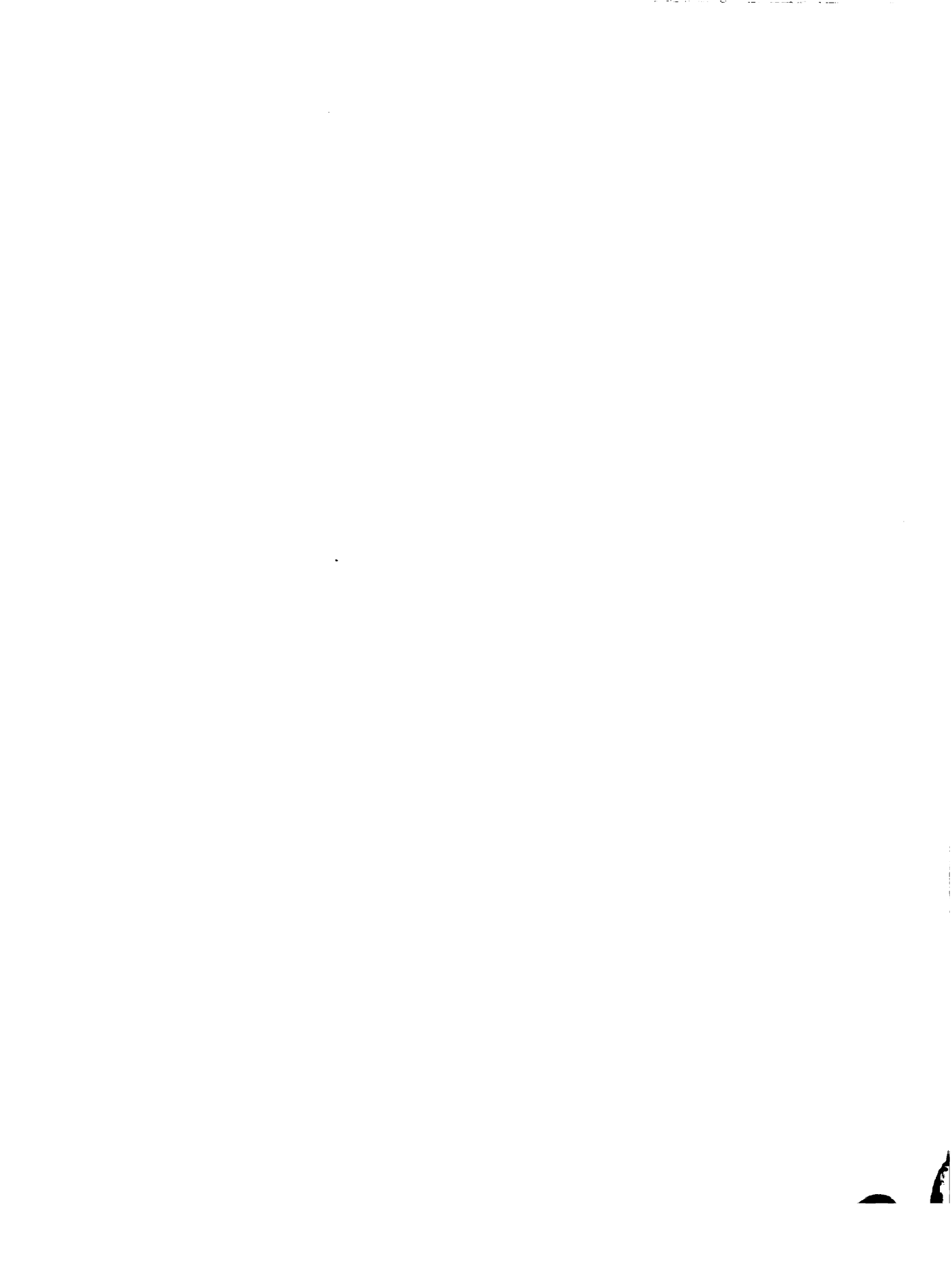


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MODERN AND
CONTEMPORARY
CZECH ART

BY
ANTONÍN MATĚJČEK
AND
ZDENĚK WIRTH

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THE PRONUNCIATION OF CZECH WORDS

(In "Czech," the English spelling of Čech, the cz is pronounced like "ch" in "cherry," and the final "ch" like "ch" in the Scotch "loch"—or like the German "ch" in "Buch").

The consonants are pronounced like their English equivalents with the following exceptions :—

c (unmarked)	is pron.	like	ts	in	its.
j	"	"	"	"	y in yes.
ch	is a guttural	"	"	ch	in Scotch "loch."
č (marked)	"	"	"	ch	in cherry, as Čermák, pron. Cher-mahk.
š	"	"	"	sh	in she, as Aleš, pron. Ul-esh.
ž	"	"	"	z	in azure (zh), as Brožik, pron. Brozh-eek.
ř	"	"	"	rolled r	followed by ž (rzh), as Mařák, pron. marzh-ahk

Vowels are pronounced as follows :—

a	like	short	u	in	but.
e	"	"	e	in	pen.
o	"	"	o	in	log.
u	"	"	oo	in	took.
y	"	"	y	in	hymn.

An accent over the vowel (´) indicates length :—

á	like	the	a	in	father.
é	"	"	a	in	May.
í	"	"	ee	in	sheep.
ý	"	"	i	in	machine.
ú or ů	"	"	oo	in	doom, cool.

A hook over e (ě) softens it into ye; as in Purkyně, pron. Poor-kyn-ye(r).

The primary stress in Czech words always falls on the first syllable.

PREFACE

Contemporary Czech art is hardly known in the countries of Western Europe. This could not be otherwise in the days of Austrian domination, when the Czechs were compelled, at big international exhibitions, to accept the label of "Austrian" or "Hungarian" art which their former rulers imposed upon them. The latter, moreover, greatly restricted the number of Czech contributors, and favoured artists of German nationality.

Now that an independent Czechoslovak State exists, however, there is nothing to prevent Czech art from being manifested under the true title, and it is the aim of the present volume to acquaint the English-speaking world with Czechoslovak activities and aspirations in the domain of art. The text of the book is intended to give a brief history of a subject which, for reasons indicated above, has been known abroad only in an intermittent and, consequently, imperfect manner. As regards the reproductions, it is obvious that they cannot claim completeness, but if they succeed in stimulating a further interest in the works of Czechoslovak artists, sculptors and architects, they will have fulfilled their purpose.



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I

PAINTING

By ANTONÍN MATĚJČEK

NO genuine art can ever flourish without a tradition. Yet it was just this tradition that was lacking in the early stages of modern Czech art. At the beginning of the nineteenth century Bohemia, a country that during the two preceding centuries had witnessed a rich expansion, a superb efflorescence of the Baroque style, was artistically in a state of deplorable barrenness. About the year 1800, the very nadir had been reached. The output had practically ceased: there were no longer any masters, commissions, or offers. Art had sunk to the level of a provincial dilettantism. The stray survivors of the great age no longer had the energy to do better. All interest in the history of art had faded, and such production as there was had become mere journeyman-work. Under Joseph II, the ancient guilds of Prague painters—the oldest dating from 1348—were dissolved, the treasures of Bohemian art were belittled, dispersed, or even destroyed in the course of the secularisations decreed by an Emperor with a passion for reform. The scanty remnants of Rudolph II's famous collections were disposed of by auction under conditions to which the whole history of art affords no parallel.

This state of things could not fail to produce a reaction, somewhat similar to that which brought about the renascence of the Czech language and literature.* But while the revival of

* See H. Jelinek, *La Littérature tchèque contemporaine*, Paris, 1912, Ed. du Mercure de France.

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language and letters came to be a matter of national concern, the efforts put forth in the sphere of art were of interest only to a narrow circle of amateurs, recruited for the most part from the aristocracy. In 1796, these amateurs founded at Prague the Patriotic Society of Art Patrons. The Society set itself to make Bohemia forget the loss of her treasures by organising a picture-gallery, and to replace the former apprenticeship in the studios of masters by a regular scholastic training, through the foundation of the Academy of Fine Arts in 1800. But as these efforts were not rooted in the depths of the national soul, they awakened no echo in the public at large and met with no striking success. Accordingly, during the first half of the nineteenth century, art in Bohemia was connected with the national life by a remarkably slender thread.

As for the Academy, the part that it played in the history of Czech art was a somewhat inglorious one, so mediocre were its directors and so autocratic was their sway. The first of them, Joseph Bergler, a disciple of Mengs, had reduced the great problems of painting to a tawdry method of design. To think that Prague knew no other classicism than that of Bergler, and that the greatness of a David, the beauty and purity of contemporary French art were entirely outside its ken! The results of Bergler's teaching were altogether disastrous. His pupils turned out brainless designs, void of expression and utterly lacking in beauty. From time to time it fell to their lot to paint some altar-piece for a church dismantled by Joseph II, but the colouring is dingy and the draughtsmanship commonplace. The more capable soon deserted Bergler, and sought a new direction for their talent.

The new direction came with that powerful intellectual and spiritual movement known as Romanticism. At Prague itself the tide of Romanticism was beginning to sweep through the

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whole realm of thought and emotion, and the lofty ideas of race and nationality, which had already provoked fiery outbursts in Czech literature, were gradually finding expression in the arts as well.

But the Romantic Art of Bohemia went to German sources for its inspiration, and the artists were Czech in little more than in name. This timorous Romanticism was obviously unaffected by the seething maelstrom from which French Romantic art had sprung, overturning the old idols and renovating technical processes from top to bottom. Unadventurous to the core, our Romantics continued to model themselves upon the outworn Classicism of the schools, and their patriotic zeal is betrayed not so much in the form as in the choice of subjects drawn from the national history. Moreover, the religious motif takes pride of place, in Bohemia as in Germany. It is to Rome, therefore, that men go to seek salvation for humanity and, for art, consecration by the Church. The monastic school of San Isidoro, the influence of Overbeck and Cornelius lie behind the efforts of these Romantics, and the *quattrocento* sheds its rays before them as an ideal to be pursued. The new director of the Prague Academy, the devout František Kadlík, invested these tendencies with the official seal of his authority. Nevertheless, by virtue of his feeling for Nature and of a certain freshness in his brushwork he stands apart from these theologians, remote as they are from the living world and absorbed in their dreams, to which they are ever striving to give form in line-drawings timidly eked out with a little arid colouring.

Yet Prague, despite its isolation, gradually saw the belt of its fortifications lapped by faint ripples from the great revolutionary wave that had started from Paris. Thus even in Prague men learnt that Romanticism stood for a rehabilitation of colour, deprived of its rights since the Baroque period, and at the same

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time for a truer vision of Nature and of life. The need of a new artistic dictator for Bohemia was felt, and the painter Christian Ruben was summoned from Düsseldorf. But this German, devoid of that keen sense of life and nature which marks the true Romantics, was not the man to endow Prague with a living art. Still, by confronting his pupils with genuine models, he taught them to appreciate realism of detail, and were it not for the false sentiment and insufferable theatricality of his paintings, we might perhaps here and there admire certain portions of his work, which show careful study and soundness of execution. Moreover, from Ruben's school there issued the first generation that had any national consciousness, the one that laid the foundations of the Czech art of to-day.

Until about the middle of the century, plastic art in Bohemia was only Czech in as far as the subjects were taken from the glorious past of the Czech country. The subjects from Czech history especially, formed the programme for the painting of the period, and the period was such that the German painters themselves preferred to draw from the same source of inspiration. The disciples of Ruben—at least those who remained faithful to his age—did not contribute to the enrichment of Czech art. Historic Romanticism was for a long time to thwart the development of the painting of that period. Yet one must say in favour of Romanticism that it produced, towards the year 1850, an artist who, by the greatness of his talent, succeeded in rising above the level of the times. This was Josef Mánes, who has since become one of the pillars of true Czech and true modern art.

Even from an artistic point of view, 1848—the year of revolutions—accelerated the evolutionary process. Once more, but for the last time, Czech and German artists met as comrades, on the barricades.

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After this, the old territorial patriotism vanished, even among the artists in whom it had survived, uniting Czechs and Germans for joint undertakings, and henceforth the two nationalities were to evolve separately, along different paths and towards different goals. Accordingly, Czechoslovak art was born in the years immediately following 1848; painting discovered its true ideal, sculpture and architecture cast off their slough of decadence and rendered vigorous aid to the development of the regenerate Czech nation.

But the programme of independent Czech art was as yet a mere skeleton, and had to be clothed with flesh and blood. Ruben's pupils were unequal to the task, with the exception of one man of genius, who soon contrived to shake off the master's influence, even opposed his teaching, and went straight for his goal, swerving far aside from the academic path.

It would have been difficult, however, even for a Josef Mánes, to create a national art, had there not existed in Bohemia, from the very outset, by the side of the School and even in antagonism to it, a tradition which, although unrecognised and almost dormant, nevertheless linked the present with the mighty past. In contrast to the abstract idealism of the Academy, this tradition clung to the principles of the robust and exuberant Baroque style of painting. Some minor masters, landscape and portrait painters, had retained a feeling for Nature and a predilection for rich colour. Among them the landscape painter, Antonín Mánes, father of the great Josef, stands pre-eminent. He taught landscape painting at the Academy at a time when this branch of painting was not rated at its proper worth. Thus he could not vie with his colleagues of the School, the lovers of sacred and historical themes, addicted as he was to homely outdoor scenes, and never elevating his simple and sincere art to the pompous grandeur of the idealised classical landscape. More than any of his contemporaries he was

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interested in the play of light and in differences of atmosphere, and although his courage often failed him where he had to pass from the preliminary draught to the final canvas, Antonín Mánes relieved with a momentary radiance the depressing gloom that shrouds the first half of the nineteenth century.

The painter, Josef Navrátil, through his origins and his temperament alike, belongs to this period and this tradition, although his creative work did not reach full maturity until after 1848. He too was at heart a passionate realist with a preference for the informal and unconventional, and it was only circumstances that compelled him to paint great mural decorations with historical subjects in accordance with the rules of academic Romanticism. But even here, where other artists of his day were content to produce frigid and pretentious cartoons, purely mechanical in workmanship, he succeeded in conveying touches of poetry and picturesque charm, uniting Baroque sumptuousness with Romantic inspiration. There was a regular craze to possess his innumerable little landscapes of a somewhat laboured prettiness, but the works of this born painter (done in gouache) that find most favour to-day are his recently discovered sketches in oils, fresh studies of real life, the spontaneous fruit of direct observation, racy impressions of the picturesque in common things, seized with a bold, alert and vigorous brush. Without founding a school, Josef Navrátil, together with Antonín Mánes, paved the way for modern landscape painting in Bohemia.

A third painter completes this group : the portraitist Antonín Machek. He too has in him an element of realism, and in his portraits of solid citizens and their wives keeps close to reality, never flattering his subjects ; but he also shows a trace of that stiffness and frigidity that characterised the art of the first half of the century. His faces, however, are well studied and his heads are modelled with vigour.

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These three painters, together with a fourth, Antonín Dvořák, who executed little genre pictures in the manner of the Viennese painter Waldmüller, are probably the only ones, before 1848, who will escape oblivion and who may claim any position of importance in the history of modern Czech art.

In that history, as we have already suggested, the year of revolution, 1848, is a turning-point. At this date, or shortly after it, we see the emergence of painters destined to play a decisive part in the evolution of Czech art. Moreover, the whole environment amid which artists moved was now radically changed. The aristocracy, as patron of the arts, had to give place to the wealthy middle class, henceforth won over to the nationalist idea. Art came to exercise more influence, and social conditions for the artist improved. The nationalist idea was in full swing throughout every domain of intellectual life. In short, the stage was set for the appearance of a powerful personality, firmly resolved to dispel all the doubts and hesitations that hampered Czech art, revealing new sources of poetic inspiration, bringing art once more into touch with the race and the nation, and furnishing to those who came after him a potent example of artistic courage and sincerity. The hour had struck for the great Josef Mánes to make his bow to the public.

He had of course to pass through the inevitable phase of German Romanticism as practised by the Prague School, but the family traditions he had inherited as the son and nephew of painters were of a character that led him soon to break with the director of the Academy, Christian Ruben. He went to Munich, where he conceived an admiration for Cornelius, Genelli and Schwind. He painted there a large picture representing Petrarch and Laura; the drawing shows great purity of outline, the lineation is harmonious, and at the same time the work betrays a profound sense of colour. It was a time when the ideas of race

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and nationality were spreading through Europe like wildfire, and Mánes was able to witness patriotic demonstrations in the German city where he was living. The scales fell from his eyes, and he was suddenly inspired with a keen sense of his obligations towards his own country, his own people. Returning to Prague, he took part in the manifestoes of 1848, but he soon had to leave for the town of Kroměříž in Moravia, where he painted portraits of the Czech deputies in the Legislative Assembly. This was nothing short of a revelation for him ; Moravia, the land of an unspoiled popular tradition, amazed and enchanted him with the beauty of its types, the picturesqueness of its costumes and its general Arcadian atmosphere. He fell in love with this country, and was to come back to it faithfully later on, as an intellectual to whom the robust physical health and happy moral balance of the Moravian peasant made an irresistible appeal. More than once he went through Moravia from end to end, and passed on into Silesia, even into Slovakia, observing and taking notes, sketching faces, attitudes and scenes. On his return, he made use of these brief notes for the execution of works in which he now celebrated the placid, slow-moving yet laborious life of the countryside, now lent a new dignity to his peasant as an Old Slavonic hero in scenes of love or war. He was the first modern Czech artist to seek the well-springs of emotion in immediate reality, to counter the lifeless convention of his day with an ardent, almost religious fidelity to man and Nature, to substitute the creative impulse for the arid labour of academic permutations and combinations. He is our first painter-poet. His genius was universal. Besides his decorative compositions, he has left us landscapes delightful in their colour-scheme, portraits that show deep insight, illustrations now of a high dramatic and tragic power, now exquisitely playful, innumerable drawings of a rare beauty in line and modelling. In order to realise the suppleness and versatility of

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his genius, one has only to look at the fine portraits of Mesdames Václavík and Vendulák, the superb bust of his "Josephine," whose enigmatic, sensual smile conjures up the fateful chain that linked her with the painter's life, or the beautiful nude of his "Morning," lovingly interpreted by a poet's brush.

Mánes introduced into Czech art the sound tradition which his predecessors had not been strong enough to enforce upon their age. He thus endows the national art with that "beauty of form" which France had received as a magnificent heritage at the hands of a David and an Ingres. Mánes' line is firm, sweeping and expressive, his contours are supple, drawing is for him what it was for Ingres, the inner form itself, the modelling. Colour serves to set forth fully what the line has only hinted at. His colouring is rich and vivid, though still nothing more than a local tone, eminently plastic. Such a little picture as "The Red Parasol" is a sheer marvel, executed as it is with a sure and even daring hand, the work of a colourist who does not flinch from either the liveliest hues or the most delicately varied combinations. Mánes may thus be fairly styled a precursor of the new tendencies which reproduce Nature in her full optic brilliance. He was supported in this by his younger brother, Quido Mánes, a painter of less importance, it is true, but also a subtle observer and a colourist of distinction.

The deep significance of Josef Mánes in the evolution of Czech art lies in his profound insight into the soul of the people, his instinctive grasp of the type of art suitable for embodying the new ideas of his race and his nation. Happy in his artistic inspiration, he was far from happy in his life : it was one long series of struggles with a cramping environment of mediocre patronage for trivial work, with vexations of every kind, and finally with an incurable malady. In 1861, under Palacký's aegis, he went to Russia with our "Moscow pilgrims," but he, who had revealed Slovakia

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to Czech art and had been the first to divine the Slav soul, arrived there in a state of serious brain-trouble. The collector, Lanna, his staunch friend, hoped to cure him by sending him to Italy, but his sister, herself a talented painter, found him there in a deplorable condition. Later, he was seen back in Prague, wandering through the streets in broad daylight with a lighted candle in his hand, haunted by an obsession of strange yellow roses. He was visiting all the gardeners in Prague to ask for these roses, he was looking for them even in the neighbouring Bohemian Forest. Finally he passed away in 1871.

Josef Mánes' work, by the masterly divination of the Czech soul that it reveals, forms the noblest page in the history of our art, and Mánes himself will remain one of our most cherished and most hallowed glories.

Towards 1860, progress is evinced in every field of national activity. Josef Mánes had not sacrificed himself in vain; at last the time had come to open up a free pathway through the thorny hedge in which the creator of a national Czech art had been so painfully entangled. His example gave food for reflection. Furthermore, by substituting for the abstract idealism of Cornelius and Overbeck, so much in favour with the Prague Academy, his concrete Czech idealism, and by putting in place of idealistic composition a direct and loving observation of real life and Nature, Mánes had pointed for his successors the way to France rather than to Germany. Accordingly, they soon learnt to turn their steps towards the West. In 1848, when vague rumours of the new evolutions achieved by the art of Western countries were already abroad in Prague, the young artist Jaroslav Čermák betook himself to Antwerp. From there he went on to Brussels to study under Gallait, and as early as 1852 he took up his quarters in Paris. He spent the remainder of his life in the City of Light. From 1850, when he won his first success with his "Slovak

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Emigrants," he devoted himself to the portrayal of scenes from Czech history, with there and here a realistic genre picture in the sentimental manner of Gallait. In Paris his colouring gained in brilliance, the lessons of the great masters were thoroughly absorbed by him and he attained a mastery of technique. Meanwhile, the success of Hébert's "Malaria" had turned the Czech artist's aspirations into a new groove—the beautiful idealised peasant. He left off delving into history books and undertook two great tours—they may almost be called journeys of exploration—in the Yugoslav countries, full of romantic wildness, in Dalmatia, Herzegovina and Montenegro. Then there appeared at the Salons Montenegrin love-scenes and the heroic exploits of the Yugoslavs fighting for their freedom. These pictures had a very favourable reception.

His numerous pictures show that he was able to understand and analyse his model, and the little sketches he painted in Normandy and in the forest of Fontainebleau prove that he, a romantic historian, nearly became a realist of the Barbizon school.

Thus, it is to Jaroslav Čermák, as well as to František Zvěřina, a draughtsman of originality and an adventurous traveller in the most out of the way corners of the Balkan Peninsula, that we owe the introduction of the Balkans into Czech art. Moreover, his charm as a colourist and the harmonious flexibility of his composition ensure for these portrayals of peasants the approval even of those who see them to-day. Besides these semi-official works, which have been widely reproduced, Čermák has left us several portraits of merit, among them that of Madame Gallait, and an admirable series of studies made during his leisure moments in Normandy and at Fontainebleau, in which the influence of Decamps may be traced.

The pilgrimage to France now became the rule.

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There were many of these pilgrims, indeed, whose moderate talent could not sustain their early promise, and who, as if dazzled by all they saw, came back to sink into the quicksands of mediocrity. Some of them, on the other hand, are to-day in high favour. Such is the case with Karel Purkyně, son of the eminent Czech physiologist. Starting with genre pictures of the type that was in fashion about the middle of the century, he became in the end, after hard study in Paris, a realist in the French sense of the word. A restless and roving spirit, he left Munich for Paris, where he studied the older masters, regardless of his father's advice that he should become a pupil of Couture's. His apprenticeship was, above all, concerned with colour. Hence he used colour lavishly, and succeeded in obtaining from it some rather audacious harmonies, which, on his return to Prague, baffled the critics and led them to tax him with coarseness. Gradually he gave up exhibiting, and came to work for his private satisfaction only, keeping faithfully to that original and slightly barbaric style of his, always laying chief stress on colour. Thus he has left a few portraits and still life studies, all in direct contact with reality and distinguished above all by good brushwork. He died at the age of thirty-five, never understood by his contemporaries and entirely forgotten by the succeeding generation, to receive due recognition only from the younger men of to-day, who hail him as one of their forerunners.

Two other fervent devotees of French realism whose work met with no immediate response, were Soběslav Pinkas and Victor Barvitiis. The former went to Paris in 1854 and settled for a considerable time in France, not leaving that country till 1865. He studied industriously under Couture, and was a member of the artists' colony at Marlotte, in the Forest of Fontainebleau presided over by Henri Murger. He took up his residence at Cernay-la-Ville in Champagne—the lady whom he married

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while in France was a native of that province—and lived there at the house of his friend, the landscape-painter, Français. He was a genre and animal painter, and exhibited several times at the Salon. The few big pictures that he executed, representing animals, were sold in America. His picture, "Death and the Old Man" was rejected by the Academy as being too realistic, and was hung in the glorious "Salon of the Rejected." He also went in for painting on china, and some of his majolicas were purchased by the Limoges Museum. After his return to Prague he remained loyal to realism as it was then understood in France.* —The other Prague representative of French realism, Victor Barvitijs, brought from Paris a whole series of genre pictures, in which fashionable life under the Second Empire is portrayed in a manner somewhat like that of Guys; and popular scenes with workmen, horse-copers and *percheron* draught-horses, in the robust style and soft colouring of Millet. These two artists, however, produced so little that they exerted no influence on the development of Czech art, although they might well have contributed in no small measure to its progress.

