein is a member of the "Taos Society," with headquarters in New Mexico and, in an ethnological sense, his picture of "Superstition" is more American than that of Rungius, for Indian life is its theme. An old and toothless Indian, with drooping jaw, holds on his lap a pottery jar. Out of one hole in the jar rises a little wraith of an Indian, and from another comes a wisp of growing grain. The background is composed of broadly indicated Taos motives; crude dull reds and browns, characteristic colorings of the Southwest, predominate.

The second Altman prize of \$500 was originally awarded to Mr. Blumenschein, but when he was given "first" some one else had to receive "second." Arthur P. Spear, a Boston artist, who had been awarded the Isidor medal for the best figure composition by an American artist 35 years of age or under, was then made the recipient of the \$500 for his picture called "The Sunrise." It is a fanciful composition, showing three air sprites afloat in a nebulous sea, holding at their finger tips a yellow green globe which turns to golden red where a section of it appears just above the horizon.

The Isidor gold medal was, in turn, awarded anew, this time to George Laurence Nelson for "The White Vase," an old Colonial fireplace scene, depicting a young woman seated at a table, with flowers in profusion about her. It is both colorful and restrained.

No more rearrangement of prizes was necessary, and the others will stand as at first announced. But future juries of award will be more careful, and the council of the National Academy is now considering points of possible trouble. For instance, if Rungius had first seen the light of day in Canada or Costa Rica, would he have been considered "American-born?" Perhaps only the Supreme Court in Washington, D. C., could decide that.

But art lovers will be glad that there was no change in the award of the Carnegie prize of \$500 to Charles S. Chapman's "Forest Primeval," as it is the most meritorious of all the prize pictures. Broad, massive, with elemental strength, it is yet full of imaginative quality. Trees growing against a background of immense rocks make up the composition.

A still life of admirable decorative quality is "The Tang Jar," by Dorothy Ochtman, which won the Julia A. Shaw memorial prize of \$300 for the most meritorious painting by an American woman. A jar of cool Chinese blue is shown against a warm background, complemented by a little porcelain figure with reddish hues.

Last year John F. Folinsbee won the Carnegie prize, and this year he captured the J. Francis Murphy memorial prize for the best landscape by an artist less than 41 years of age. "High River" is a precious bit of pearly color.

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"John Lane of London," by Ernest Ipsen, a portrait of the well-known publisher, is not only spontaneous but it has extraordinary resemblance. It is not strange that the Proctor prize of \$200 for portraiture should have been won by so admirable a handling of line and color.

Both beauty and strength dignify the George Rogers Clark monument by Robert I. Aitken, which won the Elizabeth Watrous gold medal. It is a group depicting an incident in the North-western explorations of the distinguished Virginian, and is the original sketch of the monument recently unveiled at Charlottesville. "The Prairie Fire," by Joseph M. Lore, the winner of the Helen Foster Barnett prize for the best sculpture by an American under thirty-five, is a group of wild and spirited horses, frightened by oncoming flames.

The late Abbott H. Thayer's "Portrait of a Lady" is given the place of honor in the Vanderbilt Gallery. It is a large canvas representative of the best of Thayer's work. The Academy exhibition will last until December 19.

Annual Exhibition of the New Society of Artists

Art lovers will probably find more real enjoyment at the third annual exhibition of the New Society of Artists (until December 15) than at the winter show of the National Academy. There is much more spirit, verve and dash to it, and one does not have to flounder through shoals of mediocrity to land upon a fair vista of colorful charm.

If last year's display by this society was somewhat of an artistic failure, this year's promises to be anything but that. The members seem to have sent their best work, thus keeping the agreement they made with Mrs. W. B. Force when she undertook the management of the show. Thirty-eight painters and sculptors, nearly all of whom are well-known, contribute 110 works.

There are so many good things that the difficulty is to choose those that should be specially mentioned. Eugene Speicher's "Southern Slav" is striking both for its color and its characterization, and his "Young Girl's Portrait" is a decorative piece that charms and satisfies.