Nevertheless the more official Parisian art was not without its attraction for many a Czech artist. It drew to France in his youth Václav Brožík, who, while still a pupil of the Prague Academy, had taken a vow, before the dazzling canvases of the Pole Matejko, to become a historical painter. Eager to acquire training, he went from Prague to Dresden, from Dresden to Munich, where he studied under Piloty, and from there to Paris. In Paris he painted a huge canvas, "Ambassadors from Ladislav,

* A man of no mean literary ability, he was for thirty years a correspondent of the great French newspapers, and used all his influence to smooth the way for Rieger's interview with Napoleon III. On his return to Prague, he inaugurated the *Alliance Française* and was for sixteen years its President. In 1870 he wanted to enlist in the army of his beloved France, but was compelled to abandon the project. At any rate, during France's darkest hour, he kept open house for escaped prisoners. He brought Gambetta's envoy, Emile Picot of the *Institut*, into touch with Palacký and Rieger, and the result of this interview was the famous manifesto of the Czech deputies. He was a knight of the Legion of Honour.

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King of Bohemia, asking Charles VII for the hand of his daughter, Madeleine," which he exhibited at the Salon in 1878. From that time onward, his big pictures became more and more numerous, making their way to England, America and even Australia. This son of a humble blacksmith from the neighbourhood of Plzeň achieved a world-wide reputation. In his canvases, the glorious periods and the leading lights of Czech and universal history served as a pretext for introducing enormous groups of faces and figures and a sumptuous display of costumes and accessories.

While we may visit him with the usual disparagement that painters of this calibre have to face, we must not overlook his merits. In the first place, he is an admirable colourist. His expressive hues have nothing in common with the dry and pallid colouring of Piloty. On the other hand, as compared with Matejko's oriental violence, Brožík's colour-scheme appears well-balanced, free from eccentricities. The brilliance and warmth of his palette are the perfectly natural outcome of a patient and loving study of the old masters, first and foremost of that great Antwerp master to whom he paid an enthusiastic tribute in the gigantic picture entitled, "An Entertainment at Rubens' House." No doubt Brožík's great devices are often nothing more than the arrangements of a skilful stage-manager, redolent alike of the theatre and of the studio ; but there are some whose pathos does not by any means ring false, and before which every true Czech heart must feel moved. This is unquestionably the case with "The Condemnation of Jan Hus at Constance," a work that has endeared itself to the whole nation. Very pleasing, too, are his easel pictures, done while on holiday in Normandy, and representing unpretentious scenes of everyday peasant life. They are on an altogether different plane from his great historical pictures, with their entirely theatrical mechanism. Here the artist breathes the fresh air that was lacking in his studio, here

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he has observed the unaffected poses and gestures that were foreign to his Paris models, here, finally, he has studied and reproduced real light, without any artificial illumination. Together with several portraits, they go to make up that portion of Brožek's work which best stands the test of time.

In Brožek's day, the City of Light set its mark even on those painters whose ideal was very far removed from historical painting. Bohemian landscape painters also realised that their art would not thrive unless they acquired a sound training in France. This was all the easier because Czech landscape painting never broke with the Baroque tradition and, despite the School, never lost sight of reality. After 1848, it was Adolf Kosárek, a highly gifted and penetrating artist, who more than anyone else achieved good results. Like so many others, he visited the Alps, at that time the Mecca of artists from Vienna and Munich ; but he came back disillusioned, for the stern and rugged beauty of those gigantic heights struck no responsive chord in his gentle nature. The journey that he next undertook, following the impulse of his heart, to the graves of the Baltic Slavs in North Germany, likewise failed to inspire him in the direction of idealised classical landscape. He now felt convinced that, impressionable as he was, his eye would find something to delight it at every step he took, and that he merely had to look around him, in the Bohemian countryside, in order to possess all the material that a Czech landscape painter could require, an inexhaustible storehouse of subjects for his brush. Already his pictures, still faithful to Romanticism, disclose a profound grasp both of the external and of the emotional aspect of the Czech landscape. Thus his " Hermit " illustrates how thoroughly he can seize the spirit of the landscape he selects, besides revealing a poetic fervour uncommon in his day. This realism of his grew ever stronger and stronger, in a series of works simple and even bare in theme,

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but imbued with all the lyrical tenderness of an artist, gentle-souled and marked out for an early death. The rocky knolls of the Czecho-Moravian tableland, with their covering of scanty grass, the wooded hills of the Czech countryside, its dells, its fields and its meadows, its ponds, its quarries and its thatched cottages nestling in luxuriant foliage—such are the subjects in which Kosárek's art excels, and which he seldom enlivens with any human figure of romantic aspect.

As Kosárek had arrived at realism without any tradition to support him or any master to serve as a model, he did not follow out the principles of realism to their logical conclusions. He did not know that light and atmosphere are two capricious deities whose strife and reconciliation go to make up the fickle and elusive soul of landscape. Nor did he understand that realist painting demands the avoidance of dull, lustreless tints, too neutral on the palette. It was Antonín Chittussi, younger by a generation, who brought about the necessary reforms, but only after having known and appreciated the masters of Barbizon. At the age of thirty, dissatisfied with all that Bohemia had to offer him, he went to Paris. At the Salon of 1879 he exhibited "On the Banks of the Elbe," an epitome of his knowledge and his skill as a Prague artist. In Paris, he did not sit at the feet of any particular landscape painter, but picked up his training everywhere and anywhere, listening notably to the language spoken by the painter-poets of Barbizon. In their wake, he roamed the Forest of Fontainebleau and followed the charming banks of the Seine ; here was revealed to him, through the vibrations of air steeped in light, the very soul of the countryside. He also learnt to wield the brush with vigour and dexterity, and trained himself to observe with accuracy the busy and ever-shifting life of Nature. He rigidly excluded the human form, and even in his pictures of urban scenes only two or three figures are to be found. His sphere

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was the open country, and he painted it in every phase of the different seasons and times of day. He faithfully reproduced local colour, but his great ambition was to seize the colour-scheme as a whole, in the subtle combination made up by light and atmosphere. His early landscapes were still formal in composition, but soon he introduced into his pictures any chance fragment of Nature, being convinced that only a powerful personality, an original genius, would give it expressiveness and permanent value. Gradually he brightened his palette, and forced even the dull tints to yield freshness and brilliance. His sojourn in Paris was marked by a feverish activity. In 1882, he exhibited at the Salon "Le Quai de la Conférence" and in 1883 "On the Czecho-Moravian Tableland." He returned to Bohemia for good in 1885, and devoted the six remaining years of his allotted span to studying the Czech country, its cities and its smaller towns, not even flinching from the great problem of a general view of Prague. But he was not very successful in these attempts to capture the old-world beauty of the capital, for his temperament was never really at home amid the haunts of men. In his numerous paintings he reproduced nearly every feature of Czechoslovak scenery. He revealed to us the beauty of our land, and at the same time taught us to revere each individual landscape as a portion of universal Nature. Later on, Chittussi's example had a profound and salutary influence on Czech landscape painters. The generation now at work has achieved admirable results on the lines laid down by this artist.

Another powerful influence on the present generation of landscape painters was that of Julius Mařák, who acted as teacher to nearly all these artists at the Prague Academy. Although moulded by Vienna and Munich, Mařák enlisted under Chittussi's banner. Like Chittussi, he aimed at seizing the very soul of a landscape according to the variations of time and light. Endowed

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with an extraordinarily lyrical temperament, he rendered landscape in terms of musical psychology, and it was as a musician that he composed cycles, in oils or in charcoal, of which "The Seasons," "The Hours," "Woodland Characteristics" are the best-known. By his scrupulous attention to reality he ushered in a healthier romanticism, one purged of all mawkish sentiment. Faithful observation of Nature and a sound mastery of form provide a solid basis for Mařák's poetic conceptions. It was characteristic of the man that he expressed himself by the intensity rather than by the quality of his colour. A kind of chiaroscuro was the result, and this tendency led him even to substitute the charcoal-stick for the brush. With this technique he achieved some quite considerable work, like the famous cycle of "Woodland Characteristics." But after all, Mařák's chief claim to distinction lies in the wholesome influence which, as a teacher, he exerted on the succeeding generation. Profiting by his guidance, they all threw in their lot with the great Western tradition, and created for Bohemia her modern school of landscape painting.

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Side by side with this more and more marked occidental trend of Czech art after 1848, the tradition of decorative painting inaugurated by Josef Mánes was carried on. In 1879, the seeds sown by the generous hand of that great artist were at last destined to yield harvest. The competition arranged in connexion with the pictorial decoration of the Prague National Theatre, which had just been built, produced the first results. Two young painters, as yet almost unknown, Mikuláš Aleš and František Ženíšek, won the first prize in that year for the decoration of the *foyer*, thanks to their joint series of wall-paintings entitled, "Our Native Land." It could be seen at a glance that the young artists were

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determined to follow in the footsteps of the great Mánes. Like him, they went back to the fountain-head of Czech popular tradition. "Your country guided your hand," remarked a foreigner, the Belgian Sweerts, director of the Prague Academy, at which they had but recently been students. To-day, we know for a fact that the originator of these lofty conceptions was Mikuláš Aleš, who made the first sketches; but contemporaries were inclined to give the greater part of the credit to František Ženíšek, a skilful manipulator of harmonious lines, who, by softening his colleague's vigorous and expressive line, gave it more flexibility. The decorations were carried out on the spot, without the assistance of Aleš, by various collaborators acting under Ženíšek's direction. To-day, however, we turn most readily to the superb designs of Mikuláš Aleš, finding in them all the tenseness and all the charm of the moment of creation. In his cycle, "Our Native Land," Aleš draws on the resources of Czech legend and history, and personifies our country districts, our rivers, the scenes of our national glories. In the difficult framework of corner-pieces he achieved decorative paintings unrivalled in Bohemian art, rich in ideas, with a fullness and freedom of composition, and original in their arrangement of lines and masses. Everything pointed to the prospect that this painter of twenty-seven would create for us that great decorative art which the buildings under construction in a regenerated Prague demanded. But it was not to be. The unkindness of fate, which had already marred his first great success—perhaps, too, a certain languor inherent in his Slav temperament—thwarted his advance in this direction, and his remarkable gifts remained unexploited. He did some designs for the *sgraffiti* and frescoes of several buildings in Prague and in provincial towns, but his great ideas had no wider scope than his small scale designs. As instances, we may mention the heroic song of freedom he composes on the basis of

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themes from *Red Indian Life* ("The Elements") or the great cycle "*Old Slavonic Life*," where the instinct of genius makes up for the lack of scientific research. All through his long life, his unflinching creative impulse and his rich narrative faculty found no other outlet than drawings in pen-and-ink or charcoal, now and then set off with colour. The number of these drawings, some of them tinged with deep melancholy and others artlessly playful, a true mirror of his impressionable Slavonic soul, runs into thousands. Here Aleš, in a manner thoroughly his own, gives us his rendering of all that is dear to the heart of the Czech people: stirring pages of national history, outstanding personalities of our prosperous days and our periods of humiliation, the poetry of olden times, popular songs, tales and sayings. Learned in Czech history and literature, and one to whom patriotism was a religion, he conjures up, with a vivid and expressive line, and an extraordinary keenness and unity of vision, the great deeds of the past. Himself of provincial origin, he became the delineator of the countryfolk, depicting their manners and customs in all their old-world poetic charm. Like Mánes, he illustrated folk-songs, in hundreds of sheets where text, score and illustration form a living whole, thoroughly Czech in spirit. These drawings, reproduced in numerous copies, were distributed all over the country, and, coming into everyone's hands, grew to be a notable part of the national heritage. Thus he became the educator of children, the friend of the great, the last of those "heralds" to whom we owe our nineteenth century revival. Aleš, who died shortly before the war, is to-day the most popular of Czech artists, enjoying a fame which foreigners perhaps find it difficult to understand, but which has its roots in our very soul. Instinctively we fly to his drawings, for there, we feel assured, are the Czech mind and soul—livened and even enriched by this artist.

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In the pictorial decoration for the *foyer* of the National Theatre, as has already been pointed out, it was František Ženíšek's supple grace that, in accordance with the taste of his day, prevailed over the rugged originality of his fellow-worker. Accordingly Ženíšek arranged after his fashion, but not to the best advantage, the panels of the *foyer*—"Legend," "History," "Antique Life," "Heroic Song"—as well as the ceiling. His most characteristic and successful achievement, however, are the fine allegorical female figures with which he adorned the ceiling of the auditorium. In point of fact, so far as isolated figures are concerned, he displays a consummate mastery of draughtsmanship. His nudes, carefully studied from life, are remarkable for their beauty and dignity of form, the masses are connected by a pure and flexible line, and the proportions, types and gestures are conceived in accordance with that ideal of human loveliness which was realised by Josef Mánes. Nevertheless, in invention and composition, Aleš remains beyond all dispute the true heir of Mánes. Ženíšek's invention is meagre and his composition almost negligible. Some few of his works, however, are not devoid of merit even from the standpoint of composition: among these are the "Meeting of Prince Oldřich and the fair Božena," and the unfinished canvas, "Strawberries."

The limitations of Ženíšek's talent, where he could not avail himself of the collaboration of an Aleš, were already evident in the curtain—so poor in composition, with its four figures—which he painted for the National Theatre, and which was burnt in the disastrous fire of 1881. It will always be remembered how profoundly moved the Czech nation was by this catastrophe, and what feverish activity it displayed in repairing the damage. The services of another set of artists were requisitioned. From Vienna, Julius Mařák came to decorate the vestibule of the official box reserved for the King of Bohemia, with pictures

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representing the holy mountains of the Czechoslovak country: the mythical Říp where the ancestor of the Czech race came to a halt, the crescent-shaped Vyšehrad, figuring in so many legends, the royal Castle of Prague, the Blaník sheltering in its recesses the army of St. Wenceslaus before the final triumphant sortie; also Tábor and Domažlice, towns prominent in the Hussite wars, and other spots immortalised in the annals of Czechoslovak heroism. From Paris, Václav Brožík sent for the box itself a triple frieze glorifying Bohemia under Přemysl the Husbandman, Charles IV and Rudolf II.

The decoration of the Queen's boudoir and of the staircase leading to the royal box was entrusted to a third artist, Vojtěch Hynais. Born in Vienna of Czech parents, initiated into art by Feuerbach and by the study of the great masters in Italy, he already had a very fair equipment in technical knowledge when he reached Paris. Paul Baudry, to whom he had secured an introduction, encouraged him with a few words of sincere praise and recommended him to Gérôme. In contrast to Brožík, who still adhered to the old methods, he acquired an enthusiasm for modern French painting of the luminous type. In 1879, he came into notice at the Salon through a fine Madonna with St. Albertine, and soon afterwards he took part in the re-decoration of the Prague National Theatre. He adorned the boudoir with four allegorical panels representing the four seasons, done partly while he was in Paris. Thus Prague came to know a new style of painting, saturated with light, in which even the shadows had a coloured transparency. The nudity of the figures is bathed in a limpid atmosphere, and they cast glossy reflections. The faces, and even the academic figures, are tinged with a piquant Parisian flavour. On the staircase, the allegories of Peace and of the Crown lands of St. Wenceslaus (Bohemia, Moravia and Silesia) harmoniously blend idealistic composition with realism

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of forms. After the fire, Hynais returned to Paris to work out the sketch of the new curtain that he had been commissioned to paint. The idea had come to him in Prague, at the time of the catastrophe, when he had witnessed the touching scenes in which the Czech people gathered round the ruined building and hastily collected the money required for the reconstruction of its first national edifice. His conception, accordingly, was a picture in which female figures of great beauty and attractively modern—the Tragic and the Comic Muse—surrounded by poets, musicians and actors, await the solemn moment when they will be able to move into a building which a group of architects, artists and workmen are on the point of completing, while on the other side a vast multitude is thronging forward to offer a portion of its wealth for the accomplishment of the national task. The groups and figures of the picture are connected by a flowing, realistic rhythm, and no central over-emphasis, no pedantic symmetry disturbs the serenity of its arrangement. Hynais, as a realist—a paradoxical quality, this, in a painter of allegories—offers us in his curtain a slice of fresh reality, with only a slight degree of order to ensure its unity. The figures are no stock types, but genuine personalities, portraits of friends idealised merely by a little careless drapery, which certainly does not invest them with any classical remoteness. A dominant gray-green harmonises the discreet, transparent tonalities. Hynais' curtain is a decisive symptom of the radical revolution that Czech art was undergoing about 1880. In Paris, he adorned the Villa Lecomte at Auteuil with four decorative panels, and began to make sketches for the decoration of the Municipal Theatre in Vienna, four quoins with eminent dramatic poets from Aeschylus to Grillparzer, four arches with the principal characters in the world's dramatic poetry, friezes for boxes with children assembled in wayward troops ("The Children,"

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published by Armand Guérinet, Paris). The decoration was completed in 1887. In 1890 he produced his fine Sèvres vase. His reputation as a decorative painter was growing in Paris, where he was made a member of the jury at the great Exhibition, won a first gold medal and became Knight of the Legion of Honour. Among his works that we possess in Bohemia, where he is at present a professor at the Academy of Fine Arts, we must mention the allegorical picture "Truth," daring in its realism, and the great canvas of "The Judgment of Paris," remarkable for the brilliance of its colouring and the firmness and objective character of its forms. In Prague, he carried out the decoration of the cupola for the Pantheon of the Bohemian Museum, and has done some striking posters and excellent portraits.

By about 1880, the principles of Realist painting had been adopted by all. It was the rising generation of artists in particular that hailed them enthusiastically, without indeed always possessing the ability to accomplish the new programme to its full conclusion. Hynais' influence, however, did much to brighten the palette of the younger men and to teach them to look at objective reality without the spectacles of the studio. The activities of Mařák and, at the Academy, of Pirner, also contributed their share, and by 1890 there were already a large number of artists who could pride themselves upon a sound technical training. Many of these, however, have fallen off since then, and we shall name here only a select few who, by virtue of their talent and their sincerity, have worthily maintained their position. After 1885, Beneš Knüpfer sent to Prague the pictures he was painting in Rome. He devoted himself to seascapes. At Porto d'Anzio he studied the sea in its ever-changing aspects, the texture of its surface, the rhythm of the waves in calm and in stormy weather. With subtle perception he observed the delicate interplay of sea and light-soaked atmosphere. His

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poetic faculty and pantheistic vision of his favourite element led him to people it with ethereal sirens, tritons and robust centaurs wrestling and disporting themselves in the brine. On returning to Bohemia he found that his sea-pieces, true to an ideal that had been abandoned, had lost much of their pristine attraction. He decided to revisit the scenes that he loved so well, but on board the ship that was taking him from Dalmatia to the shores of Italy, he tied a big stone round his neck and threw himself overboard.

A realist of importance for the development of Czech art now appeared in the person of Hanuš Schwaiger. He had received his training in Vienna, where Rahl, Canon and Makart were still burning incense to the great masters of the past. Accordingly, like the rest, Schwaiger loved to linger in the museums. He gained there enormously in technical knowledge, and studied the precepts of the old masters as if all art were contained within their limits. Above all, the Dutch and the old Germans held him in thrall, fostering his ingrained love of realism. They inspired him to works in which—although colour had no secrets for him—he expressed himself as a draughtsman rather than as a painter. He recast old stories in a modern mould, thus combining his reverence for the past with an overmastering impulse towards reality. It was on these lines that he drew and coloured the “Anabaptists,” a vast congeries of faces, attitudes and gestures, imbued with an almost brutal truth; and he illustrated ancient tales with a novel blend of imaginative fantasy and realistic observation. Slowly, through this charmed circle of imagery on the antique pattern, he drove a road towards a pure reality, with its sensations of life lived to the utmost. His visits to the country yielded him figures that flashed across his vision on the highways, beggars, tramps and gipsies, and he deliberately laid stress on their physical and moral abasement. Trips to Holland,

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the example of Israëls and Mesdag had taught him that there was no need whatever to look for inspiration outside his own age, and he set himself with greater zest to rendering the reality that lay about him, painting his "Amsterdam Fish-market" and, in Moravia, genre pictures drawn from Valach life. Finally we see him reverting to his former ideal, resuming the work of his youth. As teacher at the Prague Academy he exerted a happy influence on his pupils, imbuing them with his ripe experience in craftsmanship, and accustoming them to look naked reality squarely in the face. Thus he prepared the ground for the final stage of realism—impressionist painting.

About 1890, his great native faculty marked out the youthful Luděk Marold, in the eyes of his contemporaries, for a brilliant career. Formal study, however, did not come easily to him; both at Prague and at Munich, his active, restless temperament, his bent for real life, his unconventional ideas of form and his lack of respect for discipline forced him to break away from the School. When scarcely out of his teens, he already aroused astonishment by his sketches, in which line and colour were intimately blended to give an illusion of living form. At Munich he supplied illustrations for novels and for the comic paper, *Fliegende Blätter*. On his return to Prague he entered Pirner's studio, and high hopes were entertained of him both by School and public. He won much favour in 1888 by his "Prague Egg-market," a picture in which he contrived to portray with an energetic brush a scene brimful of life and light. The following year he was sent to Paris to study under Galland. But the boulevard life overflowed too much into the studio, and the voice of Paris, ever buzzing in his ears, was that of a Siren not to be resisted. Here, too, he played truant, and roamed the vast city, with no other teacher than life itself, absorbing in his soul the Parisian crowd, the faces of passers-by, the eternal merry-go-round

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of the streets and the fashionable glitter of the drawing-rooms.

In order to earn a livelihood, he turned his impressions of Parisian life to account, doing illustration-work, supplying the great Parisian firms which soon learnt to exploit his industry and fertile imagination. Thus he did illustrations for Daudet, Bourget, Theuriet, the Margueritte brothers, the Rosny brothers, Pierre Louys, Yriarte, Erckmann-Chatrian and such periodicals as *Le Monde illustré* and *L'Illustration*. But the longer he stayed in Paris, the more he became a prey to home-sickness. Accordingly he returned to Prague, where he was at first engaged in painting the panorama of the Hussite battle of Lipany, in which he gave full scope to his deftness in technique. He was projecting several other works when death removed him in 1898, at the early age of thirty-three.

Marold's patrons had hoped that, by sending him to Galland's studio, they would mould a teacher who would represent official French art at the Prague Academy. The artist's irrepressible temperament, however, brought the plan to nought. Nevertheless, the mission was fulfilled, though not of set purpose, by the Moravian Alfons Mucha. After a first attempt that failed, he managed to settle in Paris, where he attended the studios of Lefèvre, Boulanger and Laurens. Like Marold, he had to do illustration-work for the sake of a livelihood. A poster for the first performance of *Gismonde* at the Théâtre Sarah Bernhardt brought him fame. Orders for posters came thick and fast, and in 1897, at the *Salon de La Plume*, he got up an exhibition that made no little stir. At the great Paris Exhibition of 1900 he carried out the decoration of the Bosnian Pavilion, was awarded a medal and admitted to the Legion of Honour. Among his illustrations, we may single out for mention those done for Seignobos' "Scenes and Episodes from German History," in which

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we can trace the influence of the French historical painters, notably of Laurens. The lithographs for the "Princesse Ilsée," by De Flers, and the "Paternoster" series are executed in the poster style which Grasset made familiar in the streets. The figures, a little stiffened by a hieratic symbolism, almost Byzantine in character, are essentially decorative: they are drawn with a pure, precise line, calligraphic even, and the colour, remarkable for its softness, is added only as an afterthought. Mucha's work contains many elements borrowed from the old illuminated manuscripts, but he also contrived to turn to decorative uses many forms taken from living Nature, especially from plant life. On his return to Prague he devoted himself entirely to the great enterprise of his "Slav Epic Cycle," an enormous series of huge historical canvases in which he harked back to the point where he started.

The time has come for citing a name which will serve to mark the transition to the next generation and which, after enjoying in France a certain authority before the war, earned distinction in the glorious struggle of France against Germany. In fighting under the tricolour, František Kupka also fought for the cause of Czechoslovak freedom. After Marold and Mucha, he is the third Czech artist to become acclimatized in Paris. Although an ardent realist, he contemplates reality with a mordant irony, and even when he is confronted with the great mysteries of life and the universe, we find him seized with a sombre ecstasy. A vein of philosophic reflexion often runs through his canvases, and their composition and technique betray an independent, even a rebellious spirit. He too, became an illustrator in order to earn a living. The comic paper, *L'Assiette au beurre*, published his scathing attacks upon the plutocracy, clericalism, Prussian militarism, social hypocrisy, in which he always displayed a fertile invention and a consummate knowledge of form. His drawings

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for Elysée Réclus' "L'Homme et la Terre" are far above the usual level of book-illustration in their philosophic spirit and never-failing wealth of imagination, and the etchings for Leconte de Lisle's "Erinnyes" and the engravings in colour for the "Lysistrata" of Aristophanes rank among the finest productions of their class. Now that he has come back to us, we hail him with gratitude as one of the first Czechs who, at the call to arms, sped to the French standard.

* * * *

With Kupka we reach the generation whose output goes to form the Czech art of to-day. This generation has finally thrown over academic prejudices and devoted itself whole-heartedly to realism. Sternly critical both of itself and of Czech art in general, it has determined no longer to lag behind the rest of Europe, but to follow, systematically and with increased energy, every forward step that was taken abroad. *Plein air* painting was the order of the day. But these artists, escaping too hastily from the school into untrammelled Nature, soon lapsed into anarchy. Relying solely on their instincts and their emotions, they renounced all method and all discipline. A generation of Impressionists thus sprang up, but one that had no common, central aim, and did not recognise that true impressionism is not mere anarchy, but a method like any other. As time went on, the frenzy cooled down, and once more it was the lofty teachings of French art that recalled the younger men to order and moderation. Towards 1890, they joined in an association that drew its title from the illustrious name of Mánes. This society founded an art review—*Volné Směry* (*The Free Tendencies*)—and began to show great activity in all directions. Entering into close intercourse with foreign countries, it made the Praguers acquainted, through its review and its exhibitions, with all that is of any value in current European art, in French art first and foremost.

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Before the great French Impressionists reached Prague, their successors—Besnard, Harrison, Amant-Jean, Henri Martin—were known in our capital. Nor was it long before the great masters themselves came into the public eye. The visits of our young artists to Paris grew more numerous, and their contact with French artists more direct. The “Mánes” Association pursued an unflagging propaganda. *The Free Tendencies* issued reproductions of Manet, Degas, Puvis de Chavannes, Rops, Forain, Willette, translations of Huysmans and Mourey and original articles by Camille Mauclair and Charles Morice. The jingoes, it is true, at the instigation of a coterie of artists who saw in this propaganda a menace to their feeble “national” production, raised an outcry against the invasion of Bohemia by foreign art: as a result, the exhibitions were poorly attended, and ended up with a deficit. But the devotees of French art did not let themselves be discouraged, and thanks to them the year 1902 may even be called epoch-making. To their unbounded delight, they were able to open in that year, in the handsome pavilion which the architect Jan Kotěra had built specially for the occasion, the first exhibition outside Paris of Auguste Rodin’s magnificent work. The great sculptor himself came to Prague, and received from its citizens a royal welcome. After this, an exhibition of paintings brought within our purview, Monet, Degas, Renoir, Sisley, Carrière, Puvis, Maurice Denis, Maufra, d’Espagnat and others. But as the great impressionist masters were inadequately represented, every effort was made to get specimens of their work, and in 1908, Prague saw Daumier, Boudin, Manet, Monet, Pissarro, Sisley, Degas, Renoir, Berthe Morisot, Mary Cassat, Raffaëlli, the genre-painters, Bonnard, Vuillard and Laprade, the neo-impressionists, Signac and Cros, and the three inaugurators of a new art: Cézanne, Gauguin and Van Gogh. Of all the exhibitions held by the “Mánes” Society

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up to 1913, ten were given over to French art. Thus every branch of French graphic art has been seen in Prague. Among later exhibits were Rodin's drawings, a rich collection of statues by Bourdelle, and finally some works of the ultra-moderns, from Matisse to Derain and Bracque. The struggle of the "Mánes" on behalf of French art ended in a victory, and what Czech art had gained by that victory was speedily recognised.

The "Mánesist" generation is still at work to-day. There are some who, while availing themselves of the foreign teaching in cases where they can find no local tradition, accentuate more strongly the regional note in their work. Others have owed nothing to any foreign model, and have formed themselves entirely through contact with their own country. To this class belongs Joža Úprka, the painter of the Moravian Slovaks, his compatriots. He received his training in Prague and in Munich, finished it off with a journey in the West and then, establishing himself in a Slovak village in the heart of the district to which he has since devoted all his activities, and where he has worked out for himself an original *plein air* method, he sought at first to seize the soul of Slovakia in genre paintings a trifle "literary" in quality. But his palette, heavy at first with the opaque tones of the Munich school, grew brighter and gayer as he became more familiar with his Slovak environment and as the lively hues of the peasant costumes took his fancy. In the end, he came to use pure tonalities without blending them, and his brush, at first too prone to render the minutiae of detail, soon acquired a sweeping, vigorous stroke. It was, in fact, this that made him an Impressionist painter. His intimate knowledge of the country enabled him to reproduce with astounding accuracy Slovak scenery, and the faces and gestures of the inhabitants. Moreover, to him man and Nature are but one, and the animal rather than spiritual side of man is brought into

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prominence. He painted peasants at their labours, moments of rest or of noisy merriment, depicting his figures now in their working clothes, now in their Sunday best—masses of bright, crude colour flooded with light. Even when he throws these slices of real life on to a big canvas, he takes little heed of formal arrangement. Some traces of arrangement may be found in a few of his earliest works, such as “The Feast of St. Anthony” and his picture of village manners, “The Procession of the Magi”; but the rest of his paintings show a freedom of rhythm thoroughly in keeping with an immediate record of things seen. Although he has studied his Slovakia under every aspect of season or time of day, his favourite hour is noon, when the red, yellow, blue and green hues of the costumes are ablaze in the summer sunshine, the contours of the landscape shimmer in a light-soaked atmosphere, and human features stand out in relief as clear-cut as on a medal. In Moravia, Úprka has become the leader of a group of painters who, under his guidance, profess an uncompromising regionalism, and have erected at Hodonín, the centre of their activities, a “Fine Arts Gallery,” with rooms for exhibitions.

It was at that time a creed with local artists that an uninterrupted stay in the heart of the country gave the artist an opportunity of discovering the soul of the ordinary people, and that his pallet would gain in richness of colouring by his observation of the variegated local costumes. Accordingly the painter Jaroslav Špillar went to the district of the Chods, in order to depict the glory of this courageous race, the vigilant guardian of the Bohemian frontiers, and it is for the same reason that Augustín Němejc sought his inspiration in the surroundings of Plzeň, among the peasants who, unfortunately, were gradually giving up their traditional national costume. Again, landscape-painters under the leadership of Kosárek and Chittussi, endeavoured to find some new expression

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for painting. Their efforts were not in vain, for Antonín Slavíček, the Czech landscape-painter *par excellence*, emerged from this great movement. Slavíček was a pupil of Mařák at the School, but, exasperated at his teacher's monochromy, he soon felt attracted towards Chittussi, whose true successor he was destined to become. Accordingly he went out into the country to paint meadows studded with flowers, and fields of ripe corn. In looking at these pictures to-day, we find it hard to understand the indignation of his teacher, who saw in them symptoms of revolt, so dim is the colour, so finicking the form, so enigmatic the sentiment. For all that, he has already begun to come under the spell of *plein air*, although he vacillates, varying his processes over a long period, now making use of values and now dispensing them with them, yet in one way or another his pictures already place him at the head of Czech landscape-painters. About 1900 all his work was already that of a pure impressionist, intoxicated with air and light. He then came to indulge in violent tonalities which amazed the public, and did not shrink from exaggerating this or that shade in order to obtain the effect he aimed at. At this stage he generally used the forms of technique that suited his fiery temperament and were adapted to open air work—tone-blending, tempera-painting, pastel. In "The Soul of the Birches," one of the first impressionist pictures painted in Bohemia, his method is not yet entirely free from clumsiness. On the other hand, the paintings subsequently executed by Slavíček in a village of the Czecho-Moravian tableland clearly reveal how he was succeeding in making his processes more flexible and in adapting his method to the varying requirements of the landscape. This region, with its unproductive soil, where weavers wrest from the land a bare livelihood, soon came to have a peculiar attraction for him. It was not long before pity turned into ardent

love. No longer did he hunt after interesting themes: a squat thatched cottage, two or three stunted trees, a few sparsely cultivated fields, a muddy road—these were enough for him to express in unforgettable pictures all the attachment of his passionate soul for a little desolate corner of the universe. He even wished to found there an artists' colony, a school. Soon he grew weary of improvisation, and felt an urgent need of a discipline that should control his volcanic temperament and enable him to bring larger landscapes within the scope of a single picture. By dint of stubborn and ungrudging labour, he succeeded. In his "At our home, at Kameničky" he already shows the application of this new method. Returning to Prague, Slavíček was struck with the picturesque beauty of the old, poorer quarters doomed to disappear through the modern improvements, and with an alert and forceful brush he set himself to portray, in a long series of small-scale pictures, the old streets with their variegated shadows, the tumbledown houses with their wrinkled façades and quaint roofs. In this work done in the open air, his palette gained in brightness and his stroke became a blur of colour. The mass of blurs began to whirl round, the outlines were effaced, the picture seemed to be an orchestration of colours shimmering in light. He now grew bolder and essayed landscapes of colossal scope, painting the whole city of Prague or rather certain moods of Prague in the changeable season that precedes the coming of spring, completing enormous landscapes in a few days, working at a feverish pace, but with an admirable creative impulse. The pictures, "Prague, near Troja," "The Vltava seen from the top of the Letná Hill," and "The Elizabeth Bridge" are agglomerations of houses and roofs dissolved into dots of colour, noble symphonies of the hundred-towered city, of glittering Prague, such as Slavíček's generation saw and loved. Slavíček next tried his hand at a theme that

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needed most careful manipulation—he sought to capture the Gothic soul of Prague Cathedral in a picture taking it in as a whole. He resolutely made attempt after attempt, but the gigantic framework of the building remained intractable. Accordingly he put off the enterprise to a later date and, for reasons of health, went to stay in Dalmatia, at Ragusa. There too, faced with the new element, the sea, he set about painting, and brought back pictures of an unalloyed impressionism. Restored to health, he went back to his old habitat in the mountains, and had energetically resumed work when an apoplectic stroke robbed him of the use of his vigorous hand. He was taken to Prague, where he recovered in so far that his enfeebled hand was able to attempt still-life studies. But the doubts that racked him, his anxiety as to his artistic future, proved too much for his impetuous spirit. He decided to make an end of it all, and blew his brains out in February, 1910.

Slavíček has become the great master of Czech impressionism. His talent was eminently original, and owed hardly anything to foreign influences. Of the French impressionists he knew very little, and what he did know was not work of the best quality. He lived long enough to leave behind him mature productions. Another landscape-painter of the same generation, Otokar Lebeda, also highly gifted and fond of making experiments, did not have time to give us his full measure. This pupil of Mařák, who likewise completed his education by a visit to Paris, began working at a furious pace, as if he were determined to force himself upon the public notice at the earliest possible moment: then suddenly, at the age of twenty-four, he committed suicide. The exhibition of his paintings opened only a few days before his death had revealed an artist of high rank, a bold innovator, who would probably have taken an honourable place at Slavíček's side.

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A comrade of Slavíček, Antonín Hudeček, in his youth had several artistic points of contact with his friend. Together they would go out into the country and make similar experiments in colour and form. Hudeček however, softer and more poetic, avoided trenchant colours, wove gentle, almost musical harmonies, and seized with a loving hand the inner soul of a landscape. Later, he adopted an almost pointillist style, as more suitable for rendering the subtle transitions of light from hour to hour of the day. Later still, his painting showed a remarkable accession of strength ; vigour took the place of delicacy, and his composition became synthetic. The new method resulted in pictures of a virile beauty and wide compass, greatly appreciated abroad, where Hudeček has exhibited a good deal.

Among the younger devotees of impressionism we may mention Oldřich Blažíček, a pupil of Schwaiger, but one who quickly renounced his teacher's conservative ideals, while applying the solid craftsmanship acquired under his direction. The landscapes he painted were bright, cheerful and sparkling with life. Otokar Nejedlý was a disciple of Slavíček, and long remained loyal to his forceful teacher. But from the very outset such works as "Sunday" and "The Funeral Procession" bore witness to an original talent, a bold temperament and a singular manual dexterity. As an impressionist intoxicated with colour, he went to Italy and Sicily, and later on, eager for sensations, as far as Ceylon and India. The two years spent in the tropics revealed to him plastic mysteries of colour that drove impressionism into the background. Yet he was still unable to throw impressionist processes entirely overboard : on the contrary, he ran through them all, including pointillism. On his return to Bohemia he devoted himself to experiments in synthesis. He now fashioned for himself a style that was to some extent decorative, but did not satisfy him. Accordingly a new crisis

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arose in his career, the symptom of a radical change. Of this we shall have something more to say hereafter.

Jindřich Průcha, although not a pupil of Slavíček, remained more faithful to his ideal. His was a meditative nature, and he made up for his lack of facility by a remarkable industry and intelligence. He had given up the study of letters for that of painting, and worked outside Prague, in a secluded nook among the mountains, whose mystic soul he wished to probe. His landscapes are therefore more than a patchwork of coloured blurs in the Slavíček manner; his colour is highly expressive and acquires an almost symbolic value. Průcha was little known to the public. His career was interrupted by service in the war, and he was killed on the Russian front in 1915.

Among the founders and the shining lights of the "Mánes" society was Jan Preisler, who died in 1917. From the very first he occupied a place apart among his contemporaries, looking backward more than they did, conscious of a larger debt to tradition than a generation of revolutionaries would acknowledge. For all that, his keen vision did not fail to catch a very early glimpse of the new art dawning above the horizon. From Zeníšek's studio, where he served his apprenticeship, he brought away with him a profound idealism and a fondness for dreams. From his earliest attempts onward, Preisler's work strikes a personal note. His youthful masterpiece, the "Spring" triptych, that poem of adolescence, betrays a large measure of spirituality in an age of ruthlessly realist painting. The things that the impressionists raved over seemed to Preisler thoroughly trivial and insipid. He refused to adopt a purely materialistic view of the universe, and everywhere he divined mystic bonds and relationships. Strange figures thus appeared in his pictures, figures closely bound up with the Czech countryside and having nothing in common with the types depicted in the classical Isles of the

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Blest. They were creatures of a poor soil, his own native soil, young people of little beauty, grim-visaged, spare of frame, but with the intense fire of the visionary burning in their eyes. Although formed by Ženíšek and a marvellous draughtsman, Preisler seemed to have no feeling for beauty of form. For him perfect form was the expression that fully and flawlessly bodied forth the painter's aim, even at the cost of a certain stiffness and lack of freedom. Hence he resisted the lure of the beautiful line, and, although colour had no secrets for him, did not even let himself be beguiled by its exclusive spell. Gradually, however, a change was wrought in his outlook. The Czech countryside became a dream-landscape, and its inhabitants were transformed into ideal types of humanity. Preisler even lost for a time the happy balance of his youth. He had set himself to seek a new language in which to translate his visions of Arcady. He used his colours daringly, even brutally, and drew near to the French innovators of the period. He painted pictures where, in a mad whirl of pure colours, there appeared an unknown yet living country, peopled with fair nude figures. Preisler had become a pantheist poet, intoxicated with the illimitable life of the universe.

The sobering down came in 1910, with a big order, the decoration of a reception room in the Prague City Hall, which had just been built. All that he had acquired during previous years was here summed up and harmonized in accordance with the best principles of painting for public buildings. Here are groups of lovely dream-figures, linked by a powerful rhythm that sings in resonant tones what the easel-pictures could but murmur softly—the cosmic harmony, the mysterious bonds between worlds, beauty and joy of living. When these decorations were finished, Preisler worked in retirement, no longer sending anything to exhibitions, but entirely absorbed in the quest of the

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pure idealist picture. He was in fact entering on a new stage in his production, with works of an uncommon, almost classical beauty, a stage that was not revealed to us, alas! until the posthumous exhibition of his paintings in 1919.

In his earliest work, Max Švabinský, another famous "Mánésist," showed much the same sort of youthful inspiration as Preisler. He was the rising hope of the professors, and, as soon as his triptych "Love" and his symbolist picture "Blended Souls" were exhibited, sprang into the front rank of public favour. An adept in all the techniques, he had soon created a special technique of his own, one that he wielded as a virtuoso, executing even his big pictures in pen-and-ink. A series of portraits stamps him as a shrewd psychologist, knowing how to decipher the spiritual face of his sitter behind the outward physiognomy and gestures. He also made his mark as a decorative artist, painting two panels for the Bohemian Royal Land Bank. A two years' stay in Paris completed his training. At the Paris Exhibition of 1900 he received an honourable mention for his portrait of Maeterlinck. On his return to Prague he painted a large picture which he entitled, "The Land of Poverty," and in which he finally summed up the dreams and sentimental yearnings of his youth. More and more did he come to draw his inspiration from real life. He designed in pen-and-ink and subsequently illuminated a large disc representing a woman seated behind a weaver's loom. This picture met with a tragic fate, being burnt in the great San Francisco earthquake. Švabinský's portraits of Czech poets, artists, scholars and men of science soon came to form a whole Pantheon of national glory in which many of the dead are portrayed no less vividly than those painted from the living model. From individual portraits Švabinský went on to large groups, depicting the members of a family with a profound insight into the intimacies of kinship and a consummate mastery

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of composition. After this, the poetic impulse which had inspired the symbolist works of his youth suddenly re-awakened in him, provoking a reaction from the realism which then had the upper hand in his production. But at the same time, there appeared a remarkable change in his susceptibilities. The slightly abstract spirituality of his younger days gave place to an entirely sensuous vision of life and Nature, and flesh and blood began to speak in their vibrant tones. Nudes emerge from interiors filled with an intoxicating atmosphere of carnal passion. Colour, which here too illuminates, assumes a greater importance, and the charm of chiaroscuro, obtained by the play of pen-and-ink, is enhanced by penetrating and subtle harmonies. The blue of the bird of paradise contrasts vividly with the gold of brocade ; the waxen lustre of camelia blossoms stands out against soft, heavy draperies. The artist's fantasy now knew no limits, and his vision of fair women's forms was removed from the warm atmosphere of the studio to the open air, amid landscapes real or imagined. At the same time, the engraver's tool became his favourite instrument. He collected his " Etchings " and had them published by Jan Stenc, at Prague, with a preface by M. Camille Mauclair. Etchings such as " The Morning Hunt " or " A Summer Night " show the fine creative mood, the serenity of soul which their author had then attained and which was never to leave him again. The cycle of small etchings with the simple title of " Summer " records immediate impressions of the countryside, during the blazing days of a sunlit summer. Švabinský then turned aside for a brief spell to decorative work : like Preisler, he decorated a room in the Prague City Hall, executing an open air group of Czech poets, painters and composers. After this he returned to his love for the brush, painting the " Bouquet," so rich in its colour-scheme, and his studio with all his family, an admirable group portrait. Gradually, we come

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to recognise in his work the traditional note of Josef Mánes, the charm of his round contours and the warmth of his inspiration. His feminine nudes, glowing with robust health, are verily of the same stock as the young peasant women of the Master.

Svabinský subsequently applied himself once more, with amazing industry, to his experiments in the various graphic arts. His attempts to represent a pair of lovers in the midst of a tropical forest resulted in a series of etchings with a thread of unity running through them, and entitled "Virgin Forest." But he had already felt the attraction of wood-engraving, with its workmanship at once precise and solid. Accordingly he engraved on wood a large portrait of Josef Mánes, a portrait of himself, and a fine allegory of Summer, and started on the "Paradisiac Sonata," a vast cycle of engravings in which his pair of lovers re-appears in the shade of the palm trees, giving themselves up to the happy, animal life of primitive mankind, in the company of wild beasts and butterflies.

In the generation of "Mánesists" Svabinský is one of the most powerful and original minds. Among his contemporaries he now holds the first place, and he is well-known abroad. William Ritter has devoted to him an enthusiastic article in *L'Art et les Artistes*.

The ranks of the Mánesists include no artist more intelligent than Miloš Jiránek. A man of wide culture, translator of de Musset and author of several monographs, he was perpetually exercised by problems of art, theoretical or practical. Thus he was always investigating, always making experiments. He realized that impressionism had already reached the final stage of its evolution, and accordingly tried his hand at expressionism. But he did so entirely for his own satisfaction, as a fanatic for truth, almost as a moralist, and never to gratify the fashionable whims of the moment. Each new discovery in form or colouring

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was dearly paid for by an undue expenditure of nervous energy. His brain went under in the struggle, and an untimely death put an end to his sufferings. His friend Karel Myslbek, son of the great sculptor, was equally well versed in literature, and translated the French poet Cazalis; a vigorous designer and a painter of original talent, he loved to portray on his canvas, with a sombre colouration that often reminds us of Zuloaga, the little world of Prague's submerged tenth, casual labourers, beggars and blind men at the street corners, emigrants leaving the stations, hospital patients. As an officer of the reserve he was compelled to go to the front, but with his sensitive spirit he preferred death to the task of killing his fellow men. He committed suicide at Cracow in 1915.

Another "Mánesist," František Šimon, is a Parisian of long standing. Establishing himself in Paris as early as 1903, he studied the life of the masses and of society on the boulevards, in the parks, restaurants and dancing halls. He went to the seaside resorts of Brittany, Belgium and Holland, and visited the South of France, Spain and Algeria. He went in for colour-engraving, the revival of which had just been taken in hand by the great impressionist masters. The engravings he exhibited at the Salon attracted attention: Sagot and G. Petit took notice of him, and the *Société de la gravure en couleurs* elected him a member. He took part in the spring Salon, later in the autumn Salon. G. Petit became his publisher, and in 1910 opened an exhibition of his works, paintings and engravings; his "Bruges under Snow" was bought by the Luxembourg. He was then elected a member of the new *Société des peintres-graveurs en noir* and corresponding member of the *Société des peintres-graveurs français*. He achieved remarkable success in England, where a series of his works may be seen in the South Kensington Museum, and in America, where several

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exhibitions of his work have been held. After living for ten years in Paris he settled once more in Prague, where he often reverted to the brush, turning to account many an impression he had received in Paris, resuming his idealistic composition and painting portraits.

It is in Paris, too, that Karel Spillar learnt to enjoy and record the sensations that he gathered at the theatres and music halls of the capital or at the seaside, transposing every impression into a gentler, more intimate key. The slender grace of the Parisienne in particular caught his fancy. Returning to his native land, he practised idealistic composition after the Arcadian manner of Jan Preisler. In the same way Hugo Boettinger, having come under impressionist influence in Paris, recovered his visions of youthful nudes living in perfect harmony with the beautiful scenery where their innocent gambols take place. It seems a paradox to remark that this dreamer is a gifted caricaturist. In his caricatures, he becomes an unflinching realist, lightly emphasising this or that feature, this or that peculiarity of his subject, but never dropping the very human attitude of a kindly humourist.

A younger man than these, the portrait painter Vratislav Nechleba rapidly acquired an extraordinary skill in brushwork and a popularity uncommon for a beginner. In his numerous portraits he revived the ideal of the old masters, their values and their chiaroscuro, yet without abandoning his own point of view as a staunch and consistent realist. Another very popular artist, Jakub Obrovský, has a sensuous love of colour, and mingles opulent female nudes, gay-hued draperies and luxuriant plant life in compositions which assault the eye with their violent decorative rhythm. Among the engravers, we may mention Vladimír Silovský, a pupil of Švabinský, whose graving-tool accurately seizes the special atmosphere

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of the various quarters of Prague, and Antonín Mayer, who chose for his etchings subjects taken from rustic life, reveals a talent which is bound to grow.

All these artists, young or old, had their origins in the Czech realism and impressionism of the period round about 1900. Some of the younger men, however, have since then thrown over the impressionist programme and arrived at synthesis on the pattern of the French, notably of Cézanne. The little group of the "Eight" began the movement, which carried painters, sculptors and architects in its train. Debates and even quarrels ensued, in which the young innovators found champions even among the founders of the "Mánes" society. None the less, a schism arose, and a new society and a new review were started. In course of time the young rebels came to find favour with the public, many misunderstandings were removed, and after years of uncompromising defiance and restless experiment, the new school have calmed down somewhat and rejoined the "Mánes" society, which has once more become the rallying-point for all who take their art seriously, a centre where the younger and older generation alike pursue their researches with a feeling of mutual respect. It is becoming more and more evident that Czech art has gained by this crisis and by this heated exchange of ideas which have probed the different points of view and infused new life-blood into an art that seemed to be suffering from exhaustion. The crisis produced among others Otokar Nejedlý (see p. 36), formerly an explorer of exotic beauty, who has since become a painter of his native countryside. Without lingering over the surface impression he makes straight for the inner structure of the landscape. After the war he proceeded to France to paint those sectors of the Western Front where the Czechoslovak troops took part in fighting the Germans. With him went Vincenc Beneš, who, after attempting expressionism and even cubism, returned to

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the straightforward portrayal of Nature, in solidly constructed paintings.

Emil Filla, spiritual guide and principal pillar of the society of the "Eight," continues to remain faithful to cubism, although he once gave evidence of his great talent as a painter in pictures which reflect the art of Daumier and of El Greco. The efforts of the younger generation are directed towards a mid-course between expressionism and cubism. They all aim at the realisation of synthetic expression, but in their search for this goal each takes a different path.

Josef Čapek continues his search. He challenges form, and is not afraid to change the formula of his art. Jan Zrzavý, despite his former modernism, draws nearer to the old tradition, a fact of which the casual observer would not be aware.

The works of the decorative painters evince more intelligible tendencies than is the case in modern painting. In Prague the School of Decorative Art is the centre of these tendencies. Thanks to the endeavours of the artists who have emerged from this school, graphic art and illustrative art have attained to a very high artistic level. The painter František Kysela has restored mural decoration and placarding, and illustrative art is greatly prized both by him and by his friend Jaroslav Benda, most methodical in his graphic works. It is also to V. H. Brunner that the illustration of books and periodicals owes its highly artistic standard. To Zdeněk Kratochvíl must be attributed the development of caricature, which has made such considerable progress in recent years.

The present-day artistic culture of Bohemia is of an amplitude and variety that contrast strikingly with its modest beginnings. Art has become an important element in the national life, and the part it plays is perhaps all the greater in that the nation is a comparatively small one. Even the war was unable to stifle

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Czech art. The people which showed such a stubborn vitality in resisting the enemy surrounding it on all sides, also fought for its independence in carefully preserving from German influence its spiritual treasures, its art. Now that our country is free, let us hope that the function of art will be more decisive, its evolution more rapid, its output more abundant.