Ernest Lawson's "Windy Day" is full of the exhilarating atmospheric qualities for which he has become famous. He has a larger canvas, "Summer Landscape," that is not so good. Hayley Lever has four pictures, the best of which is "Wind," almost as breezy as its title.

On the wall nearby, George Luks tries to take the joy out of life, and strangely enough he calls his canvas "The Joy of Living." The subject is a miserable blind woman, and as all things are relative, perhaps she does find some joy in merely not being dead, but the spectator views the thing with no feeling of exuberant. Maurice Sterne sent a dark, post-impressionistic South Sea subject, with native figures in an unusual composition.

Like a stark wind that stirs the blood on an early winter day is Rockwell Kent's "November," a plateau with antelopes running, arched by a cold, prismatic sky. Robert Henri contributes three pictures, among them "Helen," a nude, whose body is rhythmic with warm and pulsing flesh tones. George Bellows is represented by "My Mother," and "Katherine Rosen." Leon Kroll has a noteworthy canvas in "Spring," and Gifford Beals' "Fishermen at Morning" and Reynolds Beal's "Southern Seas" are outstanding works.

Jerome Myers' "August Night" is rich, almost antique, in finish. Gari Melchers displays his recently developed love of bright color in the large "Easter Morning" and the smaller "Mother and Child," departing in all but choice of subject from the modern Dutch formula. Jonas Lie is dynamic in "Sycamores in Storm," with its naturalistic hues of green and purple gray. William Glackens seems more Renoir-like than ever in "Fruit" and "Child in Chinese Dress." Van Dearing Perrine has a decorative set of three Palisades landscapes.

Both satiric and pictorially strong is Guy Pene du Bois' "New York Girls," and it stands out from most of the other canvases in its pictorial effect. Other painters represented are John Sloan with "East at Sunset," and Maurice Prendergast, Joseph Pennell, Childe Hassam, Albert Sterner, Robert Chanler, Paul Dougherty, Randall Davey, Frederick Frieseke and Samuel Halpert.

Edmond Quinn is among the sculptors who have sent good works, and the others are Mahonri Young, Gertrude V. Whitney, Chester Beach, Stirling Calder, J. E. Fraser, Gaston Lachaise, Andrew O'Connor and F. G. R. Roth.



"The Meet," water color drawing by W. J. Hays.

Hays' Water Colors and Prints at the Brown-Robertson Galleries

Color, spirit and modernity mark the water colors and prints of William J. Hays, at the Brown-Robertson Galleries. Modernity? What could be more modern than a fox-hunting party with automobiles scattered about in the background? And the horses, dogs, riding habits and landscapes in his set of four prints under the title of "With Hounds in Dutchess County," are so American, so up-State New Yorkish, that no one can truly say that the artist has followed English models in his work.

The Millbrook Hunt is the theme of Mr. Hays' series, and the successive stages of the hunt are shown in prints called "The Meet," "The First Flight," "Full Cry" and "Run to Earth." The little village of Mabbittsville, New York, is the scene of the first, and the countryside nearby furnishes the settings for the others. The sparse second growth of timber in the final scene could be identified by anyone who has ever been in Northern New York. The art world is familiar with English fox-hunting prints, but this is the first series ever brought out in America, and it is gratifying that the pictures should so well reflect the phase of life with which they deal.