II

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BY ANTONÍN MATĚJČEK

MODERN Czech sculpture had even more difficulty in coming to birth than modern Czech painting. During the first half of the nineteenth century there was no monumental statuary of any kind either in Prague or in the provinces, and the craft of stone-carving was only kept up here and there in a very limited measure.

There is nothing that characterises the weakening of plastic perception more clearly than the works of Václav Prachner. The sole representative of Empire sculpture in Bohemia, Prachner does not create, but is content to reproduce the frigid forms of Bergler's designs. Here the sculptor is merely the interpreter of a piece of drawing, the faithful exponent of the artist's conception. Yet his works testify that this dependence had not been forced upon him. They are only of interest in as far as they represent the design. Memorial stones occupied the first place in his works; they remain the sole manifestation of plastic art in Bohemia during the first half of the century. Towards 1850 the imperfection of sculptural art became evident; the more important work was entrusted to foreigners.

It is significant of the age that a patron of art who wished to commemorate the glorious past of Bohemia by a monumental edifice after the pattern of the Walhalla at Regensburg, was obliged to order at Munich, from Schwanthaler's studio, the sculptural

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portion of his *Slavín*. The native sculptors were mere artisans, engaged on trifling, casual orders scarcely flattering either to their ambition or to their pride. About the middle of the century two Germans, the brothers Max, attained the first place among sculptors in Bohemia. A few monuments and statues serving to decorate the Charles Bridge in Prague were the uninspired products of this barren epoch.

But already, while these two Germans were enjoying their ill-deserved renown, the first Czech sculptor, Václav Levý, a self-taught artist, was hewing from the sandstone rocks of the picturesque Liběchov, groups and isolated figures drawn from Czech history and folklore. A romantic temperament, violent and still undisciplined, is here seen struggling towards self-expression, boldly shaping the material under the impulse of a powerful instinct for plasticity. He was afterwards sent to study under Schwanthaler at Munich; he returned as a mature artist in 1848, yet obtained no orders in Prague. Accordingly he left there his masterpiece, "Adam and Eve," and—as a travelling scholarship afforded him the means of living abroad—betook himself to Rome, drawn to that city by his pious leanings. He remained there for many years, joining that group of Catholic-minded artists known as "Nazarenes," whose ascetic conception of art was soon to sap the healthy instincts of his youth.

The next generation could hardly, in the nature of things, produce any men of real talent. The academic idealism of the preceding period burdened it with a heavier load than it had the courage to shake off. It was mainly for churches and cemeteries that sculptors were called upon to work, but even when they received orders that demanded a closer contact with realities, they were unable to abandon the conventional and the trite. They were eclectics out of touch with real life, invertebrates lacking in the will to create. Antonín Wagner, a persevering

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worker who finally surmounted the obstacles that beset him, alone contrived to raise himself above their level. Although living in Vienna, he took part in the construction of the monuments which had gradually been undertaken in his native country, such as the decoration of the National Theatre on the right bank of the Vltava or that of the Bohemian Museum which overlooks the Wenceslaus Square (*Václavské náměstí*). For the Theatre he provided two figures of legendary Czech bards and the group representing the Judgment of Libuše, and for the staircase of the museum a vigorous allegory of the Czechoslovak country. His productions already mirror, to a remarkable degree, the tendencies of modern sculpture. Himself one of the Viennese Italianizers, he derived inspiration from the Italian Renaissance at its flowering-time, keeping close to Nature even in his allegories, and seeing in the model no longer a mere intermediary, but an essential basis for the forms to be produced.

Wagner, however, was not equal to the task of breathing new life into Bohemian sculpture. Nor was his junior, Bohuslav Schnirch, although he received an exceedingly thorough training. Moulded in Italy, in the school of the Renaissance, he acquired a love for its classic form, and, like the great Italian masters, managed to subordinate his art to the ideas and requirements of the architect. His friend Josef Zíttek, architect of the Prague National Theatre, could not have found a more loyal collaborator : and indeed, there is no point either in the exterior or in the interior of the Theatre where the sculptor has been at cross-purposes with the architect, so admirably do Schnirch's decorations in high relief and bas-relief figures and ornaments harmonize with the rest. Below the roof, Apollo and the Muses gracefully carry on the rhythm of the façade, the allegorical figures placed on the pediment of the stage-boxes are in a calm, seemly attitude, and in carving the powerful Victories which he projected for the tall

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lateral pylons of the façade, he has only lengthened the reins of the horses just so far as the frame allowed. Accordingly the architect entrusted him with almost the whole sculptural and ornamental decoration of the building, the cornices and corbels, friezes, wreaths and disks, a rich store of Renaissance forms tastefully disposed and combined. Subsequently, Schnirch took part in nearly all the erections of a monumental character that were being set up in Prague during this period of revival. But the discipline he put upon himself—voluntarily at first—in order to remain subordinate to the architect, in the end cramped his style as a sculptor even where he should have asserted his creative freedom. Thus his large equestrian statue of King George of Poděbrad is, as it were, the frigid paradigm of a stiff rider on a lifeless horse, and his portraits, void of inner warmth, seem as cold as masks. A sort of screen had interposed itself between him and reality, forbidding him to see clearly and feel naturally. He made up for his lack of feeling by an excess of intellectuality, and his work suffers accordingly. Once, and once only, he startled the public by a work replete with glowing life, when he nearly defeated a youthful rival in the open competition for the St. Wenceslaus monument. The issue was long in doubt, but finally the younger man won the day, and we can now see that Schnirch, despite himself, had come under the ascendancy of his successful rival, and owed to him whatever was meritorious in his plan.

This rival, Josef Václav Myslbek, was at last to give Czech sculpture what it had hitherto lacked, the inspiring example of a real creative effort. He is the first in Bohemia whose art is free from all academic influence, and borrows nothing from the antique or the Renaissance. From Levý, whose pupil he was for a short time, he received nothing but the preliminary encouragement to sincere and unremitting labour. He was not one to

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spend much time and trouble in looking for models to follow. It was by virtue of his native genius that he achieved an original outlook on Nature and human life. Hence he was the first in our country to understand and render the language of Nature, and to prove that sculpture is no mere journeyman's task, but the outcome of artistic inspiration, drawn from the very depths of man's soul. A fervent admirer of Josef Mánes, he accepted his influence as a moral obligation. Mánes' sensuousness and deep racial and national feeling awakened in him a new, rich life. Accordingly he frankly enlisted in that band of painters who had proclaimed the late Mánes as their leader, and whom the accident of collaboration at the Prague National Theatre had brought together, whence the name "National Theatre School" was applied to them. Myslbek's four groups on the pylons of the Palacký bridge in Prague appear on the one hand as a sequel to the decoration of the National Theatre, and on the other as a sculptural realization of Mánes' ideals. Under his hand, the material is invested with glowing life, the old legends assume a new and original form, receive, as it were, a fresh consecration, become adapted to the needs of monumental statuary. Even where it is no longer a question of rejuvenating ancient themes, Myslbek puts forth mature, almost classical creations. Two funeral monuments show to what an extent he could penetrate into the emotional life of humanity, to wrest from it symbols which he clothed with monumental forms. The "Devotion" allegory testifies not only to the strength of his intellect, his masterly skill in giving concrete shape to the idea, but also to his sound mental balance, his direct vision and his energetic hand. His courage and artistic conscience are nowhere more boldly proclaimed than in his great Christ on the Cross, which will easily bear comparison with the old masters. This Christ on the Cross, now hung above an altar in the Sacré

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Cœur Church at Montmartre is, as compared with the work of the masters of other days, the creation of a modern temperament, which in the Passion can catch a glimpse at once of human greatness and divine beauty. The modelling of the body, firmly nailed to the Cross, is essentially lifelike, yet pure, without any leanings towards Naturalism. But the artist's power of composition reached its height in the St. Wenceslaus Monument, where the great equestrian statue of the national hero and saint is surrounded by four figures, male and female, of the patron saints of Bohemia. This is his masterpiece. Well-balanced composition, figures austere and monumental, yet glowing with the internal fire of an intense faith, a consummate mastery of craft together with an extreme simplicity of expression—such are the characteristics of this work, so aptly placed in the striking position selected for it, as if to symbolize the unquenchable vitality of the Czech revival, and to prove beyond all doubt that Czech sculpture has become a genuine art. We may also mention the admirable figure "Music" in the *foyer* of the National Theatre, which fixes, as it were, the fleeting beauty of an air of Smetana's; the bronze statue of Cardinal Schwarzenberg kneeling, a work of great power; some monuments to famous Czechs; and a series of portraits, among which the busts of Smetana and of the author-actor Kolár rank with the sculptor's most successful productions.

With Myslbek, Czech statuary was at last raised to the dignity of a true monumental art. Although his work has an air of finality and he admits no laxity in composition, he is in no sense a rigid theorist. Fruitful energy as a teacher soon went hand-in-hand with his productive activity. He is responsible for training two successive generations of Czech sculptors, many of whom at the present day are valiantly vindicating the renown of our national art.

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Among the contemporaries, older or younger, of Myslbek, we may single out Josef Maudr, the creator of the Slavín, that mausoleum of the national glories in the Vyšehrad Cemetery (the Prague Acropolis). This monument, and the statues of Astronomy and History which he set up at the entrance to the Bohemian Museum, are in impeccable taste, and show a thorough understanding of his craft. Čeněk Vosmík, trained in Vienna under Wagner's influence, did several decorative groups, of which those placed on the pylons of the Prague municipal slaughter-house are the most remarkable.

About 1885, when the first monumental erections in the modern style had been begun in Prague, the sculptors were inundated with orders for decorative work. By far the most competent of these sculptor-decorators was the indefatigable Celda Klouček, who limned charming isolated figures for various buildings (e.g., the Bank of Bohemia), but devoted himself chiefly to decoration. On façades and interiors he lavished a wealth of fresh and original ornamentation, first of all of a historical nature, then consisting of graceful fauna and flora, in delightful intricate patterns, cunningly laid on. The founder of a whole school of capable decorators, he surpasses them all by virtue of his blithe temperament and his active, fertile brain.

The younger men all issued from Myslbek's school, the master never letting them go until he had furnished them with all the essentials for their individual development. Among these pupils, Stanislav Sucharda first attracted public attention by his "Lullaby," in which a delicate sense of family life is in pleasing harmony with the pure and sober composition bequeathed to the disciple by his master. Sucharda was not long in gaining the premier place among his fellow-pupils. In the "Mánes" association he never wearied of proclaiming the need for fertilizing, with the aid of the finest specimens of Western art, notably

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of French art, the local tradition founded by Mánes. It was the period when impressionism was beginning to affect even plastic art, which seemed of its very nature the least amenable to its influence. The material was constrained to undergo the feverish manipulation of modern neurotics, to run into moulds that disregarded all coherence and unity of design. The roughing-chisel scored the clay in a perfect frenzy, leaving innumerable notches and diversifying the surface by violent contrasts of light and shade. It is significant that for this impressionist illusionism in Bohemia—as in fact wherever it appeared in the history of art—the favourite medium was bas-relief, which lies so near to painting. Sucharda's bas-reliefs, such as for instance the "Treasure" or the "Willow," are often an impassioned transcript of one of the gloomy ballads of the national singer Erben. Still more often, Sucharda resorts to the lowest of all forms of relief, the plaque. He turned out a large number of these, improvising, in a spirit of ardent and impulsive patriotism, on heroic, historical or popular themes. Dreams of liberty, visions of Prague the victorious, unswerving faith in the mission of the Czech people and of the regenerate Slavs as a whole,—such are the underlying motives of his plaques, large and small. More than once he combines precious stone and rare metal in order to heighten the picturesque effect of some bas-relief in which the Vltava, personified, rises from the waters to gaze admiringly at the Bohemian capital. But all his art, ideas and beliefs are embodied in the work that occupied a considerable part of his life, the monument to the distinguished Czech historian and political leader, František Palacký. This monument, as he conceived it, was to remind posterity of the efforts put forth by the Czech nation, during the nineteenth century, for its political and literary re-awakening. The granite statue of the old man, seated, with flowing drapery over his limbs, is the central figure ; radiating

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from it and converging to it, in various convolutions, are allegorical groups in bronze, symbolizing the successive phases of the Czech renaissance. A woman lying full-length on the ground, naked and emaciated, her wings broken as if after a fall from a dizzy height, represents our prostrate country after the Battle of the White Mountain. The group in which a two-headed monster is trampling on a frail woman, recalls the persecutions of our people under German domination. But on the opposite side, the first harbingers of the revival are already raising the Czechoslovak, breathing new confidence into him and directing him to the lofty teachings of history, as Palacký rescued it from the obscurity of the past to serve as an example and a warning. And history herself, a monumental Sibylline figure, stands by the side of the tall pylon, surrounded by a swarm of figures that twine and rise about it to leap finally to its summit. Here, from the top group, a hand emerges to point upwards to the stars of re-awakened Bohemia, while, horizontally, the "Herald" darts like a lightning-flash from this whirl of figures, using his hand as a trumpet to proclaim to the world that a new nation has come into being and is struggling for its independence. These visions in bronze around the pylon and its summit are the truest expression of Sucharda's effort, conceived as they are with an impressionist imagination, and seized, as it were, like snapshots from a camera. The clinging draperies are deeply furrowed with a restless rhythm of folds, producing quite a pictorial play of light and shade; the faces and gestures are imbued with a convulsive pathos. We may indeed point to a certain lack of balance in outline and mass, and condemn the preponderance of the architectural over the sculptural element, but the sincere, passionate and vivid expression of the whole and of the details bears the best possible witness to the aims and the capacities of this most typical of Czech impressionist sculptors.

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To the impressionist movement we owe another large monument in Prague of about the same date, the one that Ladislav Šaloun erected to the memory of Jan Hus in the principal Square of the Old Town. Here, in contrast to Sucharda, the sculptor has made sure beforehand that he will dominate the architect, and instead of scattering his figures, he has contrived to gather them into a compact whole which rises unconstrainedly from the base. Nevertheless, in composition as well as in modelling, this monument shows far less coherence than Sucharda's, and the purely plastic qualities are often sacrificed for the sake of picturesque effects.

Among the impressionists, too, we must reckon the mystic František Bílek. A native of Southern Bohemia, the region that has given us our great Reformers, Stítný, Hus, Žižka and Chelčický, he loves to plunge into the depths of the spiritual life in order to endow his creations with the mysterious fire of his religious ecstasies. After studying at the Academy in Prague, he went to learn under Injalbert in Paris, but what inspired him more than the teaching of the master was the example of the great Gothics through his visits to the Louvre and the Trocadéro. The highly original Calvary which he sent from Paris to Prague led to the withdrawal of the scholarship on which he had been living, and he was compelled to return to Bohemia. Here he worked amid the forests of his native South, absorbed in gloomy ecstasies; but he was delivered from these, and attained a more serene outlook on life and humanity, through the friendship he formed, first with the gentle poet Julius Zeyer, then with another poet, the gifted author of mystic improvisations, Otokar Březina. His great Christ on the Cross, carved in wood, the outcome of his visionary vigils, is the conception of a devotee who, going far beneath the surface, portrays the suffering of the spirit rather than of the flesh. "The Blind," inspired by a poem of Březina, are

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something more than a man and woman deprived of sight : they symbolize, in an unforgettable way, all our gropings through the mysteries of life. His enormous "Vertigo," in wood, sets before us, in a most original attitude, man dazzled by the splendour of the infinite. The potent national feeling that links Břlek with the two sculptors previously mentioned is identified, in him, with religious feeling, and constitutes a sort of dizzy Messianism of which he is the eloquent and fiery prophet. No material is distasteful to Břlek : in clay, stone or wood he creates works always personal and highly impressive.

A fourth member of the same generation, the Slovak Franta Úprka, a brother of the painter, Joža Úprka, looked elsewhere for his themes : he turned to the delightful reality of his native soil. The statuettes of his compatriots, men and women in picturesque costumes, kneaded by him in clay, show an observant eye and the hand of a virtuoso who excels in catching expressions.

The artists we have just described, together with a whole host of sculptors of lesser importance, are much alike in mentality and identical in tendencies. They developed at home, and French influence touched them but indirectly. Some younger men, however, wishing to drink at the fountain-head of modern sculpture, successively took the road to Paris. One of these, Josef Mařatka, even succeeded in entering Rodin's studio, where he remained over three years. At first a pupil, then a collaborator of the master, he was able to develop in the atmosphere, so rich in inspiration, which surrounded that mighty genius, and the latter watched over his young disciple with an ever more paternal eye. Many of Rodin's works, such as the Prodigal Son and the Victor Hugo monument, were executed in collaboration with Mařatka. For a time, Mařatka even directed studies in Rodin's studio ; he had become an intimate friend of the master and had even

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been quartered in his villa at Meudon. It is to Mařatka's efforts, too, that we owe the exhibition of Rodin's works at Prague in 1903, the first to be held outside Paris—an event that marks an epoch in the history of Czech sculpture. In the studio in the Rue de l'Université and in that of Meudon, Mařatka executed the first works exhibited by him at the Salon. Thus in 1904, "The Plump Woman" and an "Ariadne" won him golden opinions. On leaving Rodin's studio he received, thanks to the master's good offices, the order for the model of the monument to be erected at Buenos Ayres in honour of the airman, Santos-Dumont. A year later he returned to Prague, to display there an activity as varied and intense as the war allowed. It was he, too, who managed to win over Bourdelle to the Czech cause: the fine exhibition of Bourdelle's work at Prague in 1909, and the increasingly cordial relations of the French sculptor with Czech artists, have already borne good fruit.

Mařatka left Rodin's studio with a training that any sculptor might have envied him, and this training proved a wonderful stimulus to his great native talent. Like Rodin, he adores Nature, and seeks to wrest from her her inmost secrets. His youthful works are therefore mostly studies from nature, tiny, fragmentary statuettes in which he fixed the varied movements and constant interplay of bones and muscles, whole series of hands and feet rendered in the minutest detail and with amazing industry. In Rodin's studio he also had an opportunity of drawing nude figures and female dancers, an exercise that enabled him to catch the fleeting movements of undulating bodies in the electric thrill of the dance. His work at this period consists mainly of slight figures in which his sensitive hand has left its subtle trace. But when called upon to carry out orders of a monumental type, he none the less proved equal to the task, showing more amplitude and more discipline in his

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composition, but without making the flesh cease to throb with life. Thus the great statues at the doorway and upper storeys of the Prague City Hall reveal admirable taste and surprising dexterity. The portrait-medallions of the Hlávka Bridge at Prague are further evidence of his capacity for synthesis and his decorative sense. At Prague he executed, besides the Hlávka monument, two granite bas-reliefs, "Commerce" and "Labour," for the Rudolphinum Bridge, the Attic statues for the Communal Hall, and some statues for funeral monuments, among them the one entitled "Intelligence," which was to figure in the Autumn Salon of 1914. Some portraits, like that of the composer, Dvořák, admirable in its final form, and the bust of Santos-Dumont (now in the airman's possession) also bear witness to his solid talent. The new works now maturing in his studio on the Letná Hill will prove that the war, while giving him other work to do for a time, has not hindered his progress. An exhaustive study of his art, from the pen of M. Jules Chopin, is contained in *L'Art décoratif* for 1912.

Another pupil of Myslbek, Bohumil Kafka, went to Paris to find a solution to the problems that were exercising his brain. He was successful in his quest, and learnt so much there that he was soon able to pit himself even against French artists at the great annual exhibitions. From 1905 he was exhibiting regularly at the Société Nationale and the autumn Salon. In 1908, he exhibited there a collection of twenty-four sculptures, after having attracted the attention of discerning critics by an exhibition at Hébrard's, to which M. Camille Mauclair had contributed by writing the preface to the catalogue. He is a member of the Autumn Salon and an associate of the Société Nationale des Beaux-Arts. Antoine Le Duc spoke of his work in *L'Énergie Française* (1906), Jacques Bramson in *L'Art décoratif* (1906), Francis de Miomandre in *L'Art et les Artistes* (1908), Camille

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Mauclair in *L'Art décoratif* (1908), and Raymond Bouyer in *Art et Décoration* (1913).

In Kafka's work, under the influence of French sculpture, an entirely new sensitiveness to impressions comes to the fore, reacting nervously and restlessly on the life about him to a degree hitherto quite unusual in Bohemia. The heroic-cum-patriotic idyll that formed the atmosphere of Myslbek's studio here gives place to the palpitating life of our day. In Paris, Kafka had set himself to hunt after fresh sensations, to scrutinize the various phases of the modern man's complex mentality. His early productions were those of an uncompromising realist who drew his inspiration from Nature and rendered the emotions he himself had experienced in a form still rigid. It was not long, however, before dreams got the better of reality. The keenly analytic psychologist felt an overmastering need for clearness, simplicity and synthesis. This period of his career has been brilliantly characterized by M. F. de Miomandre: "It is on the uncontrollable fever of his hand that he relies in order to imbue his creations with that strange energy, that moving thrill, that inimitable style which they possess. And from that fever vitalizing that discipline, from that industry tempering that ardour, springs an art both violent and gentle, both fantastic and natural, highly personal and of an universality altogether antique, vigorously realistic yet diving into the world of dreams, and every day more sober, more stately, more 'classical.'" Of late years Kafka's work has shown even more discipline, its form has become more coherent, with more subordination of the parts to the whole. The artist, in approaching the zenith of his powers, has gained the serenity needful for the creation of works that shall reveal his full genius and give complete expression to his ideals.

Another artist who issued from Myslbek's studio—that *alma mater* of all our contemporary sculptors—is Jan Štursa,

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the leader of the younger men. The Impressionism of his precursors did not long hold sway over him, and the ordinary fetters were soon burst by his vigorous temperament, his powerful impulse towards synthesis. After a few experiments in which the wilful spirit of his youth had revealed itself, he developed more self-control, and in his "Girl Brooding" proclaimed his final break with the impressionists. Already a solid consistency of form replaces the lively play of light and shade recommended by the "pleinairists" of sculpture. From the outset, a lyric note is struck, a note peculiarly his own, artless and graceful, entirely original at that period. The young artist even forsakes the old processes, going straight to the material—a hard material for choice—without any preliminaries, eliciting from the stone, with the strokes of his chisel, a fresh, almost primitive representation of humanity. He avoids the types that reflect the highly-strung mood of the age, and chooses others, of a fine animal health and a natural rusticity. All the female nudes of this period are of the same family. The same healthy flesh, the same sensual beauty appears in all the works, in stone for the most part, that follow each other after 1908, forming a storehouse of natural and unconventional poses. They are all summed up in that "Eve" in the Munich Glyptothek, a sort of symbol of ripe feminine beauty. For a time he even studied the daring poses of the Oriental dancer, Salamt Rahu, but this escapade in the direction of sensuality did not last long. The marble entitled "Life Breaking Out," now in the National Gallery of Vienna, shows us Stursa reverting to the dreams of his youth. At this date he received some orders for decorative work, and he at once knew how to meet the demands of the monumental style. Thus the statues of "Day" and "Night," intended to adorn the entrance to a villa, show a strong cohesion of form and an admirably balanced rhythm of outline and masses. At

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the same time, he worked out several plans for a monument in honour of the famous actress Hanna Kvapilová. Although modern costume hardly lends itself to plastic arrangement, Štursa has moulded the marble in such masterly fashion that the whole appears admirably welded together, instinct with life through the high internal tension, yet in such a way that the airy, delicate beauty of the actress and of her art is fully rendered. A third order of this period, the groups that decorate the pylons in front of the Hlávka Bridge in Prague, are two clusters of human figures linked by a powerful harmony, which worthily crown the architectural conception of the bridge. Unflagging study of plastic problems led Štursa to experiments in which an extreme simplification of mass-effects is combined with an entirely abstract rhythm of human groupings: thus, in the bas-reliefs of the Mánes Bridge, the chisel has followed a broken, almost geometrical line. But from this transient phase the artist soon returned to Nature, and has since attempted to read the inmost secrets of her organism. Called up for active service at the outbreak of the war, he came back to his work radically changed, so that the war has divided his art into two distinct periods. His present period offers a deeper, more tragic and more dramatic conception of life and humanity. We see this in the "Wounded Soldier," as he falls, shot through the head. In this touching little bronze figure, the sculptor, profoundly impressed as an eye-witness by this incident of war, has caught the fleeting movement with a bold and vigorous hand. The portrait of the painter Švabinský is a work of remarkable insight, and the female figure entitled, "The Gifts of Heaven and Earth" is a creation full of life, the warmth of the blood making itself felt through the velvety suppleness of the form. Thus in Štursa's work life has once more begun to speak in deeper, intenser, more penetrating accents.

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Among the younger men, Otokar Španiel, after being trained under Myslbek, followed the example of Mařatka, Kafka and the rest, and went to finish his apprenticeship in Paris. He spent seven years there, exhibiting at the Société Nationale and the Autumn Salon. At first he was content with turning out impressionist] plaques, in which he carved, in delicate relief, portraits of his contemporaries. They form a whole series, including the astronomer Jules Janssen, the historian Ernest Denis, the youthful Milan Rostislav Štefánik, who has since died gloriously as the first War Minister of liberated Czechoslovakia, the poet Vrchlický and other Czech celebrities. After trying to stress the picturesque effect of relief, he soon recognised that it is the plastic character and the construction of masses that really count. His plaques therefore became bolder in design and more coherent in form. In accordance with this change, we note in Španiel a growing predilection for other forms of sculpture which he had till then neglected. It is in this frame of mind that he produced the bust of the Croatian poet, Ivo Vojnović, the Slovene architect Plečnik, the physiologist Purkyně, the painter Jan Preisler and some others. The Musée du Luxembourg in Paris and the Petit Palais contain specimens of Španiel's art.