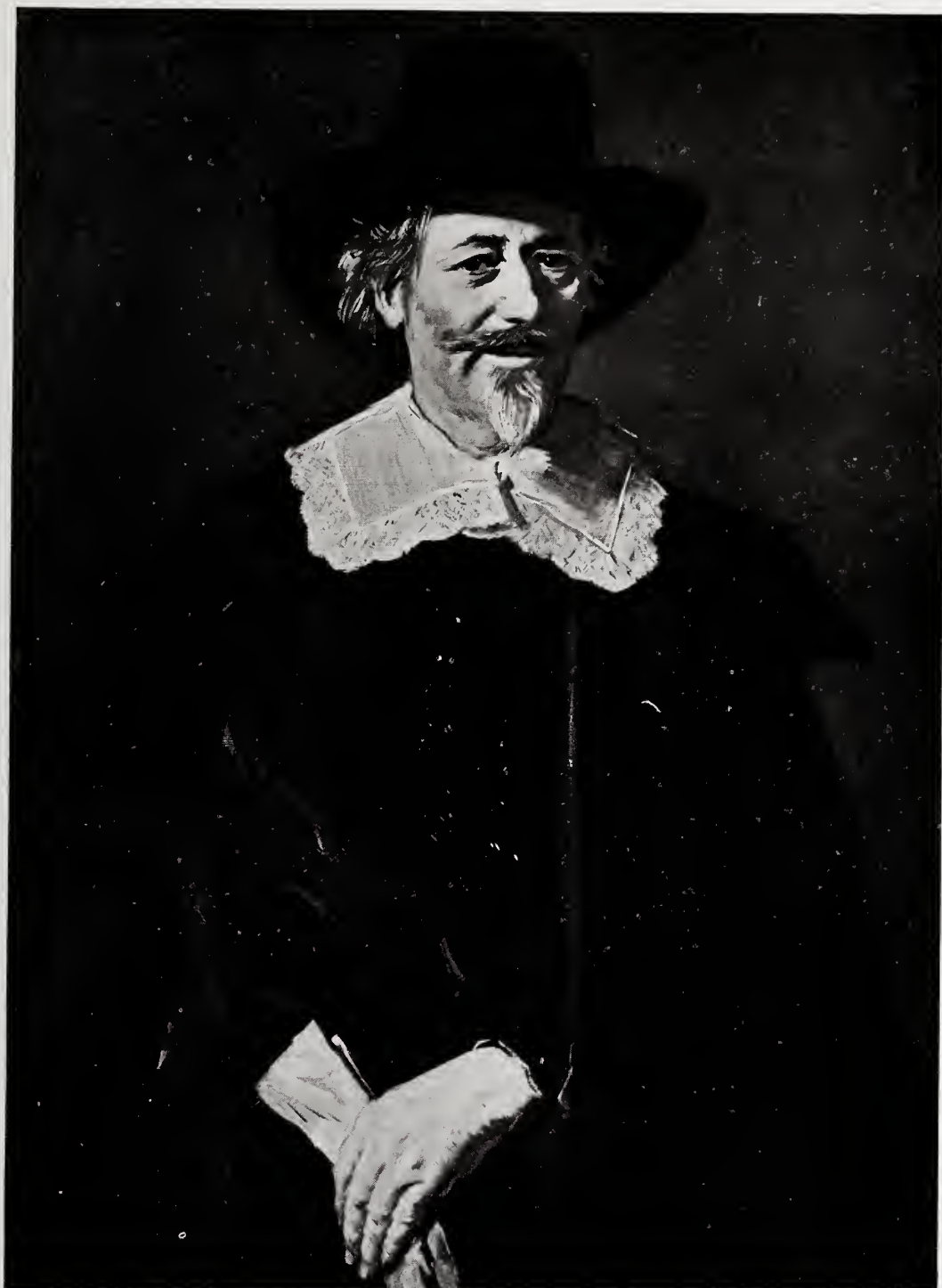
Oil paintings by the artist include "The Edge of Cover," a landscape subtle in tone, with the figures incidental. Another fox-hunting set is shown among his water colors, but this has not been reproduced in print form as yet.

The Two "Blue Boys"

Henry Watrous, former secretary of the National Academy, suggests that the two "Blue Boys" be exhibited side by side in identical frames without any mark that would serve to betray which is the one from the collection of the Duke of Westminster, now the property of Henry



"The Blue Boy," by Thomas Gainsborough, from the collection of the Duke of Westminster, now the property of Henry E. Huntington.



"Portrait of a Man," by Frans Hals, purchased for \$150,000 by John McCormack from the Reinhardt Galleries, New York. From the collection of Count Zamoyski, Polish Ambassador to France.

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E. Huntington, and which is the Fuller-Hearn picture. The latter, which has been for some time in this country, has been the subject of endless controversy, both in regard to its merit in comparison with the original and also as to whose brush duplicated the famous Gainsborough. Some claim that both were painted by the master and that the second is an even greater achievement than the first. Others maintain that it is the work of John Hoppner, who copied the original in order to oblige a patron. That the Westminster "Blue Boy" is the work of Gainsborough has never been questioned.

It is said that the painting of the picture was the result of a dispute between Gainsborough and Sir Joshua Reynolds in which the latter insisted that the dominant tone of a painting should never be blue. Although it is not known with certainty who is the subject, it is thought to be Jonathan Buttall, son of a wealthy ironmonger, and the year in which it was painted was about 1770.

Reynolds' "Mrs. Siddons as the Tragic Muse" which was purchased by Sir Joseph Duveen for a French connoisseur from the collection of the Duke of Westminster at the same time as the "Blue Boy" is to be presented to the Louvre. It is well as the "Blue Boy," will be exhibited in this country sometime in the next few months.

Frans Hals' "Portrait of a Man"

Among the art treasures of Europe that have recently made their way to American owners is the "Portrait of a Man" by Frans Hals which has been purchased by John McCormack from the collection in the "Blue Palace" at Warsaw belonging to Count Maurice Zamoycki, Polish ambassador to France. This portrait, which belongs to the latest period of Hals' art, is in the black and white tones with which he developed so much fluidity of expression. The subject, a man of middle age who might have been one of the painter's boon companions in the taverns he loved to frequent and which were his ruin, might be classed in the group of portraits that reflect various stages of merriment, such as "The Laughing Cavalier" and the "Portrait of the Artist with his Second Wife." While the smile in this instance is not so broad, it is nevertheless clearly suggested and is an example of the artist's ability to catch the expression of a moment and record it definitely.

It is much to the credit of Frans Hals that the finest examples of his work date from the period of his greatest poverty. He had supported his wife and ten children with some success until 1652 when the suit of a baker to whom he was indebted made him penniless. It has been suggested that the painter's predilection for black and white tones might have been the result of the costliness of lakes and carmines. Yet if this were true, it resulted in making a virtue of necessity for he developed a mode of expression in which the suggestion of color was more telling than the actual use of it.

Sir John Watson Gordon's "Contemplation" at the Fearson Galleries

Sir John Watson Gordon, whose "Contemplation" is among the old masters at the Fearson Galleries, is a painter who has not been given his just due in view of the fact that so many of his portraits have been erroneously labeled, "Sir Henry Raeburn." This has been the result of the great similarity in the work of these contemporary Scotch portrait painters, and since neither of the two ever attached his signature to a painting, it has been impossible in many cases to distinguish one from the other.

Gordon's family intended him for the army but he chose an artistic career and his preference was for historical subjects. The necessity of earning a living turned him to portraiture, a field in which he was so successful that on the death of Raeburn in 1823 he became the chief portrait painter in all Scotland, had a hand in the founding of the Royal Scottish Academy, and became its president in 1850, receiving his knighthood at the same time.

The rich shadows of "Contemplation" are only a foil to the warm, almost radiant flesh tones of the subject and the pale golden curve of the leaves of the book on her lap. It is marked by that solid modelling of the human flesh which was Raeburn's contribution to art.