Favourable notice has also been accorded to several remarkable works, in low and high relief, by Ladislav Kofránek and Beneš, artists who have recently resumed activities interrupted by the war.

Mention should also be made of Otto Gutfreund, who in his daring attempts excels in divining the tendencies of modern architecture and adapting them to his own sculpture. Our generation is building great hopes on this close collaboration between the sculptor and the architect.

III

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BY ANTONÍN MATĚJČEK AND ZDENĚK WIRTH

THE Prague Baroque was the last manifestation of great art in Bohemia. After the death of Dientzenhofer, the chief exponent of that style, the stream of invention dried up during the second half of the eighteenth century, and the mere builder's trade established itself on the soil where Baroque had flourished in all its magnificence. The secularization of the monasteries, those main centres of activity for architects who worked on the grand scale, the partial abolition of forced labour (the *corvée*), the desertion of Prague by the aristocracy who went to live in Vienna, and finally the general impoverishment of the Czech lands after the Napoleonic Wars—such are the principal causes of a stagnation common indeed to the whole of Central Europe, but more noticeable in Bohemia than anywhere else. For several decades, therefore, men built from strictly utilitarian motives and only as much as was absolutely necessary. As for monumental architecture, all that was done was to adapt to new requirements some monument or other created in the prosperous days of bygone art. Thus there were no imposing schemes, no original ideas at a period when Prague herself, unseated from her throne, was ceasing to be a great city of European importance, and was becoming a sleepy little provincial town, filled with melancholy survivals, still admired, of mediæval and Baroque art, but stifled

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in the girdle of her fortifications of stone, and in those fashioned for her by her economic and political barrenness.

The intellectual environment in which Czech architecture was to evolve during the first half of the nineteenth century was the outcome, on the one hand, of the counter-Reformation and especially of its Germanising tendencies, and on the other, of the absolutist system imposed by the Holy Alliance. Above the mass of the population, composed of small shopkeepers, peasants and workmen, eighty per cent of whom were of Czech origin—a mass possessing an old culture which, for all its rusticity, had not lost its freshness and colour—there were three upper strata boasting the loftier culture of Central Europe: the Germanised middle class of Prague and the leading towns, the civil and military official caste, numerous and well-disciplined, and finally the international aristocracy with its eyes turned towards Vienna. This threefold society was deeply attached to its country, cherishing the same ideal of a bilingual but geographically united fatherland; yet it was incapable of producing real works of art, unless we can give that name to medleys in the German style, after a pattern made now in Vienna, now in Berlin, now in Munich, according to the vicissitudes of literary and artistic fashion. Nor did the revivalist activity of the Czech intellectuals exert any influence on the development of the arts, being first of all limited to literary and didactic work, as well as to linguistic propaganda. Efforts towards a native art of a definitely Czech character were manifested from the middle of the nineteenth century, and at the beginning of the 'seventies denoted the achievement of the national and cultural revival.

Architectural activity, at this period of inertia, is entirely conditioned by the influence of the Empire style. We find indeed, especially in the provincial towns, some belated manifestations of the Louis XVI style and of Roman classicism

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and, on the other hand, some few attempts, of no great importance, at architectural decoration of parks in the Romantic manner. As in many other countries, the Empire style is almost the official one, and by about 1820 it had become that utilitarian and monotonous style which Romanticism was to have so much trouble in banishing from the architects' workshops. The triumph of the Empire style coincided with the organization of the executive power in Government departments. In contrast to the Baroque period, when architects handed down from father to son a complete tradition of art and technique, the Empire period produced a whole bureaucracy of departmental engineers and Civil Service architects, trained at the Prague School of Civil Engineering or the Vienna Academy. Secure in a long administrative experience and wielding enormous power, they were able to force into the background architects employed on landed estates or set up in private practice in the cities. Although we cannot point to any outstanding personalities among them, these officials nevertheless achieved something of value: they exerted a wholesome influence on architectural activity by maintaining a unity of style, thanks above all to their police and health regulations. At Prague, this bureaucratic way of handling matters of art was mitigated by the happy enterprise of the enlightened Governor of the Kingdom of Bohemia, Count Chotek, who contrived to make some ingenious improvements in the architectural scheme of the Baroque Old City. The embankment built by him along the Vltava became for the Praguers a new promenade, from which a fine view of the Castle may be enjoyed. The old František Bridge with its two great stonework gates and its iron suspension chains, the uniform arrangement of façades and blocks in the Chotek Street and the Egg Market, as well as several parks and a bold avenue that winds up towards the Letná Hill, some monumental statues in well-chosen sites—all these

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bear further witness to their initiator's good taste and to his judicious exercise of his dictatorial authority. The provincial towns of Bohemia, especially the district capitals, had as a matter of fact never been better governed from an architectural point of view or more skilfully systematized than under the sway of these departmental engineers, if indeed we except a few blunders made in conformity with official edicts, such as the destruction here and there of old fortifications or of a decorative entrance gate.

So far as original or imposing buildings are concerned, the period was entirely insignificant. The material and spiritual causes of this phenomenon have already been explained at the beginning. In its educational and official organisation, Prague was entirely dependent upon Vienna, and up to the middle of the nineteenth century, the latter city produced nothing except local versions of the great French artists. In the first quarter of the nineteenth century the leading personality in this respect was Peter de Nobile, the Court architect and director of the Architectural School at the Viennese Academy. He planned the outer portal of the Hrad (1821-1824) and the charming chapel of These (1823). In contrast to his precise form, the normal bureaucratic style was represented by his pupil, the Court Architectural Counsellor Vil. Paul Sprenger who, as an actual authority, for a long time monopolised all public buildings upon which he imposed that official uniformity of character known contemptuously as "Vice-Governor" style. The adherents of these two leaders, such as Josef Hardtmuth, Josef Kornhäusel, K. Moreau, L. von Montoyer, Josef Schemerl von Laytenbach, and E. L. Pichl produced the average Viennese Empire style without any particular monumental outline. The two chief centres of the Empire style in Western Europe, Paris and Berlin, exerted but an indirect influence on Bohemia: the ideas underlying the

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Empire style reached us in a diluted form, largely by literary channels and through the agency of Vienna. It is no mere accident then that the principal building in this style in Prague, the Baroque Monastery of the Irish monks, reconstructed as a Custom House, is a copy, very little altered, of Gentz's Mint in Berlin. Similarly, in the provinces, the residences of country gentlemen, the middle-class dwellings, the churches, the schools, the toll-houses, the farm buildings and so forth are merely variations of the plans issued by the *Ideenmagazine* and the series of engravings published at the time. Architecturally considered, there is nothing impressive about these buildings, principally for the reason that, in contrast to the solid methods of the Baroque period, their builders were compelled to use materials of inferior quality. Yet the general effect is as a rule pleasing, never commonplace. Before long they were provided with a few set types, which were employed with unflinching certainty in all architectural undertakings, whether in relation to an actual building, or merely the architectural side of constructional engineering such as an iron bridge, fortifications, the equipment of a high road or a railway. This sureness and deliberate imitation of ready models resulted in a high standard of building in the Empire style, a standard which to-day is almost unattainable. Though we cannot speak of a school in their connexion, these provincial edifices are, in their proportions and their character, different from their counterpart in Austria and Germany.

Nevertheless, architecture in Bohemia, even in the metropolis, had long been a mere builder's trade, in which the official design took the place of living form and style. No important orders were given, and the only problem to be solved was that of the flat-dwelling, which in Prague had become a necessity for the narrow confines of the old city. The first in date was that of Doubek, known as Platýz (1813-22), the largest private edifice in

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Prague before 1870. Thus from 1830 onwards whole blocks of houses were built in the main streets, with elongated façades, on a plan made to pattern, so plain and bare of aspect that in popular parlance they were soon known as "barracks." The only works of any value to be found in Prague during the first half of the nineteenth century are those connected with the linking up of the various quarters of the city, such as the Boulevard of the Moats (*Přikopy*) and that of the New or National Avenue (*Národní třída*), the parks on the fortifications, the attempt, unfortunately never completed, to shut in the Horse Market (the Wenceslaus Square, *Václavské náměstí*) by an Empire gate with a large sculptural subject, and, at the very middle of the century, the arrangement of the approach to the monument of King Francis. In the department of town-planning the laying out of the Prague suburb of Karlín is the only thing achieved after the great undertakings of the Josephian period, the fortresses of Terezín and Josefov, and after the completion of designs for the watering-places of North-West Bohemia at the beginning of the nineteenth century. Although it remained a torso, what was actually carried out in accordance with the plan of the Board of Works in Bohemia (1816) shows a modern conception of a town, both in plan and elevation, especially in regard to the main thoroughfares and squares. The spirit of modern theory is revealed with equal completeness in the plans of the insignificant community of Starý Tábora, laid out by A. Svateš in 1827.

The large English parks in Bohemia, such as those at Král. Ober, Veltrusi, Ratiborice, N. Hrad, Vlasin and Schönhof, are among the best examples of this type, while the Municipal Park on the ramparts of Prague and in the outskirts of Budějovice and Pilsen do not rise above the average. Although the situation of Prague was not favourable for carrying out extensive designs in the Empire style, nevertheless at the classical period of the English

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natural park, numerous gardens came into existence there, such as the Kanálka, the grounds of Wimmer and Buček, the Cibulka and Klamovka. Later on, under Pückler's influence the grounds of Chotek, the Saracinka and the Kinský park were laid out.

As has already been indicated, the Empire period was not rich in artistically significant individualities. There is no need to enumerate the officials of the building departments or the authorised builders, although they were of importance in their immediate neighbourhood, and local history is already beginning to take note of them. The architects who distinguished themselves at least by the formal perfection of their work, were mostly pupils of the Academy at Vienna : the Director and Professor J. Fischer, who planned the Prague Customs House and the Church of the Holy Cross on the Přikopy, Jindřich Koch, who carried out the Kinský villa at Prague, the Mausolea at Budenice, and the Castle at Častolovice, J. Hausknecht, who probably designed the Platýz, and a number of Prague houses, without reckoning here also Peter de Nobile, who was responsible for the rebuilding of the old Town Hall, and C. F. Schuricht of Dresden, the originator of the plan for the Castle of Kačina near N. Dvory (1802), who on the whole fall outside the limits of this group. Of the native artists, reference should be made at least to V. Kulháněk, who designed the Raphael Chapel in the Klara Institute for the Blind, F. Pavíček, architect to the Archbishop, and of the provincial architects, J. Schaffer at Jindřichův Hradec, J. Sandtner at Budějovice, and Fr. Filous at Pilsen. Of the teachers at the Technical Academy of Architecture, excellent work was done in training architects by Jos. Havle and C. Wiesenfeld, in addition to J. Fischer, who is mentioned above.

Nor did the early Romantic period, which shaped the leading outlines of the Empire style, and which accelerated the development of Czech painting by several suggestive influences, on the

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whole, add any new features to the general aspect of late Empire architecture, as already described. Although from the south of Germany, from Bavaria and Austria, ever since the 'forties there had penetrated as far as Bohemia various ideas which were prevalent throughout Europe at that time and which, under the guise of a national style, led in the direction of mediæval art, the development abroad towards a perfect mastery of forms and notably of the constructive principles of Gothic and Romantic architecture, was considerably in advance of the Czech centres where the elements of mediæval styles were manifested in the poor configurations of secular Prague architecture up to the middle of the nineteenth century, and in the provinces up to the end of the 'seventies, in a free and exact form.

These elements, employed only decoratively for the scaffolding of standardised late Empire architecture, were actually foreshadowed by Czech architects in the Romantic forms unscientifically conceived and naïvely applied at the beginning of the nineteenth century. In Bohemia, however, at that period, this led to no artistic result such as is denoted in the Baroque-Gothic of the most finished works of Santini. In this respect a real model is afforded by the small castle of Franzensburg in the Laxenburg Park (1801-1836), the work of the Viennese dilettante in architecture, Riedl, and the forms which here proved effective in comparatively superior material, were used most monumentally in the rebuilt villa of the Governor of Prague at Královská Obora in accordance with the plans of Professor J. Fischer.

At the end of the Empire period, however, actual Gothic profiles and ornaments confer their fundamental character upon the works of Beer and Hluboka, the Church of P. Marie at Turnov by B. Grueber, and the old Town Hall at Prague rebuilt by P. de Nobile (northern façade 1834-48), and by P. Sprenger (eastern façade 1846-1848). Apart from the work of foreign and

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particularly English architects on the castles at Sichrov and Hrádek, the native work already referred to was produced under English influence, transmitted by way of Munich and Vienna, and the same applies to the Romanesque and Gothic motifs with which the façades of houses were abundantly decorated at that period. Quite a number of such buildings are to be found in the Hybernská ulice, the Havličková ulice and the Revoluční třída, the Gothic designed iron suspension bridge at the end of the last-named thoroughfare being the work of English engineers. The transition to the subsequent period of precise academic form does not appear until the monument of the Emperor Francis on the Embankment at Prague, the joint work of the stone-carver J. Kranner and the sculptor J. Max (1844-46); the Harrach mausoleum at Branná (1844-48); and some of the works of B. Grueber and O. Niklas.

The Empire style maintained its supremacy until the middle of the nineteenth century; no doubt this was due to tradition, but still more to the state of mind of that time. It cannot be disputed that the first Gothic architecture which appeared in the nineteenth century, after slow, but sure beginnings, shook the very foundations of the strong convictions that had hitherto obtained in the Empire style. This process continued without any violent opposition until 1840. From that time onwards one can hardly be surprised at what Professor F. Mertens says in his article on Prague architecture in 1845, namely that the Prague Custom House is built in a so-called Etruscan style, which is lifeless and can be obtained only by laborious work. This conception was already familiar outside the artists' studios. There was a growing conviction that the conventional style was no longer suitable for public buildings and mansions, while the churches were to be constructed in mediæval style, and the châteaux, town halls or schools in that of the Renaissance.

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These conceptions, both in theory and in practice, resulted in a confusion of styles, which was aggravated still further by the diverse religious, political and æsthetic tendencies of the period. This chaos characterises the second half of the nineteenth century, and continued until the modern style imposed itself. The ascendancy of the historic styles not only attests the exhaustion of the inventive spirit after the Baroque period, but it also reflects very clearly the crisis in which Europe was striving to find a new expression for the plastic arts. To begin with, it was the Middle Ages that prevailed, and academic romanticism invaded even secular architecture more completely than was admitted in theory. Subsequently a very powerful influence came from France: the brilliant personality of Viollet-le-Duc contended in favour of architecture; another influence came from South Germany, where a whole generation of architects of the modernised Gothic School had grown up.

Ecclesiastical architecture fared no better. If the Gothic served as almost the sole basis for lay architecture, the builders of churches preferred the Romanesque, backed as it was by a long local tradition. But they too created nothing great, and they often allowed archæological enthusiasm to prevail over artistic inspiration. Moreover the plans on which their constructions were based were, as a rule, mere engineers' draughts adapted for architectural use. In the provinces especially, inspiration was drawn from the printed models of Kaura. The church of the Slav apostles Cyril and Methodos, at Karlín, near Prague, which was to unite in a joint achievement, representative of Czech art, the architect Ullmann, the sculptor Levý, and the painter Mánes, is the only monumental project of the age. The project, however, was not carried out in full accordance with the original scheme. The same barrenness of inspiration marks the belated flowering of Gothicized Romanticism towards 1870,

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when men had already begun to profit more systematically by the lessons of Gothic archæology. It was a fatality for Czech art that the Neo-Gothics of that day devoted themselves mainly to the restoration of ancient monuments, the very inner organism of which they altered. Prague Cathedral, after surviving the Baroque period, was the principal object of these attempts at restoration. About the middle of the nineteenth century a society had been founded with a view to completing the construction of the Cathedral, and after 1860, under Kranner's direction, several important alterations in the building as a whole were undertaken. The bulk of the work, however, was done some ten years later, when the architect Josef Mocker drew up the general plan of reconstruction. This architect had imported to Prague the purist doctrine of the Viennese Schmidt, who preached the necessity of lopping off from all ancient buildings the later additions that were "not in the style." In Bohemia, as in fact all over Europe, men accordingly set about amputating the limbs of old buildings or enriching them with details that had no true historical or artistic basis. If indeed the new portion of Prague Cathedral, by Mocker, is perhaps not too unworthy of the rest, the radical rearrangement of the fine Powder Tower (Prašná brána) at Prague, the restoration of the memorable Church of St. Barbara at Kutná Hora and, above all, that of Karlštejn Castle, that priceless jewel among old Bohemian manor houses, have earned just ridicule both for their author and for the period that applauded these distortions. Mocker's hand transformed Karlštejn into a lifeless thing, divested it of its antique coating and of the characteristic features imposed by wayward Gothic fancy. And as he had found painters and sculptors of his own stamp, he succeeded in spoiling a goodly number of old mural paintings and internal decorations.

This Neo-Gothic purism became in Bohemia a chronic

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malady which had not entirely disappeared when the Gothic style had already gone out of fashion. Schmidt's doctrine was still upheld by all who came from Vienna. Thus it was that the aesthetics of Viennese architecture governed the undertakings, often international in character, of Mocker's contemporary, Josef Hlávka, a great master builder rather than an original artist. This collaborator of Ferstel's in the construction of the Votive Church in Vienna, the greatest of modern sham-Gothic edifices, built from his own plans the palace of the Orthodox Greek bishop at Černovice, and, in his capacity as master builder, the Vienna Imperial Opera House, while in Prague he conceived and erected the great Lying-in Hospital. In this enamelled brickwork building he utilized elements of the English Gothic, which he adapted with an admirable taste born of his long experience, and still lacking in the bishop's palace at Černovice, where the variety of styles, slightly tinged with orientalism, has weakened the monumental character of the building as a whole.

This very anarchy, however, was a sign that new forms of architecture were being aimed at, and Hlávka himself, like so many others, did not devote himself exclusively to any one style. Moreover, the later Romanticism had already struck a blow at the predominance of Gothic, by introducing from time to time features borrowed from the Renaissance. In Europe, the Neo-Renaissance had already made its triumphal entry, the way being prepared by scholars who studied the Italian *quattrocento* and *cinquecento*. It did not reach Bohemia till very late in the day, and even then some considerable time elapsed before it was regarded as a true architectural system: not as a mere affair of ornamentation, but a radical re-arrangement of the whole building, calling for the old partnership of architect, sculptor, painter and workman. Hence from 1850 onwards Renaissance motifs are in evidence, but they are applied in

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haphazard fashion to the façades of flat-dwellings, without any change in the inner arrangement, so that the outer decoration is of no significance. It was only after revolutionizing the old plan and arrangement of the house by modern methods and modern inventions that architects were able to reform their art in compliance with the new ideas. Modern principles of hygiene brought about, though by very gradual stages, new forms of house planning, a new arrangement of spaces and a new method of fitting the house into the framework of the street. These requirements of modern life being satisfied, the private house could become a thing of art. Yet, for want of important orders, progress under this head in Prague and the provincial towns was exceedingly slow.

Until 1870, Czech architects worked side by side with their colleagues of German nationality at the Prague Polytechnic. Literature and public institutions could be regarded as belonging to both nations alike. But with the ardent patriotic impulse of 1870, each nation found in architecture its own stock of original ideas to be followed, and of special themes to be carried out. Thus the architects separated, each group forming its own programme, with a view to creating its national art. With the advent to power of Czech society, the ambition of building on a more lavish scale made itself more and more felt in Czech circles, and with the enrichment of economic life in Bohemia, architects were faced with a whole series of problems in town planning to be solved. It was naturally in Prague, where the Czech element had recently come to dominate the German minority, that the new architectural impetus was displayed in its greatest intensity and brilliance. After remaining too long behind the times, the city of Prague now hastened to ensure her growth in size and beauty. She girded herself with suburbs, demolished her fortifications, improved her means of transit,

built bridges and stations for the new railways. Later, theatres, banks and commercial buildings were to be added. To meet the requirements of modern life, Prague once more Czech, had to find adequate means of expression, and we were fortunate enough to light upon a generation of architects already thoroughly versed in the magnificent *style nouveau*, whose principles Gottfried Semper had established in such sure and penetrating fashion.

The earliest representative of this renaissance is Ignaz Ullmann, trained in Vienna under Van der Nüll and Siccardsburg. More gifted than any of his predecessors, he also stood out from the ruck of his contemporaries by virtue of the freshness of his invention. He had the good fortune to receive and carry out some important commissions. He began with the Bohemian Savings Bank, the first large building erected by the big financiers in Prague. Here he harmoniously blends the useful with the beautiful, adding to an austere but dignified interior a monumental façade chaste and vigorous in design. The defective accommodation that so greatly hampered the drama in Prague was remedied by his provisional Theatre, at once simple and practical in its plan. He excelled in the construction of private town mansions, similar to the smaller *palazzi* so dear to the Renaissance Italians, such as the Lažanský Palace, where he utilized French Renaissance themes, and the Šebek mansion, for which he was able to employ stone, so much sought after by the *nouveau style* architects. He also gave the Praguers the great Polytechnic, their first educational building worthy of a civilized nation. But the most attractive of Ullmann's creations is the charming Girls' High School in Prague: the solidity of the façade is relieved by lively tracery, in keeping with the special character of the institution, through the addition of *sgraffiti* which embellish and lighten it, making up for the somewhat inferior quality of the material.

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A consummate mastery in handling Renaissance forms, together with a judicious sense of the architectural or decorative functions of this or that element in the building, is also shown by another architect of the same generation, a friend and collaborator of Ullmann's, Antonín Barvitius. After the same preliminary training in Vienna, he spent some time in Italy, and there acquired a greater variety and delicacy of expression. An admirable draughtsman, with leanings towards artistic refinements, he wielded the Renaissance style with more subtlety than his friend. Ullmann adored the full-blown Renaissance: his particular idol was Sansovino, from whom he derived his love of ornate expressive forms, of large projections, of rich entablature, of powerful round columns, the Attic, the balustrade and so forth. Barvitius, on the other hand, loved the early Renaissance, as had already been proved by his restoration of the Palazzo di Venezia in Rome: he was all for the restrained and rather severe elegance of the Florentines, with their simplicity of surface and pure rhythm of form. He preferred flat walls and intersections, cornices in slight relief and slender pillars, and for his decorative features he chose those introduced by Brunelleschi and his school. As his art made no attempt to satisfy the contemporary clamour for grandiose buildings, his best work was of a type entirely different from Ullmann's. While the latter excelled in urban constructions, admirably co-ordinated with the general plan of the street, Barvitius devoted himself mainly to pretty rural villas, never out of harmony with their surroundings. The best of these is the Grøbe villa on the hilltop that overlooks the Nusle Valley at Prague. With Schulz and the sculptor Schnirch as his co-adjutors, he here seems to transport us to Italy, in that Italian garden he has laid out round the villa, with its terraces, zig-zag paths, grottos, fountains, and vines planted on the slope. Barvitius' activities were also directed to the applied arts, and he

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revived in Bohemia the manufacture of objects of Catholic worship. In this connection he inaugurated at the Christian Academy, which had recently been founded, a fine tradition, afterwards successfully developed by the architects Hilbert and Fanta. On one occasion he matched himself against his contemporaries in a competition for a monumental subject—the St. Wenceslaus Church at Smíchov—and won the day. He put his whole artistic creed into this fine basilica, which has no equal in Prague. Its interior is a work of great beauty, graceful in its proportions and showing a perfect grasp of the decorative element and a thorough plastic and picturesque harmony.

The rapid upward flight of Czech architecture was to reach its zenith in a monument of universal interest, expressing a whole renescent nation's will to live: the Prague National Theatre. The successful competitor for the design was Josef Zíttek, a young architect who far outstripped his elder rivals by virtue of the wealth and facility of his invention and his untrammelled independence of thought. He too was a pupil of the famous Viennese pair, Van der Nüll and Siccardsburg, and his seven years' apprenticeship had taught him practically all that Vienna knew in the realm of architecture. After travels in Italy and Western Europe, he settled in Prague, his native city, where the reputation he had won as builder of the Weimar Museum had already made him known. He opened his career in Bohemia with the Mill Colonnade at Karlovy Vary (Karlsbad), but as soon as the first stone of the Prague Theatre was laid, he devoted himself exclusively to this national work.

A national work it undoubtedly was, the outcome of a whole people's will, raised by the fine patriotic impulse of a subject nation, which paid for this temple out of its own pocket, without any support from Vienna, nay almost in the teeth of Vienna's

opposition. Its builder proved himself worthy of the national confidence, and achieved a striking artistic success.

This "Temple of the Renaissance," at once a triumph of the Renaissance style and the monument of a nation re-born, clearly betokened that the first stage in the struggle of the Czechs for an independent culture was over. It was also a beacon whose steady light was to pierce the national gloom and give promise of the final victory. Thus the National Theatre has always served as a centre for national festivals and demonstrations, as a place for the reception of friendly guests and, during the World War, as a refuge where a nation in mourning could draw comfort and consolation. At the first glance we realize that here is a building worthy to rank with the finest that adorn any European capital and, as a theatre, one of the best-constructed in existence. Zitek's main idea was a central block, a single cube, and to this highly daring idea he has sacrificed even the external separation of the stage from the auditorium, so rigorously demanded by Semper's principles. Zitek aimed at a single, unbroken mass, powerfully enclosed by pylons and crowned with a dome-shaped roof, a stately monument such as the nation desired. We cannot but admire the way in which he even turns to good account the irregularity of the site, the difficult position at the intersection of a street and an embankment, succeeds in setting upon the whole mass a stamp of movement and dominance, and provides the edifice with three façades corresponding to the three aspects of the surrounding streets; a diversity that actually adds to the magnificence of the whole. His work shows throughout a firm adherence to principles, the decorative being harmoniously adjusted to the purely architectural elements, and his ornamentation is carried out with remarkable tact and good sense. The free plastic decoration in the niches of the façades, the attic and the pylons, also bears witness to the logic of the architect's

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mind and the purity of style with which, even in this kind of work, he was able to clothe his idea. In the interior, his mastery in the art of arranging spaces and observing proportion is amply evident: the vestibule, the staircases, the corridors and the auditorium form a disciplined, lucid and practical whole, the foyer and the rooms adjoining the auditorium are flawless in their consistency with the rest. In the teeth of determined opposition, he succeeded in obtaining a hard material, the stone that he needed, and he enhanced the brilliance of the interior by the use of varied marbles, of stucco, gilding, ornaments in colour and frescoes. The preceding chapters have set forth how he was aided in this task by the new generation of painters and sculptors.

An architect of the purest Semperian type, handling the historic forms with sovereign mastery, Zitek none the less remained faithful to his own artistic instincts. This rich and spontaneous creative impulse was lacking, however, in his disciples, even in the best of them, his collaborator Josef Schulz, the architect of the two largest museums in Prague, the Bohemian Museum and that of the Decorative Arts. He began by a sort of collaboration with Zitek, when after the National Theatre fire he was commissioned to renovate the interior, destroyed by the fire, and to link up the offices of the management with the main building. Together with Zitek, too, he was employed on another great construction in Prague, that of the Rudolphinum (at present the provisional seat of the National Assembly of the Czechoslovak Republic). The two-fold object of this building—a concert hall and a picture gallery—is represented externally by the different design and arrangement of the two blocks. But this bipartite construction, despite the brilliance of the interior and the splendour of the façades, is not a harmonious work. The Rudolphinum of Prague, it has been written, “is a junction for new and heterogeneous ideas; it stands at

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the threshold of a period which was already beginning to look upon itself as 'modern' . . . and the interest it offers is mainly historic, for here we see the meeting of ideas and currents which appear, some for the first, others for the last time. . . ."

To-day, it is clear that the Prague National Theatre is the culminating point of the Neo-Renaissance in Bohemia, although, at the time it was built, that style seemed to be preparing for a still more magnificent flight. The enthusiasm of master-builders, the ever-growing number of architects loyal to the Renaissance creed, all seemed to foreshadow for Czech architecture a golden age, which the development of this style seemed certain to ensure. Nevertheless, true inspiration had ended with Zitek. The Bohemian Museum by Schulz in the Wenceslaus Square, despite its happy situation and ample dimensions, cannot hold a candle to the National Theatre ; its design is ineffective, the masses are badly arranged, the whole aspect is cold and uninviting.

With Zitek and Schulz, the Renaissance style had become the national one *par excellence* in Bohemia, and favourable circumstances enabled it to show itself to full advantage. In the workshops of the two masters, as well as in their class-rooms at the two Prague Polytechnics (the Czech and the German) a generation of successors was already springing up, destined to spread the gospel of this more or less official architecture. Moreover there were still some architects influenced now directly by Vienna, now indirectly by Zitek, whose devotion to the Renaissance style they shared. Some, like František Schmoranz, though showing little boldness or originality, did good journeyman-work in the applied arts and in minor architecture. They were as a rule well-versed in theory, and their wide studies led them to borrow from the architecture of other lands in all ages. This eclecticism tended to break up and disperse all unity of style, as was indeed inevitable for purposes of evolution. The

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discipline of the Renaissance school relaxed with the increase in the number of architects and the growing differentiation of tastes and talents. One new development is worthy of attention, for at a time when the Renaissance style was disintegrating, it added an important and interesting page to the history of Czech architecture. Antonín Wiehl, in the Communal Savings Bank at Prague, had already given proof of his talent and his erudition ; but he had subsequently become convinced that the international Renaissance style, based on the Italian schools, might be replaced either by a style derived from the old buildings of Renaissance style in Bohemia, or by an adaptation of the old Renaissance forms surviving in the popular art of the Czechoslovak peasant. Wiehl accordingly studied Czech architecture of the seventeenth and eighteenth centuries, the period when local tradition had blended with inspiration drawn from Northern Italy, and of which abundant examples are still to be found in the little towns of Bohemia, especially in the south. He thus proclaimed the "Czech Renaissance," feeling assured that he had discovered the proper national style, based on the national history : and he used it for a whole series of constructions, above all for rows of houses with a combined frontage, a type formerly much in favour in Bohemia. This experiment did not fail to bring with it a real advance in the conception of urban architecture, leading as it did to the adoption of simpler methods to façades stripped of luxuriant decoration, to the abandonment of all pretexts for a sham monumental style, of all pompousness. Doors and windows henceforth received plain, energetic frames, walls remained flat without any superfluous jointing, cornices were made prominent, and on the roofs there appeared little gables, attics adorned with turrets, pyramids and vases. *Sgraffiti* by Zeníšek and mural paintings by Aleš give the finishing touch to the attractive aspect of the streets which the Czech " Renaissance "

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has endowed with an air of cheerfulness and novelty. On the other hand, the efforts made by Wiehl to create a national Czech style by utilising the elements of rustic architecture and adapting them for modern buildings, did not meet with the expected success. Nevertheless, there were a few smaller buildings at the exhibition of 1891 and 1895, which were not lacking in a certain *cachet*. Later on, this tendency was pursued even to the point of bad taste, by imitating the designs of wooden peasant dwellings on the fronts of houses in large towns. Wiehl's chief merit, however, lies in his having adapted the middle-class house to the conditions of modern life, to the requirements of the tenants and of public health regulations.

Wiehl had disciples : Jan Zeyer, his collaborator, who helped him to organise the new domestic architecture, Rudolf Stech, who disseminated the new style in the provinces, J. Vejrych and others. But even the zealots of the official Renaissance style could not always resist the temptation to apply Wiehl's forms to the town houses or country villas that they built.

By the side of Wiehl, whose practical instinct exceeded his skill as a designer and decorator, honourable mention must be accorded to Jan Koula. A theorist and a propagator of the Czech Renaissance, the Prague Baroque and the Czechoslovak popular art, a brilliant draughtsman and painter in water-colours, and a learned archæologist and museum director, he had neither the fire nor the spontaneity of his eminent contemporary. None the less, he exerted a considerable influence on the development of Czech architecture down to the end of the century. Above all he fertilized by his erudition the decorative arts of every kind, his " Old Czech " furniture and ornaments being a counterblast to the " Old German " (*altddeutsch*) style which was then threatening to invade our homes.

With Wiehl's death, genuine enthusiasm and unity of style

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vanish from Czech architecture. As commissions flow in rapidly, every architect has his turn of busy output, but the general activity is of a rather superficial order. The period that now ensued was one of inferior successors to the great masters. The "Czech" style, which seemed to have gained a firmly accepted position, disintegrated beyond repair. The craving for luxury grew, sham grandeur and sham sentiment were affected in dimensions and decoration, and the true sense of proportion was lost. About 1890, architecture became more and more a decorator's business, and the façade claimed the architect's chief interest and attention. But as the resources of Renaissance themes seemed to be exhausted, an attempt was made to reinvigorate architectural decoration on two different lines. On the one hand, earlier styles were exploited—a tendency that met with approval from all the pseudo-Gothics who had survived the Renaissance fashion; on the other, a new ornamentation was devised, taken direct from the forms of Nature. The historic style is no longer regarded as compulsory, and men begin rather to use it as they think fit, without any scrupulous observance of historic or artistic principles, accepting whatever suits their fancy at the moment, combining diverse elements without taking account of their original functions. Unhappy examples of this tendency may be seen in Prague on both sides of Mikuláš Street or of the Rieger embankment. On these composite façades, Gothic clashes with Renaissance, East and West, the rustic theme with subtle detail, the fanciful with the realistic. The Baroque once more came into favour, that style which the Renaissance school had so vigorously combated in theory and in practice, although about 1860 it was already employed, with *rocaille*, for the decoration of interiors. The quaint old quarters of Prague seemed to inspire the new fashion: their existence did something to encourage it, but in

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point of fact it came to us rather from abroad, from South Germany. More plastic than the Renaissance style, and moreover hallowed by native tradition, the Baroque was soon welcomed even by the Renaissance school, as was made evident at the Architects' and Engineers' Exhibition of 1898. When the work of sanitary improvement in the old quarters of Prague involved the sacrifice of more than one precious relic of the past, an attempt was made to repair these losses by the erection of impossible flat-dwellings in the forms, often so delicate, of this Old Prague style. From time to time even architecture in metal was undertaken, such as the iron palace of the great Industrial Exhibition of 1891 or that imitation of the Eiffel Tower which disfigures the Petřín Hill.

In this welter of anarchy and pretence, only a handful of architects trained in the stern discipline of Zitek and Schulz succeeded in maintaining their dignity. Thus Osvald Polívka contrived to give a monumental character to his Bohemian Bank, a block consistently developed and tastefully arranged. Václav Roštlapil, a pupil of Hansen, managed to turn to good account even the difficult situation occupied, on the embankment of the Malá Strana at Prague, by the great mass of his Straka Academy, a mass well organised and with Baroque features that are in excellent taste. Antonín Balšánek, following in Schulz's footsteps, erected the highly commendable Prague City Museum; but he lost all sense of proportion when, already a whole-hearted champion of the modern style, he built the vast Prague Municipal Hall (*Obecní dům*), a mere congeries of trite and heterogeneous forms.

Again, it would be unjust to pass over in silence the pioneer work of Balšánek in the construction of towns. In Prague, in the course of his labours, he often met with opposition from those who wished to preserve the ancient character of certain

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quarters of the town, but he manifested so great an idealism that this part of his work remains the most important of his career.

Echoes of the great battle then raging in European architecture began to reach even Bohemia. Those who looked upon the decorative side as essential to architecture, encouraged by the School of Decorative Arts, still thought that a slight reform would suffice. They began to tinge their conventional structures, still conceived in the old spirit, with a surface addition of "modern style," by clothing them with a rich impressionist decoration, furnished principally by the ornamental sculptor, Celda Klouček. Under the hand of this virtuoso in clay, a copious efflorescence of ornaments began to overspread the houses of Prague. Here Klouček reproduced Nature only in very general features, and mingled with these plant-forms the human figure in all the crudity of his studio naturalism. Thanks to these devices, the crisis was only aggravated, and the younger men who were now coming on the scene speedily realized that this universal chaos could be ended only by a thorough-going operation or even by a revolution.

Josef Fanta, who with the School of Decorative Arts and Koula, represented in 1900 "Czech Decorative Art" at the Paris Universal Exhibition, may be regarded as the typical architect of this stage of crisis. Trained by Zitek, he followed in his youth his master's ideals, then passed through a "Czech Renaissance" phase and finally based his principal work, the Wilson Station in Prague, on a compromise between the old and the new. In this work, the first of its kind to be entrusted to a Czech artist, he took over the new forms ready-made, without any effort to create, and he let it be clearly seen that he had no intention of joining the younger band of enthusiasts. Moreover, his taste for the picturesque was the governing factor in all his architectural conceptions. This clever designer of *sgraffiti* and

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of overloaded interiors was scarcely capable of investing his creations with nobility and strength.

Near the close of the century, Friedrich Ohmann, a teacher at the School of Decorative Arts, Polish by birth and Austrian by naturalization, hastened the end of the crisis by a decisive thrust. Of a lively temperament, but a thorough artist, he demonstrated, by his unscrupulous perversion of historic styles, his ingenious re-casting of their various features in his own mould, and by his boldness in the invention of decorative motifs hitherto unknown, that the supremacy of archaic styles was on the wane, and that a new order was already forming here and there out of the general chaos. Ohmann did but little building in Bohemia, but his imagination, which found an abundant outlet on paper, delighted the younger men, and above all, his pupils. Remarkably skilful in adapting his art to the *genius loci*, he renovated the Prague Baroque at his will. He saturated his mind with its local colour, re-handled its elements in accordance with the demands of the new sensitiveness to impressions, and covered the old forms with the quivering tracery of his modern decoration, often called at the time by the name of "secession style." The fulness and luxuriance of his plastic ornamentation of façades and interiors, his use of every kind of material, metal, wood, glass and porcelain, in order to strengthen the general effect, as well as a cheerful and discreet colouring, won him warm approval from Praguers when he decorated the interiors of the Industrial Exhibition of 1891, built the Central Hotel in co-operation with his pupils Bendelmayer and Dryák, and above all, when he improvised the dazzling ornamentation of the auditorium at the Theatre of Varieties. His pupils disseminated his art in the provinces, and the "Secession" began to be a serious rival to official architecture. This decade, marked by the nervousness and tension of a transitional period, during which Ohmann played the part of

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leader to the younger men, brought about a temporary improvement in Prague, but without striking at the root of the general poverty that afflicted architecture.

Some artists, however, had already felt the breath of modern art pass over them. Kamil Hilbert, ordered to complete Prague Cathedral in succession to Mocker, but won over to the modern principles of the conservation of monuments, set himself to repair the errors committed by his predecessors. He finished the building of the cathedral, filled in the gaps with motifs of his own devising, but was careful to protect the older part of the edifice, restoring with piety and tact what was dilapidated. Commissioned to build a modern church at *Štěchovice*, he proved himself an original architect by a creation in which the traditional form and plan received an entirely novel expression. In the same way *Dušan Jurkovič*, the best artist that Slovakia produced, harmoniously combined, especially in his numerous villas, the new teaching with the peasant inspiration derived from Moravian and Slovak popular art.

It was still necessary, however, to find a rallying cry and a leader. The leader for the younger generation soon appeared in the person of *Jan Kotěra*, newly arrived from Vienna, where he had just completed his studies. In Vienna, he had entered the Academy of Fine Arts at the very time when *Otto Wagner* was revolutionizing architecture. *Kotěra* belonged to the famous circle of *Wagner's* pupils, *Olbrich*, *Hoffmann* and *Plečnik*, and with them collaborated in several of the master's works. Then he came to Prague to replace at the School of Decorative Arts *Ohmann*, who was leaving for Vienna. He built a flat-dwelling in the *Wenceslaus Square*, and this was the first attack on official architecture. But as in Prague all were still under the spell of *Ohmann's* personality, *Kotěra* himself hesitated for a while. Although he had already subordinated the decorative side to the

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purely architectonic conception of masses, and loved flat surfaces, he studied decorative effects for a time, as if he were seeking to measure his strength with Ohmann. This temporary check was not without its value for architecture. As the need of a new style of ornamentation was universally felt, Kotěra met it in an original fashion. The fine Czechoslovak Ethnographical Exhibition of 1895 having just revealed the inexhaustible wealth of peasant art, he utilized the resources of popular ornamentation in order to invent decorative themes in which the peasant element was transformed and adapted, to suit the requirements of the new technique. Furniture and decorative knick-knacks gained enormously in freshness. Among Kotěra's creations of this period, the most important is his Czech interior shown at the St. Louis Exhibition of 1904. It was not long, however, before the architect returned to his first path. By word and deed he disseminated Wagner's principles. More important than decorative effect, according to him, was technical construction in keeping with its object, the nature of the materials, and the technical aspect. In the "Mánes" association of Czech artists, the centre for painters and sculptors who followed the new tendencies, some young architects grouped themselves about him, and the Society's periodical *Volné Směry* (Free Tendencies) became the mouthpiece of the new doctrines. Later, the same society issued a special architectural review, *Style*. Still more fruitful, however, was Kotěra's direct teaching at the School of Decorative Arts, where a band of enthusiastic and enterprising young men was springing up. The master himself, without attaching himself to any academic system, was unwearied in his attempts to reach a balance between the architectonic and the decorative side of his art, and in the end declared for the former, devoting himself to the cult of pure architectural form. At Prague, where the official architects, mainly associated with the Polytechnic, still

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held absolute sway, Kotěra had little chance of building, so that his early creations are nearly all in the provinces. The theatre at Prostějov in Moravia revealed for the first time his profound grasp of the mass to be dominated and the space to be divided, the vigour of his arrangement, the charm of his simple decoration, thoroughly adapted to the architectonic functions. Another example is the Králové Hradec Museum, though unfortunately only a partial execution of a magnificent plan. In the end, Kotěra won universal acceptance. He erected, in Prague, the Institute for retired railwaymen, built a charming settlement of working-class houses at Louny, transformed the Castle at Radboř into a comfortable modern residence, and worked in Jugoslavia. The founder and first leader of modern Czech architecture, he still remains one of its most energetic and original representatives.

The group of moderns in the "Mánes" Society, with Kotěra at its head, soon felt itself strong enough to bid defiance to official architecture. The School of Decorative Arts and, later, the Academy of Fine Arts, to which Kotěra had gone on as professor, giving up his former post to his friend, the Slovene Plečnik, besides arranging exhibitions abroad and competitions, served the militants as centres for the organization of their offensive. Pupils of Ohmann, like Bendelmayer and Dryák, were among them, and newcomers from Wagner's School, like Josef Engel, author of the improvements on the Letná Hill in Prague, and Bohumil Hübschman, the adroit exponent of civic architecture, lent their support to the movement. Among Kotěra's direct disciples, the architects Otokar Novotný and Josef Gočár were in the vanguard of the fighters. In the ensuing struggle, the younger men gained ground but slowly, and not without losses. True, it was only an episode in the great battle of modern architecture that had spread from England to Belgium and from there extended itself to us by way of Germany. The new school threw overboard

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the ballast of traditional forms and instead of imitating, aimed at sober expression, developing the form only so far as was essential with reference to the object, the materials and the logic of the construction. They boldly entered for all the competitions and attacked all the problems necessitated by the sanitary improvements and other reconstructions in Prague—problems harder to solve in Prague than elsewhere, because of the valued antique features of the city. Paradoxically enough, these revolutionaries were more ardent champions of Prague antiquities than the official architects, who were often guilty of demolishing valuable relics of the past. At competitions, the younger men won prizes but did not obtain commissions. In the new streets driven through the old quarters, and on the great squares there arose a commonplace architecture of compromise, while the new school had to be satisfied with building in side streets or exhibiting abroad. It is only quite recently that they have succeeded in making their presence felt even on important sites.

During the past few years, however, by a perfectly natural evolution, even the new architecture has changed in character. At first fairly uniform, it has become diversified in accordance with varieties of temperament, and, since its triumph, has become richer in colour. If the principles we have set forth above are still followed in the main by all these artists, each individual is travelling by a different path towards the same goal. In the streets of Prague, in the provincial towns and the country resorts, we find buildings diverse in their aspect, yet closely akin. Gymnasia of the Sokols, with fine monumental lines adapted to a provincial environment, town halls, villas in the heart of the lovely Czech countryside, big factories at once original and practical in their plan, bathing establishments, bright and well-ventilated, flats and business offices in Prague—all these new erections have

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wrought a perceptible change in the appearance of Czech town and country.

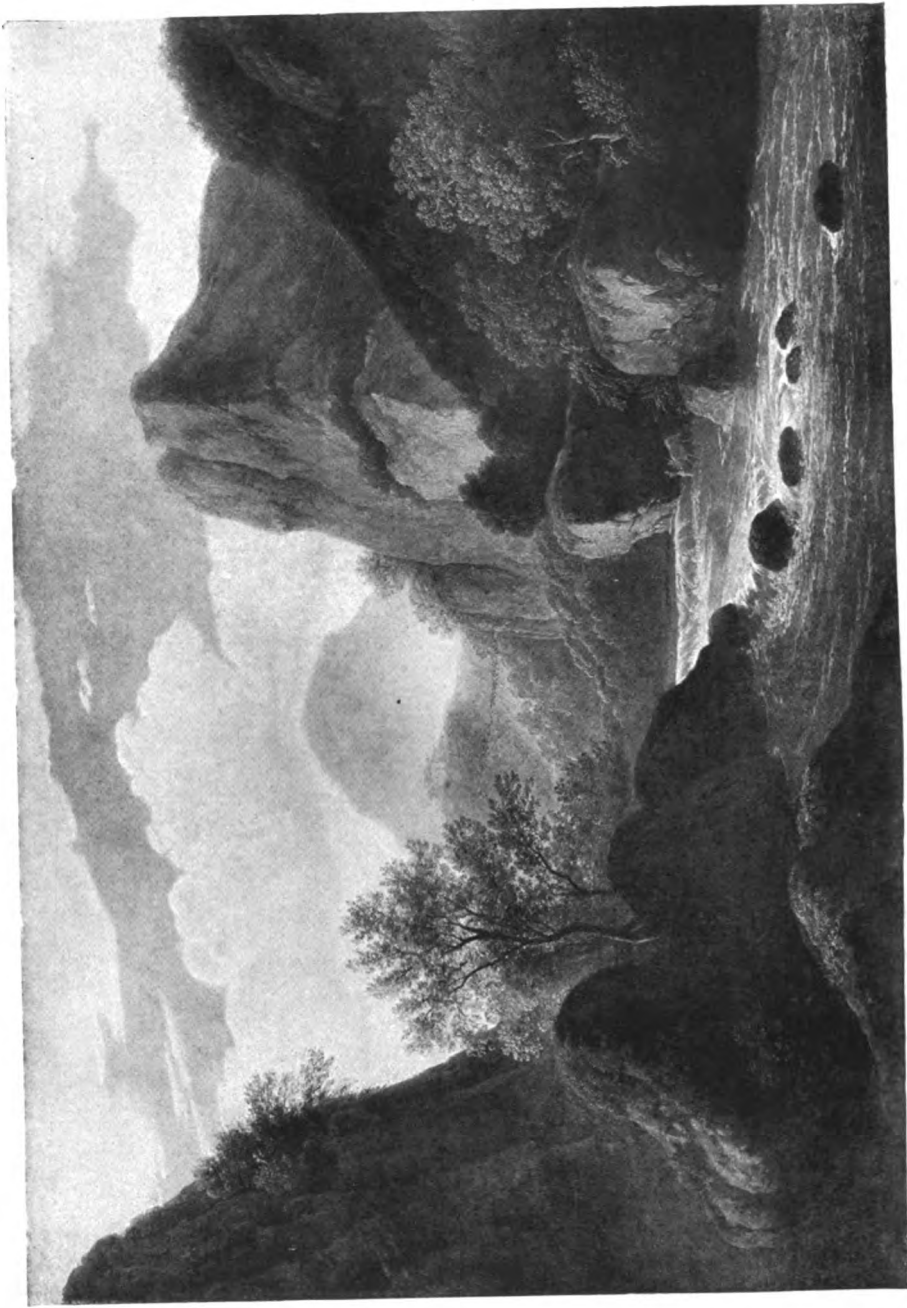
From now onwards, modern Czech architecture shows a very rapid evolution, but one with its feet on solid earth. Wagner's geometrical methods, his doctrine of the true material and the useful form, have been given up, and a new outlook, already apparent in the latest painting and sculpture, has also come to govern architecture. Stress is laid on the plastic suppleness of the material, and more is demanded of it than geometric stability, the symbolical expression of static forces, and the balance of thrust and weight. The architect's medium is no longer that passive material which modern craftsmen handled with rigid orthodoxy, it becomes more supple in the hands of daring innovators who want to get more out of it; the plan is an idea, the façade ceases to be in automatic correspondence with the interior and becomes an independent organism, space is plastic, the wall and the ceiling having equal value. The admirable theorist and practician of the new æsthetic, Paul Janák, is at the head of these movements towards unity and grandeur, and he is ably seconded by Josef Gočár. Vladislav Hofman, an artist of restless and unstable temperament, dreams of a beautiful civic architecture of the future. They all love applied architecture, the thousand-and-one articles of luxury or common utility, from the massive piece of furniture down to the smallest knick-knack. The "Artěl" Corporation already boasts ten years' activity in this direction, and the "Prague Workshops," presided over by Janák and Gočár, have already given rise to a school. All these artists are in the prime of their working powers, the number of good architects is growing, and they hope that the economic crisis through which Europe is passing, as a result of the World War, may soon be over, in order that they may devote their fullest activities to new work in every field of architecture and decorative

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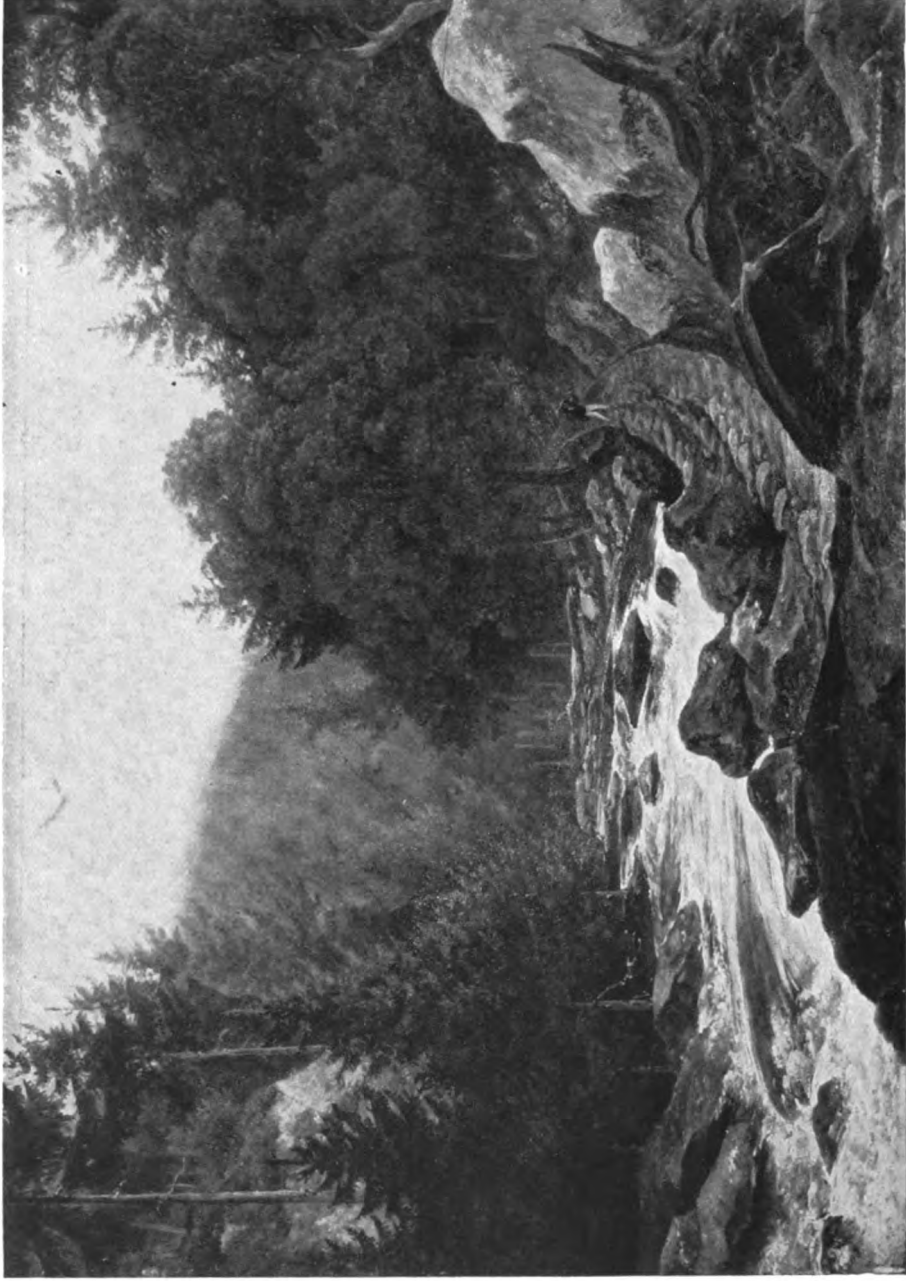
art. Meanwhile the younger men are busily engaged on the theoretical side, and in their review *Style*, whose publication has been resumed, they discuss the innumerable problems of town-planning, of the reform of art-teaching, and so forth. Thus they may be ready, when the economic revival permits, for the task of enlarging and beautifying their capital, of regenerating the provincial towns, and of endowing their country with such beauty and such opportunities for healthy and energetic life as its new-found freedom deserves. Then the last battle with reactionary architecture will be fought, and it will end in a victory of the younger generation.