CURRENT NOTES AND COMMENTS

General Meeting of the Archæological Institute of America

The twenty-third General Meeting of Archaeological Institute of America will be held in conjunction with the American Philological Association at the University of Michigan, Ann Arbor, Michigan, on December 28-30, 1921. The Annual Meeting of the Council of the Institute will be held during this period. Members of the Institute and others who wish to present papers at the meeting are requested to inform Professor W. B. Dinsmoor, General Secretary, *pro tem.*, Columbia University, New York, N. Y.

The American School in France for Prehistoric Studies

The American School in France for Prehistoric Studies has completed its first term's work in Charente, Dordogne, Corrèze, and the French Pyrénées. Professor George Grant MacCurdy of Yale University, Director of the School, has returned to Paris for the winter term and, with Mrs. MacCurdy, is at Hotel Mont-Fleuri. Before leaving Angoulême, Professor MacCurdy was elected a Corresponding Member of the Société Archéologique et Historique de la Charente.

University of Pennsylvania Excavations at Beisan

Dr. W. F. Albright, Director of the American School for Oriental Research in Jerusalem recently visited the excavations conducted by Clarence S. Fisher for the University of Pennsylvania at Beisan. He writes: The most elaborate work has naturally been carried on in Arab and Byzantine levels, uncovering a Byzantine church, Greek, Arabic and Hebrew inscriptions, besides, a set of bronze utensils belonging to the church, which had been concealed in a pit. Just below the Byzantine level, however, Fisher found an Egyptian stèle, which had been removed from its original place lower down in the mound, and used for building purposes. It is a stèle of native basalt, now two metres high, but about two and a half metres in height before the top was sawed off. The twenty lines of the inscription are nearly all intact, but the surface is so badly weathered that very little can now be made out. There are two cartouches, the one at the beginning contains the prenomén of Rameses II.

The depth of debris in the mound of Tell el-Hosn is still uncertain. A depth of twenty metres from the top has been reached in one place, bringing to light Caananite brick walls, and burial places from between 1800 and 1500 B. C., but the character of the core is still doubtful. The age of the remains is identified by the ceramic deposits found, by the potsherds, which are late First Canaanite, by the scarabs, which are of the Twelfth Dynasty type, and by potsherds of the Hyksos type, one jar-handle bearing the impression of a seal, which seems to me almost certainly Hyksos, though the cartouche is probably not royal.

An interesting find has recently been made at Tell Nebi Mendeh, the ancient Kadesh in the Orontes of a stèle of Sethos I.

Stonehenge

A good deal of interesting work has been done recently at Stonehenge. It is suggested that the date of construction is more recent than was supposed, and an examination has proved that some of the stones could only have been lowered into position from above. It is clear, therefore, that the architects of Stonehenge were equal to the task of raising stones weighing five or six tons or more, into the air, and setting them on the uprights with perfect precision. It does not seem to have been possible to do this by means of levers, or inclined planes of earth; the monument, therefore, argues much greater mechanical efficiency than had been hitherto supposed.

The latest theories as to the date and interpretation of the circular group of monoliths at Stonehenge were discussed by Wallace N. Stearns in his illustrated article on "Stonehenge Revisited," *ART AND ARCHÆOLOGY*, vol. ix, pp. 119-128 (March, 1920).

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The National Peace Carillon Proposed by the Arts Club of Washington

Mr. William Gorham Rice, author of "The Carillons of Belgium after the Great War" (ART AND ARCHAEOLOGY, August 1921), and of various books and magazine articles concerning tower music, is active in promoting his plan for a National carillon at Washington as a National Memorial of the Great War. During the year 1921 he has given his lecture advocating this plan about twenty times. The Arts Club of Washington heard him last February, and large and appreciative audiences have listened to the lecture in New York at the Century Club, in Philadelphia at the College Club, and a second time in the Foyer of the Academy of Music, in Boston, in Cambridge, in Albany at the Historical Society, at the Fort Orange Club, and at Chancellors Hall where the lecture was before the State officers and civil service employees, at Cortland, New York, at Mattapoisett, Massachusetts, and at several other places. Mr. Rice expects soon to speak at Princeton, New Jersey, and at Vassar College, Poughkeepsie. It is probable also that he will give an address before officials and others at Ottawa, Canada, during the winter, where it is proposed to install a carillon in the new tower of the Houses of Parliament.

The original Carillon Committee of the Arts Club of Washington, which originated and promulgated the idea of the National Peace Carillon has just completed the incorporation of the project, and the new Board of Trustees will be announced in our next number.

Biennial Exhibition of the Corcoran Gallery of Art

The eighth Biennial Exhibition of contemporary American oil paintings in the Corcoran Gallery of Art will open December 17 and continue until January 22, 1922. It promises to be the best of the many notable exhibitions held under the auspices of the Corcoran Gallery. The jury of award consists of Frank W. Benson, Chairman; Gifford Beal, Charles H. Davis, Victor Higgins and Joseph T. Pearson, Jr. A complete and profusely illustrated review of the exhibition, prepared by Mr. Virgil Barker, will appear in the January issue of ART AND ARCHAEOLOGY. Since the last exhibition ex-Senator Clark has given the Corcoran one hundred thousand dollars to perpetuate the three W. A. Clark prize awards amounting to \$5,000 that have become a conspicuous feature of the exhibition.

The Benjamin West Exhibition at The Art Alliance, Philadelphia

One of the most notable exhibitions of art ever held in Philadelphia is that devoted to the works of Benjamin West now being held at the Art Alliance, Philadelphia. No such collection of paintings by West has ever been gathered together before in America, and the collection not only reaches the highest artistic level in the matter of West's portraits so little known to the public but represents a money value reaching into the hundreds of thousands. One gallery is given over to the portraits and historical paintings by West and the other to engravings and sketches, a complete set of engraved portraits of West being represented, while a large number of engravings after subjects by West will be shown, and nearly one hundred and forty sketches in pencil, ink, sepia, and pastel are also one of the extraordinary features of the exhibition. In addition to some of the more famous portraits and historical paintings, the second oil painting ever painted by West, which represents his earliest efforts when he was not yet in his teens, is shown in the shape of a landscape, with boats, people bathing, cattle, trees and a varied perspective. The best known collectors of the country have lent their famous West pictures, and Boston, New York and Philadelphia are represented in the exhibition with examples of West's art never before shown. One of the novelties is a replica by West of his famous historical painting, "Death of Wolfe" which was accredited by no less person than Sir Joshua Reynolds as having revolutionized historic painting. The greatest novelty perhaps being West's original battle piece, the famous marine, "The Battle of La Hogue," painted on slate, which is a prototype of naval battles and seascapes which became very popular in the nineteenth century and which suggests in color effects afterwards developed by Turner.

In view of the issue raised recently by Cecilia Beaux as to our lacks in the matter of a national school the fact that this exhibition shows that the American school of Portraiture and Historical Paintings had its roots far in the past is not the least significant thing about its timeliness.

The January number of ART AND ARCHAEOLOGY will present a review of the exhibition, with numerous illustrations, by Harvey M. Watts, of the editorial staff of the *Public Ledger*.

BOOK CRITIQUES

Art Principles, with special reference to Painting, together with Notes on the Illusions produced by the Painter, by Ernest Govett. New York. G. P. Putnam's Sons.

The quality of this book may be accurately gauged from a summary of the succession of ideas set forth in the long Introduction.