ILLUSTRATIONS





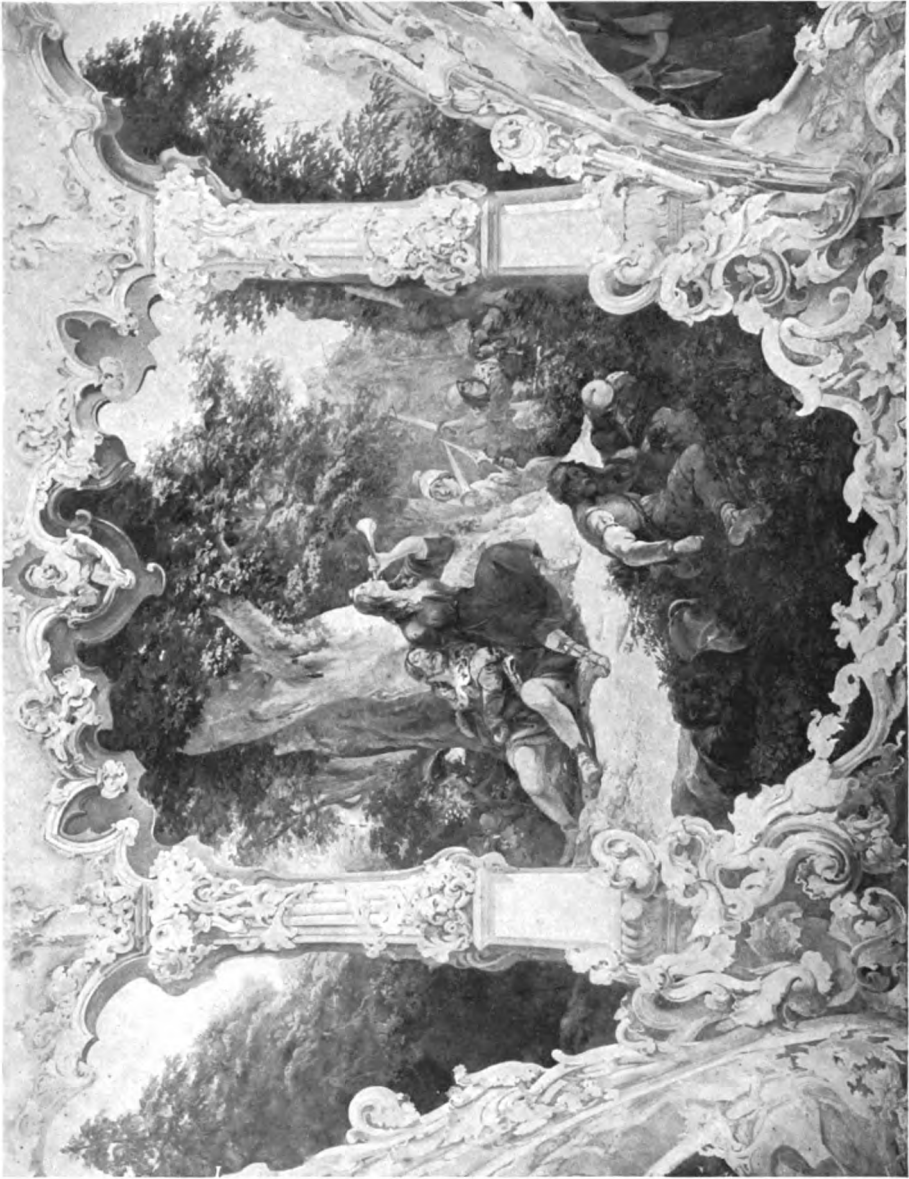
I. Antonín Mánes. Landscape (North-East Bohemia).



2. Antonín Mánes. Torrent in the Forest.



3. Josef Navrátil. In the Mountains.



4. Josef Navrátil. Mural Decorations (Czech Amazons).



5. Josef Navrátil. Fox-hunting.



6. Josef Navrátil. A Homely Scene.



7. Antonín Machek. Portrait of a Lady.



8. Antonín Machek. Portrait of a Gentleman.



9. Josef Mánes. Portrait of Madame Václavík.



10. Josef Mánes. Portrait of Madame Vendulák.



II. Josef Mánes. Summer Time.



12. Josef Mánes. Morning.



13. Josef Mánes. Portrait of a Lady.



14. Josef Mánes. Memories.



15. Josef Mánes. St. George.



16. Josef Mánes. Sketch for illustration of the Králové Dvůr
MSS. (Strawberries. Lyric Poem).



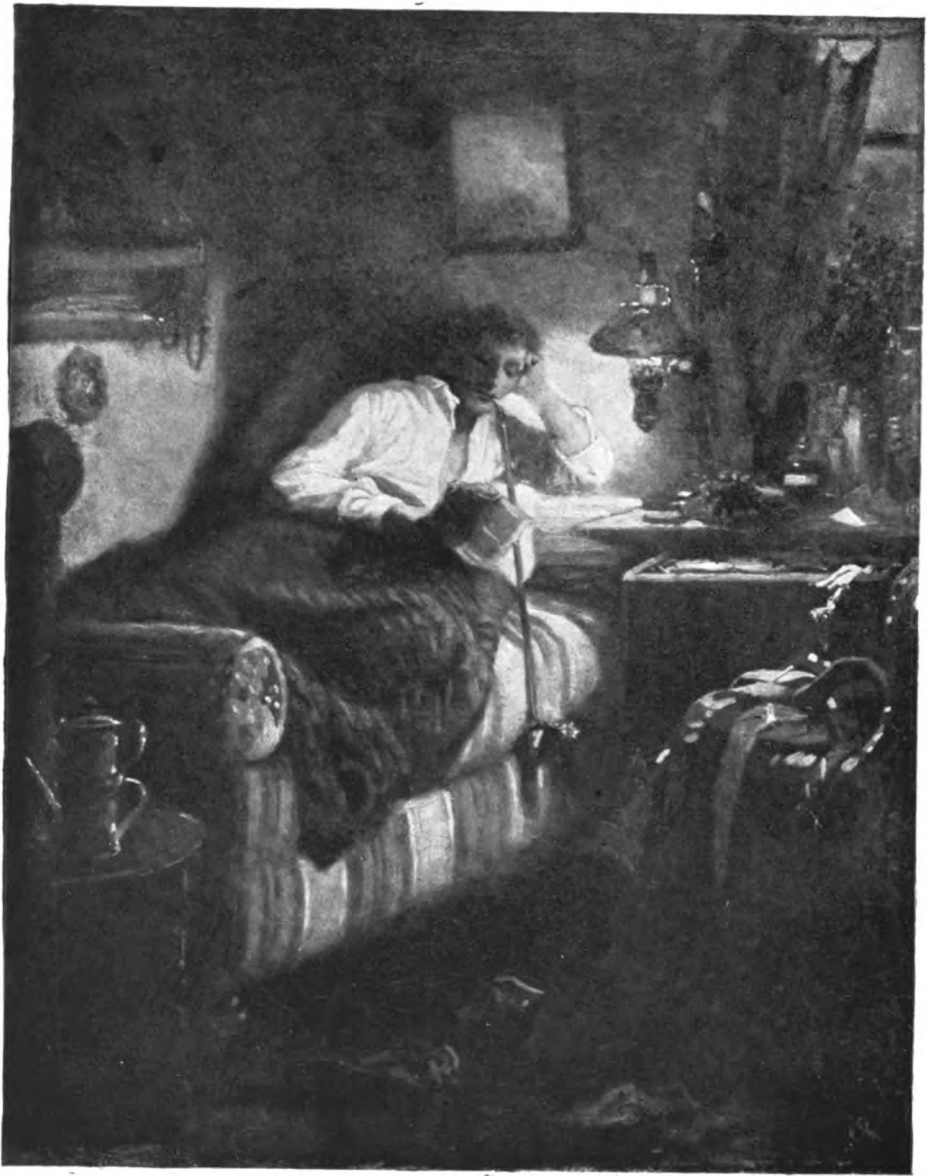
17. Josef Mánes. Sketch for illustration of the Králové Dvůr MSS. (Záboj, Epic Poem).



18. Josef Mánes. Twilight.



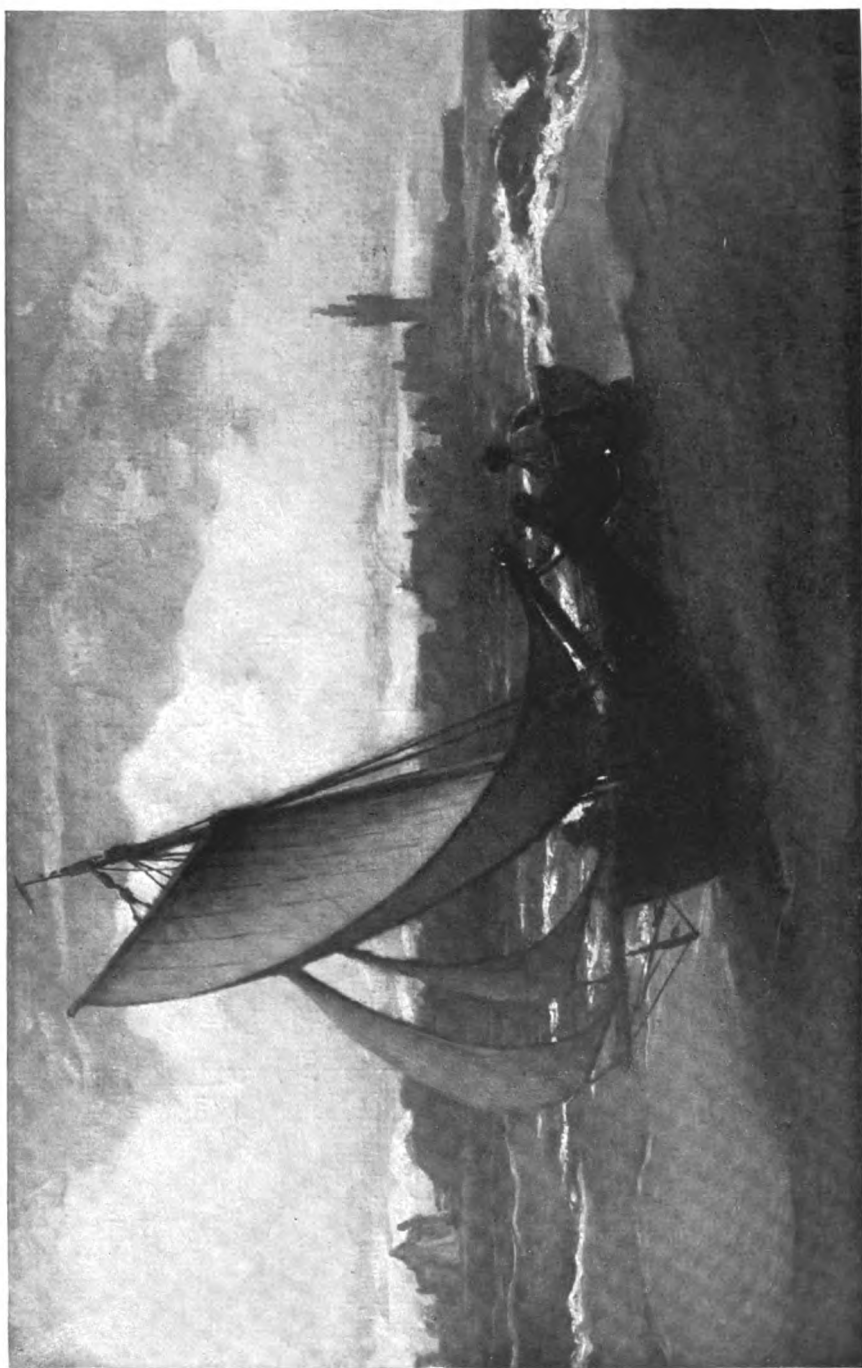
19. Josef Mánes. Study for "The Rainbow."



20. Guido Mánès. The Reader.



21. Guido Mánes. Girls in Front of Mirror.



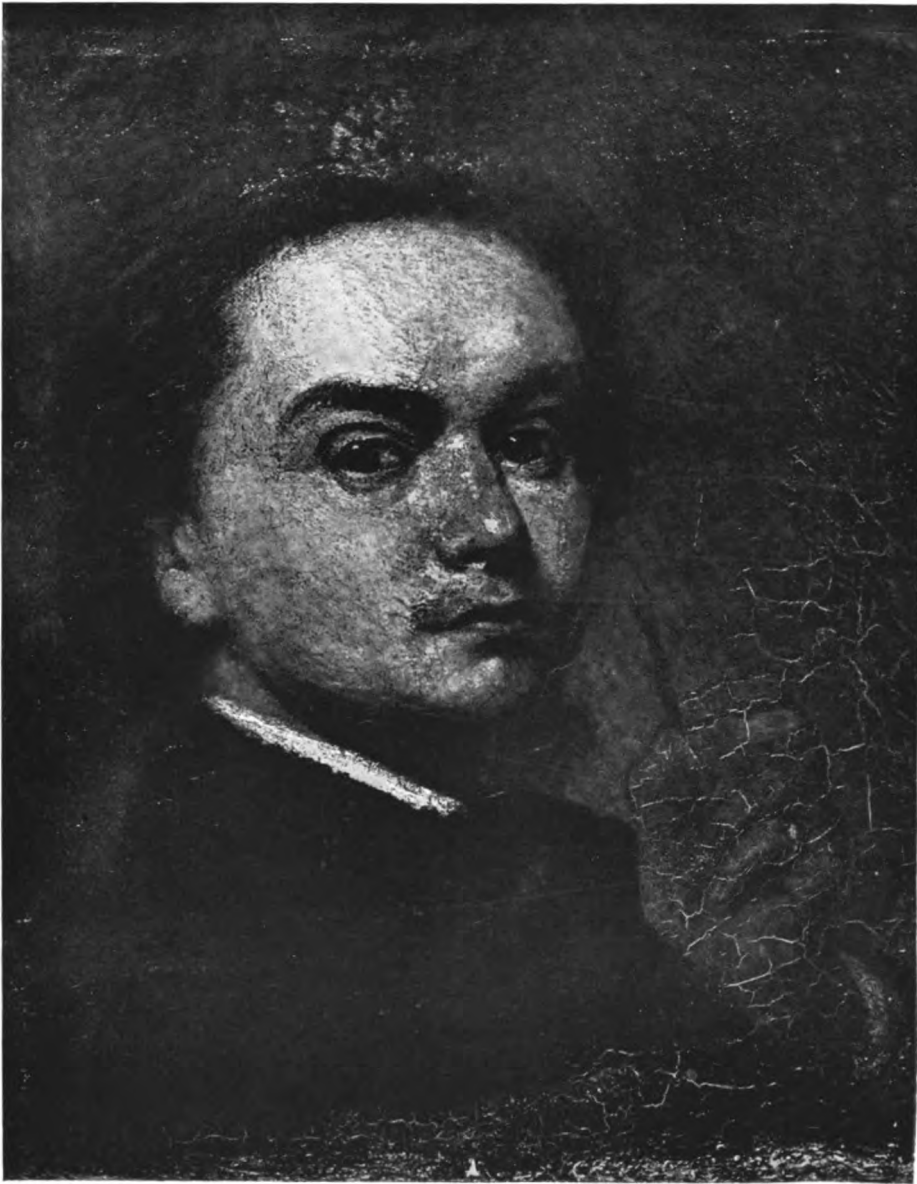
22. Jaroslav Čermák. Roscoff.



23. Jaroslav Čermák. The Abduction.



24. Jaroslav Čermák. Portrait of Madame Gallait.



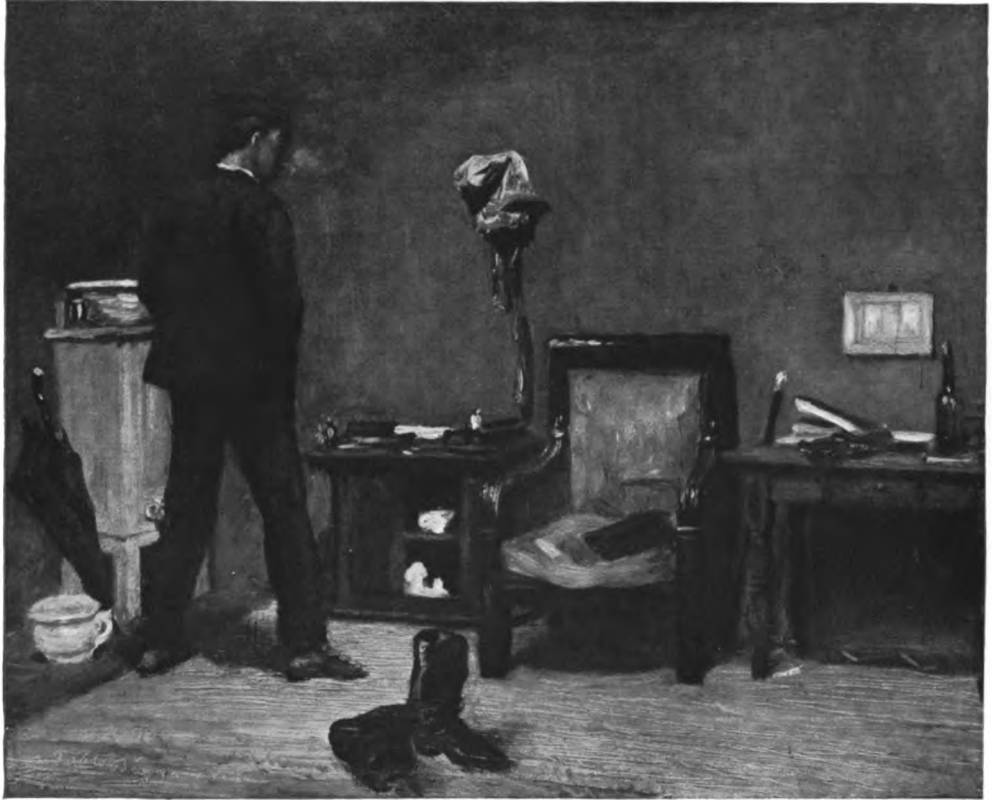
25. Jaroslav Čermák. Portrait of the Artist.



26. Karel Purkyně. Still Life.



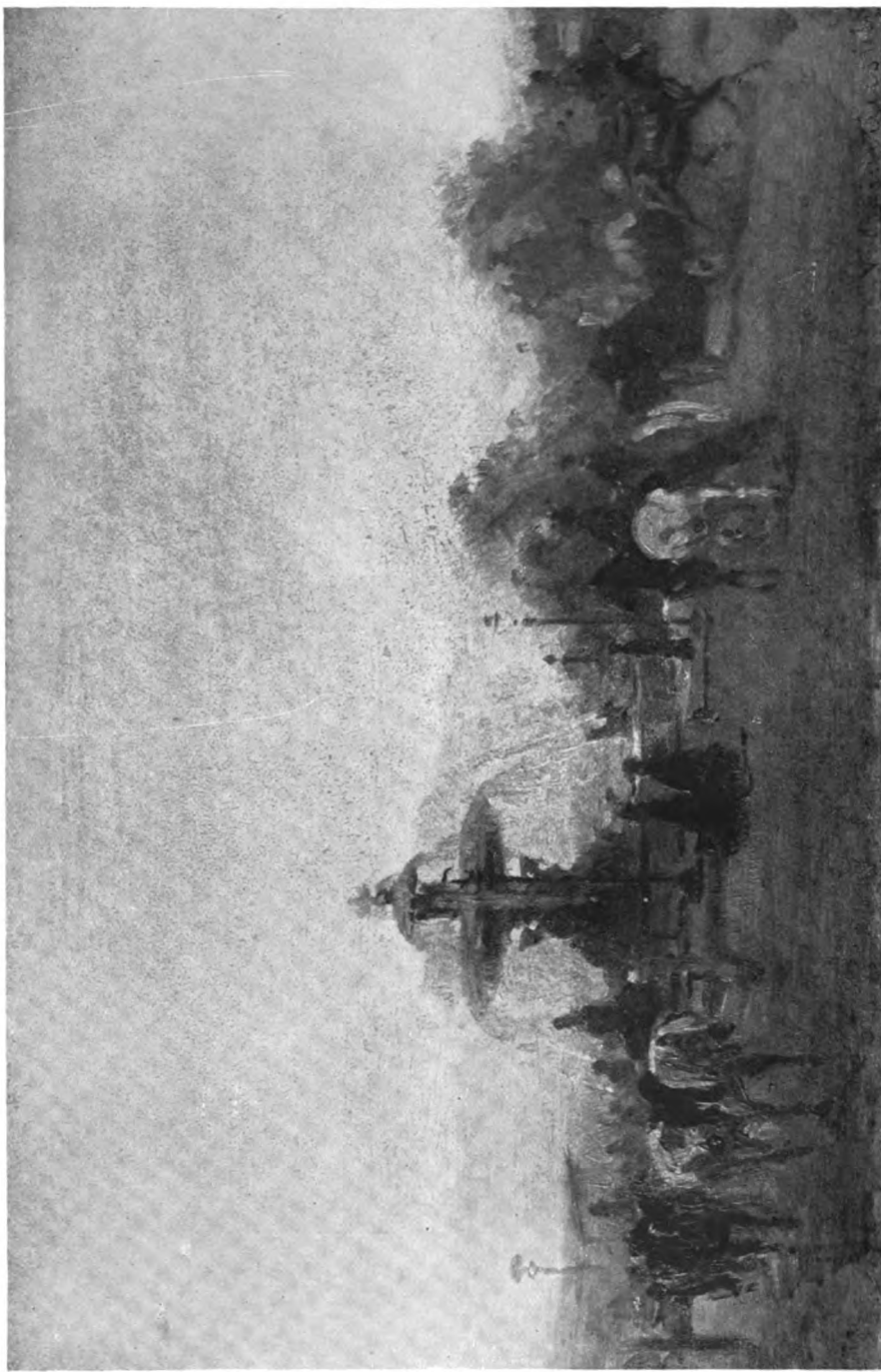
27. Karel Purkyně. Portrait of a Lady.