After a definition of the writer's conception of art (1-2) and the demolition in a single paragraph of all previous aesthetic systems (3), it affirms that artistic development depends entirely upon freedom of thought (4-6) and that "no higher reaches in art are attainable than those already achieved" (7). ". . . the decline in Grecian art resulted purely and simply from a lessened demand" (10); that in Renaissance art "was due entirely to Raphael's achievements" (11). No work of art has ever been produced by inspiration (14-16), nor is any such work influenced by its creator's character and temperament (16-17). Variations in an artist's works are due to lack of balance between his powers of imagination and execution (18-21). The genius starts life with unusually sensitive nerves or imagination, or both, transmitted by inheritance (21-23), but more is due to hard work than to the original endowment (24). In painting it is particularly easy for charlatanism to make headway (26-28); but no successful movement of this nature is known before the Sprezzatura of the later seventeenth century, of which modern Impressionism is a revival (29-33). This movement, sacrificing form to color, "invites us to eliminate the understanding" (34), and so "limits . . . art to the feeblest form" (35). It is responsible for "the crude experiments of Cézanne, the vagaries of Van Gogh, the puerilities of Matisse" (37); ". . . the leading critics of every country have ignored or directly condemned it as an immature form of art" (38). It erroneously propagates "the broad manner of painting" (38-40), and exalts both Rembrandt and Velasquez to a rank which they do not deserve (40-44). And the final trouble with Impressionism is that it attempts to place landscape on a higher level than it really is (44-5c). Altogether, art is in a bad way through too great a reliance upon mere color (51).

Any book introduced by such a farrago is not likely to speak very much to the point on the principles of art, and a patient reading fully verifies this surmise.

All the fine arts imitate nature (Chap. I). Except in music and architecture, "the higher the aesthetic value in a particular sphere of art, the more rapidly is the beauty therein recognized" (Chap. II). Except in music, "the higher the beauty . . . the larger is the number of persons recognizing it" and "the supreme test of the aesthetic value of a work, is general opinion" (Chap. III)—which two propositions afford a superb example of reasoning in a closed circle. The arts of poetry, painting, sculpture, and fiction are delimited (Chap. IV), their edges being cut as sharp as if they were all meant to fit into one big picture-puzzle called art. Then paintings are classified into seven grades of worth determined by subject-matter (Chap. V); the classification begins with "sacred, mythological, and symbolical subjects," descends through the level on which are "landscape, flowers, fine plumaged birds, and certain symmetrical animal forms" to the depth of "the simplest formal decoration." In art only the human form can be idealized and "the progression towards similar ideals has all the force of law" (Chap. VI).

In three plates the author attempts to prove this last assertion by substituting, in three famous paintings of the Madonna, three female heads from other pictures. The most striking substitution is that of the girl's head in Fragonard's *The Pursuit* for the head of the Sistine Madonna (plate 8), and the visible result is the best possible refutation of the whole argument.

The main body of the book (Chaps. VII-XI, inclusive) consists of a glorification of the "old masters" as the only proper guides now and evermore. But the things that fill these hundred pages are not the principles embodied in their works so much as recipes based upon trivial details of their practice.

Thus this egregious product of pedantry proceeds its weary length, vitiated by a false conception of art as something fit only for storage in museums and for a cataloguing of its surface mannerisms. The author professes a diffidence in putting forth his book; one regrets that his diffidence was not strong enough to make him withhold it altogether. It can give no pleasure to any living lover of living art; only a reviewer can obtain from it a pleasure, which he would willingly forego, at censuring an obnoxious performance. The book has nothing to say about art principles and entirely too much to say about art nonsense.

VIRGIL BARKER.

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ART AND ARCHAEOLOGY
The Octagon, Washington, D. C.

Furniture of the Pilgrim Century 1620-1720, including Colonial Utensils and Hardware. By Wallace Nutting. Boston, Marshall Jones Company, 1921. Pp. 587. Illustrated. \$15.00

The interest in early American wooden furniture is of recent growth. Many persons who formerly collected Sheraton and Hepplewhite and Chippendale types have gone still further back to the Dutch period, and recently—perhaps stirred by the spirit of patriotism—many have been collecting early American furniture taking an interest in what the first and second generations of settlers had. So the present book is very timely and will prove of great interest to all who have a fondness for the art of Colonial times. Nothing is shown here that was not or could not have been made in America before the time of the Cabriole leg except the gateleg table and pine cupboards. The book is by a man who has already made a great name for himself for preserving Colonial houses and their furniture. The book is beautifully printed and keeps up the high standard that we have already learned to associate with the Marshall Jones Company. There are nearly a thousand illustrations from photographs which have been taken by the author himself. Most have hitherto been unpublished, and a very large number of the pieces of furniture have never been illustrated before. The book, then, is not merely for commercial purposes but is an actual contribution to archaeology because of the many new examples of chests, cupboards, chairs, beds, tables, clocks, utensils, etc. It certainly will create a love for such furniture and will show the importance of preserving the specimens of the above types. Some museums already collect such things but Mr. Nutting thinks that many opportunities have been neglected by big museums and hopes that “a grain of love for our early history may sometime sprout in the powers that be, that for millions expended on museum material a wee fraction may be allotted to the unique belongings of the settlers of America.” We are much indebted to the author for the numerous photographs but we often wish that illustrations of the originals as well as copies had been published. So the original Brewster chair which is preserved in Pilgrim Hall at Plymouth has not been reproduced, and the copies and adaptations reproduced differ in many respects from the original. As the title of the book limits it to furniture of the Pilgrim century, the author could easily have included more of the original furniture and left out some of the Puritan furniture which

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Edited with explanatory notes, by
FRANCIS H. BACON

Published for *The Archaeological Institute of America*

By a Committee originally consisting of
CHARLES ELIOT NORTON
JOHN WILLIAMS WHITE
FRANCIS H. BACON
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he brings in. However, the book can be very highly recommended to both laymen and scholars, and interest in it ought to be great at this time when we are celebrating in so many different ways the tercentenary of the landing of the Pilgrim fathers. There is only one regret, namely, that a book so luxuriously printed on such good paper with such excellent illustrations should have a text written in such English as one does not expect from a graduate of Harvard.

The Johns Hopkins University. D. M. R.

Thought and expression in the Sixteenth Century, by Henry Osborn Taylor. Vols. I, II, New York: The Macmillan Company. 1920. \$9.00.

This is the fourth work in the masterful series on the history of culture by the author of "Ancient Ideals," "The Classical Heritage of the Middle Ages" and "The Mediaeval Mind." He avoids the term *Renaissance* usually applied to this sixteenth century because of its popular implication that the culture of this period was of an original character, reverting to the remote past, rather than a gradual growth out of the Middle Ages.

The purpose of the author is to give an intellectual survey of the sixteenth century, to set forth "the human susceptibilities and faculties of this alluring time, its tastes, opinions, and appreciations, as they expressed themselves in scholarship and literature, in philosophy and science, and in religious reform." There is also a chapter devoted to Italian painting as the supreme self-expression of the Italians.

Volume I discusses first the humanism of Italy from Petrarch and Boccaccio to Machiavelli, then Erasmus and Luther, and the political and intellectual preparation for the German Reformation; and finally the French Mind from Louis XI to the culmination of the French Reformation in John Calvin. Volume II is devoted in large part to England—the English Reformation, the Elizabethans, Raleigh, Sidney and Spencer, and especially the dramatic self-expression of the Elizabethan Age which found its acme in Shakespeare. Then follows a section on Philosophy and Science, with a concluding chapter on "forms of self-expression: the sixteenth century achievement."

Throughout his work Mr. Taylor emphasizes the continuity of culture and the vital relations between the "Renaissance" and the Middle Ages. It is to be hoped that the author will in the near future make a fifth contribution to the history of culture, devoted to thought and expression in the last three centuries.—M. C.

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The Women of the Mayflower and Women of Plymouth Colony, by Ethel J. R. C. Noyes. With a Foreword by Anne Rogers Minor, President General, National Society, D. A. R.

Linotyped and Printed by Memorial Press, Plymouth, Mass., 1921.

In this charming book, written as one may readily observe, with painstaking and devoted care, we have a timely and much needed contribution to the literature of the Plymouth Colony.

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