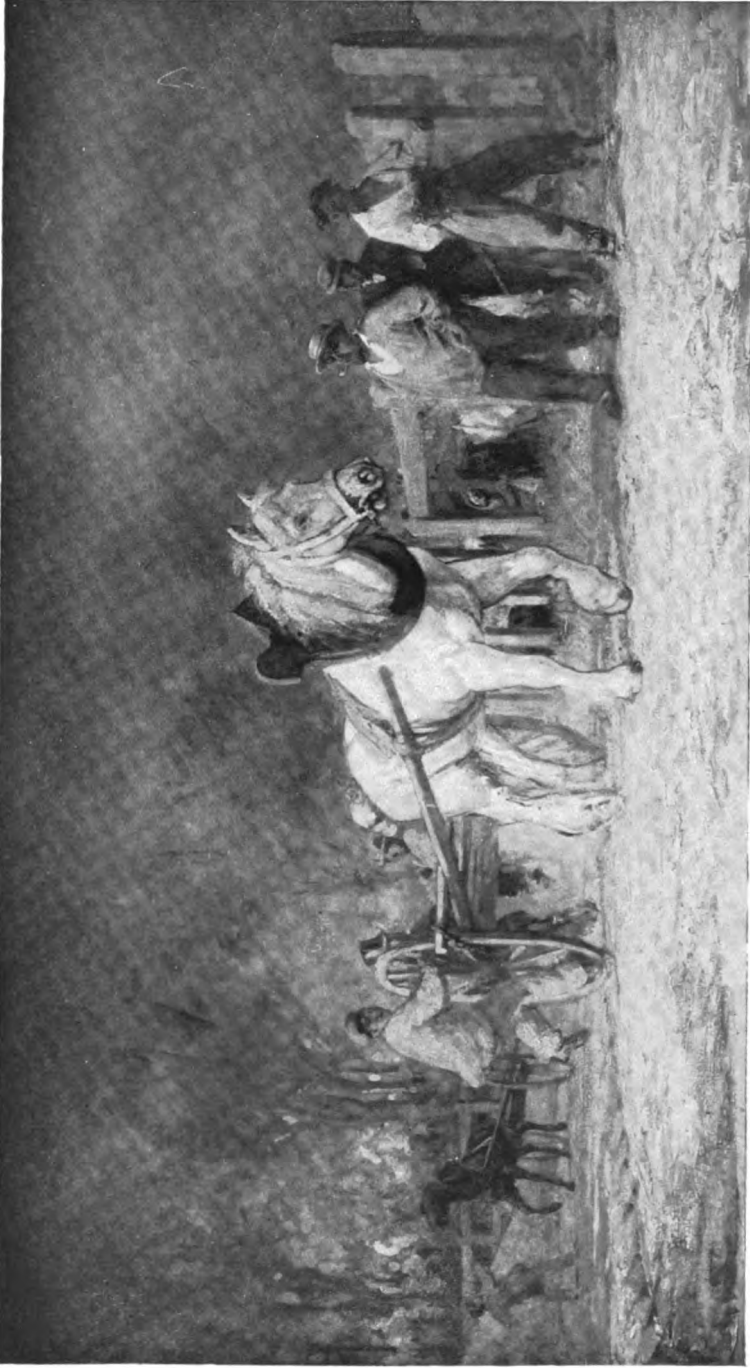
28. Sotěslav Pinkas. The Studio.



29. Soběslav Pinkas. Breton Girl.



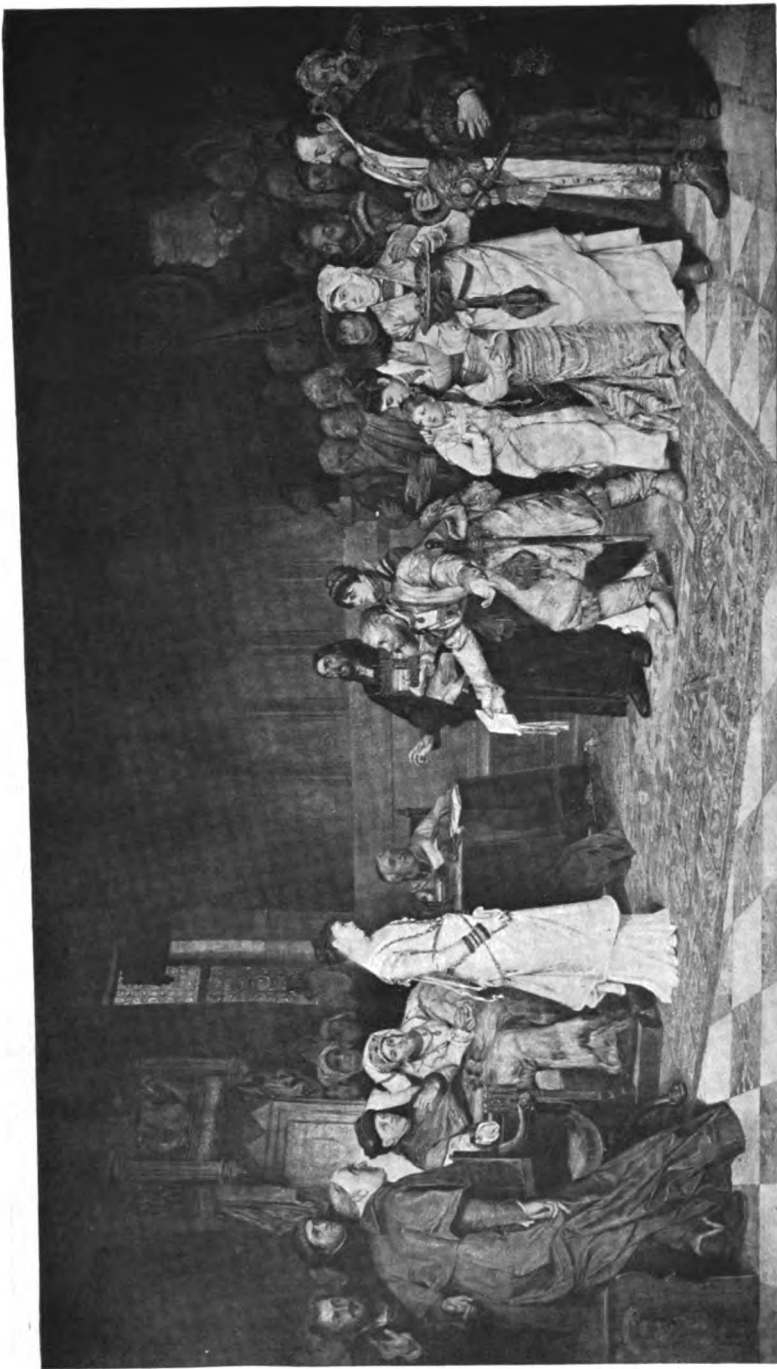
30. Viktor Barvitius. La Place de la Concorde.



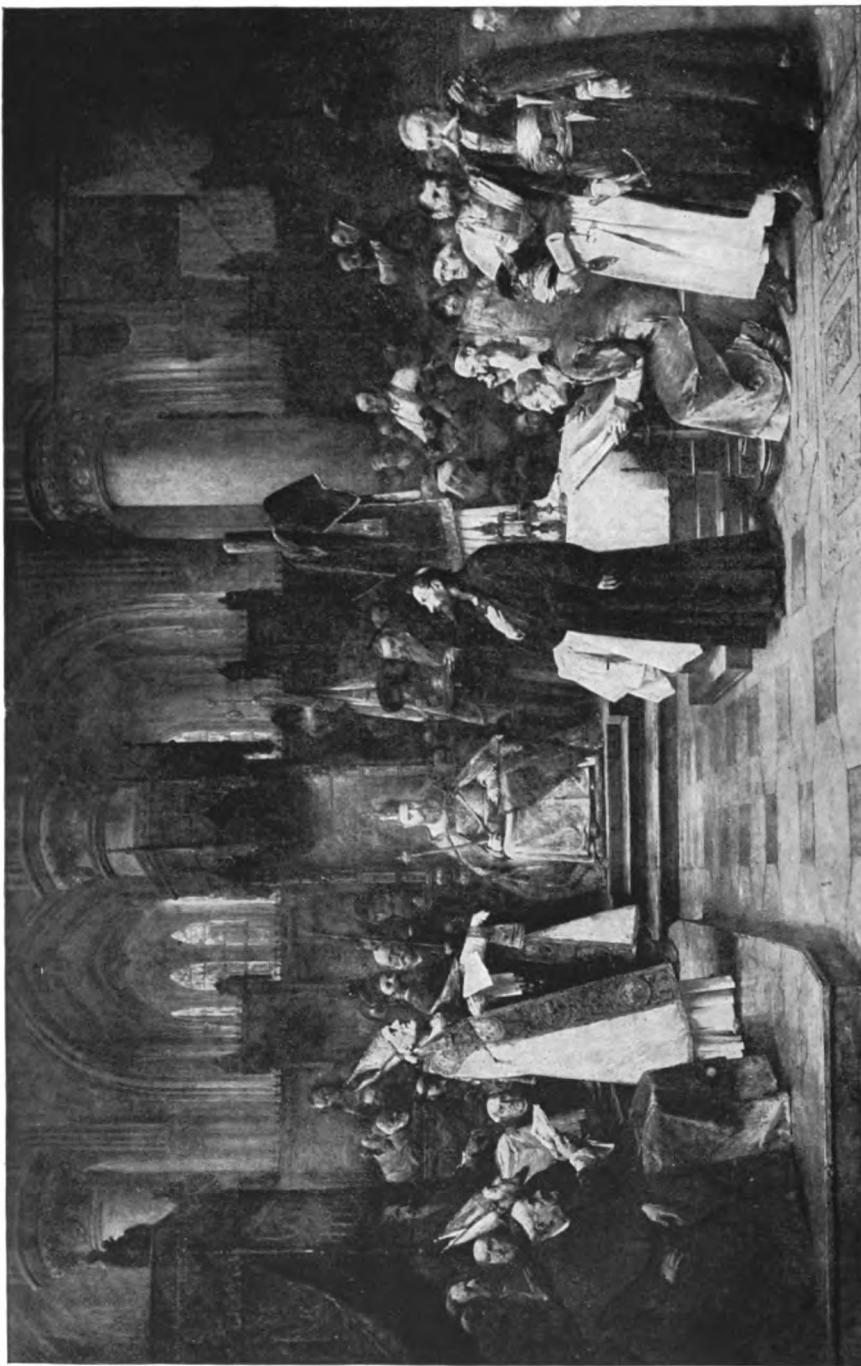
31. Viktor Barvitius. The Horse Fair.



32. Václav Brožík. Messalina (Portrait of an Actress).



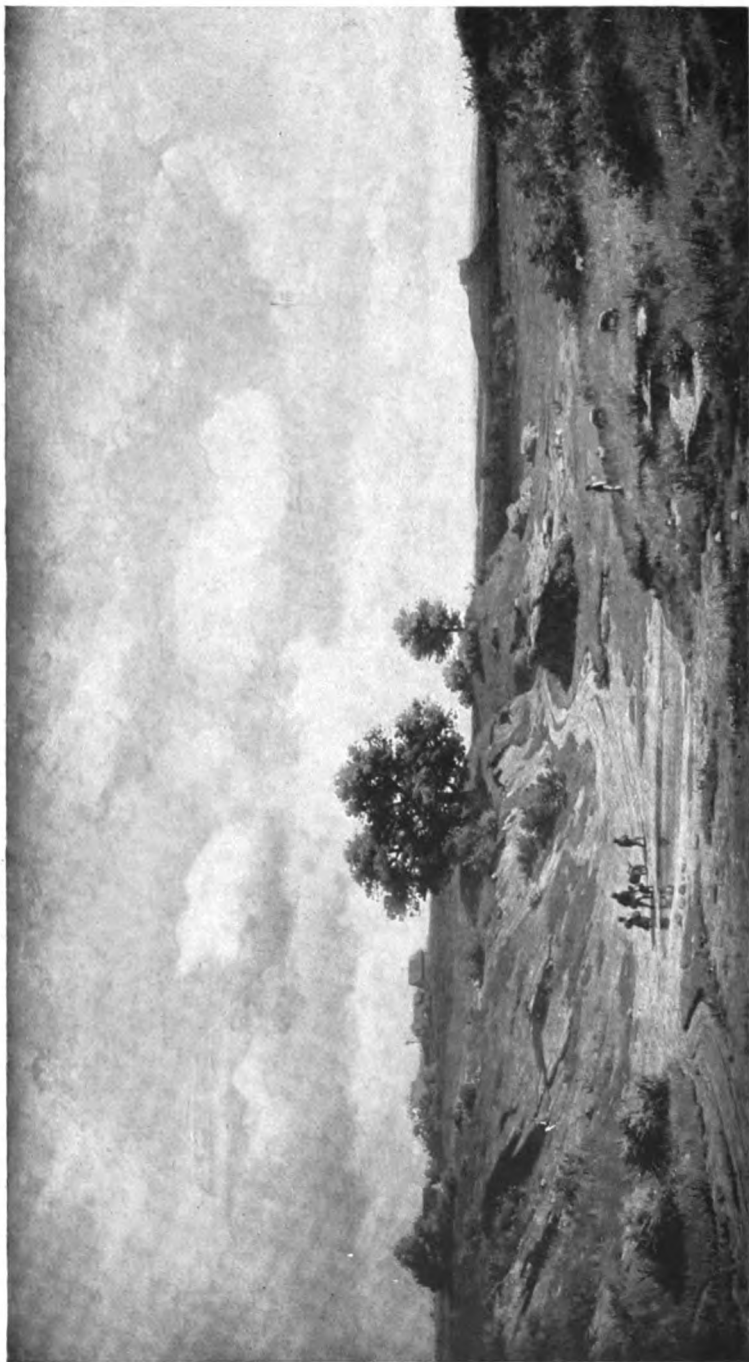
33. Václav Brožík. The Ambassadors of Ladislav, King of Bohemia, asking Charles VII. of France for the hand of his daughter on behalf of their king.



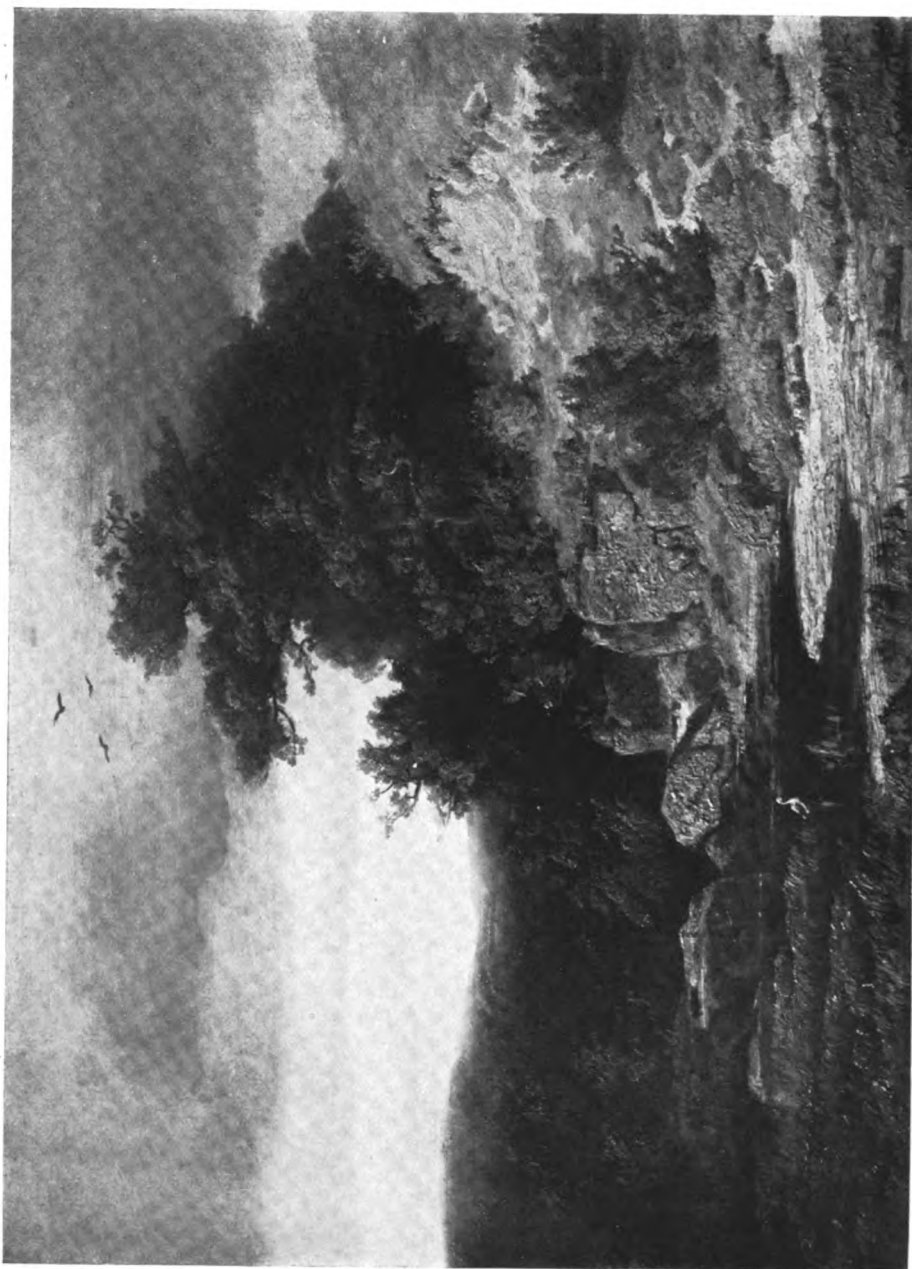
34. Václav Brožík. The Condemnation of Jan Hus.



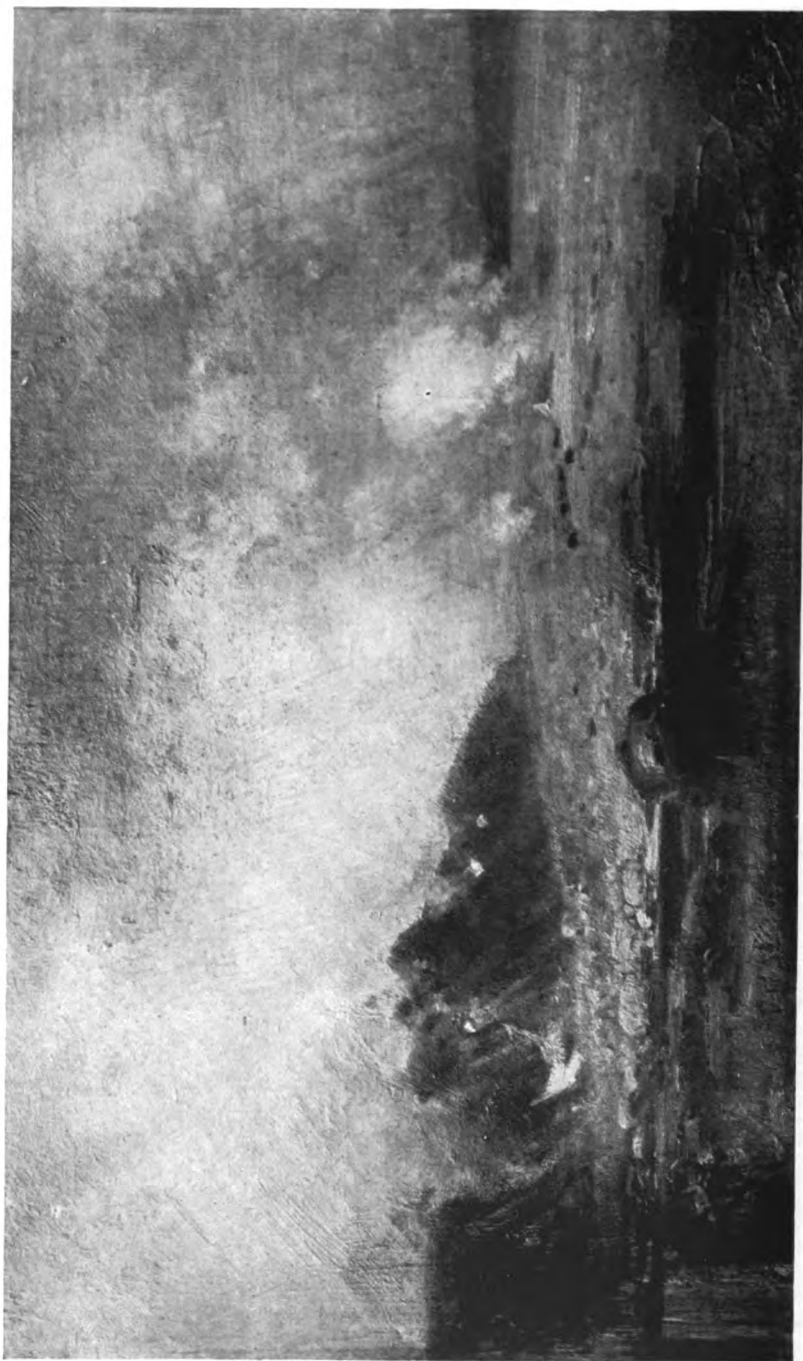
35. Václav Brožík. Peasants proceeding to their work.



36. Adolf Kosárek. Czech Landscape.



37. Adolf Kosárek. The Pond.



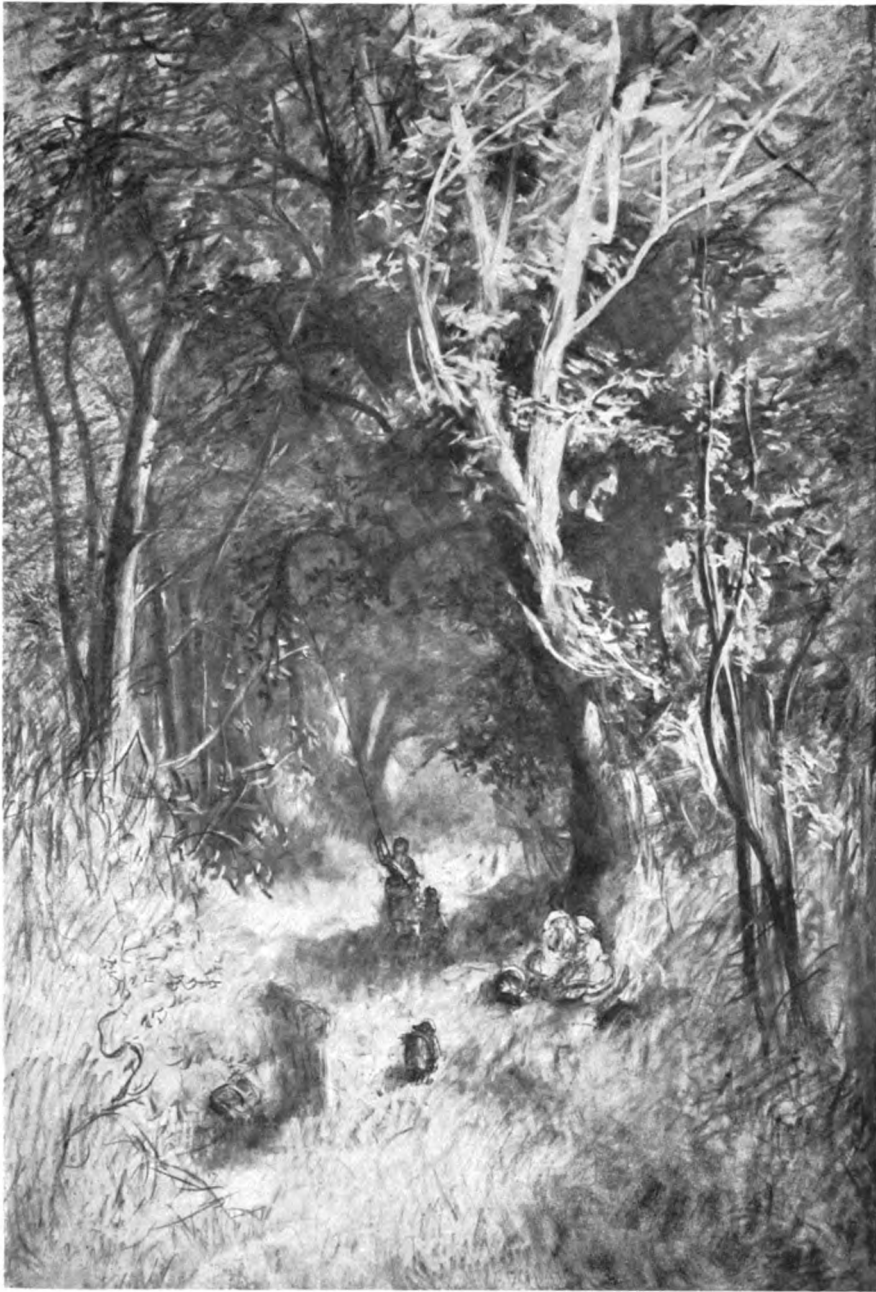
38. Adolf Kosárek. The Storm.



39. Julius Mařák. Thicket.



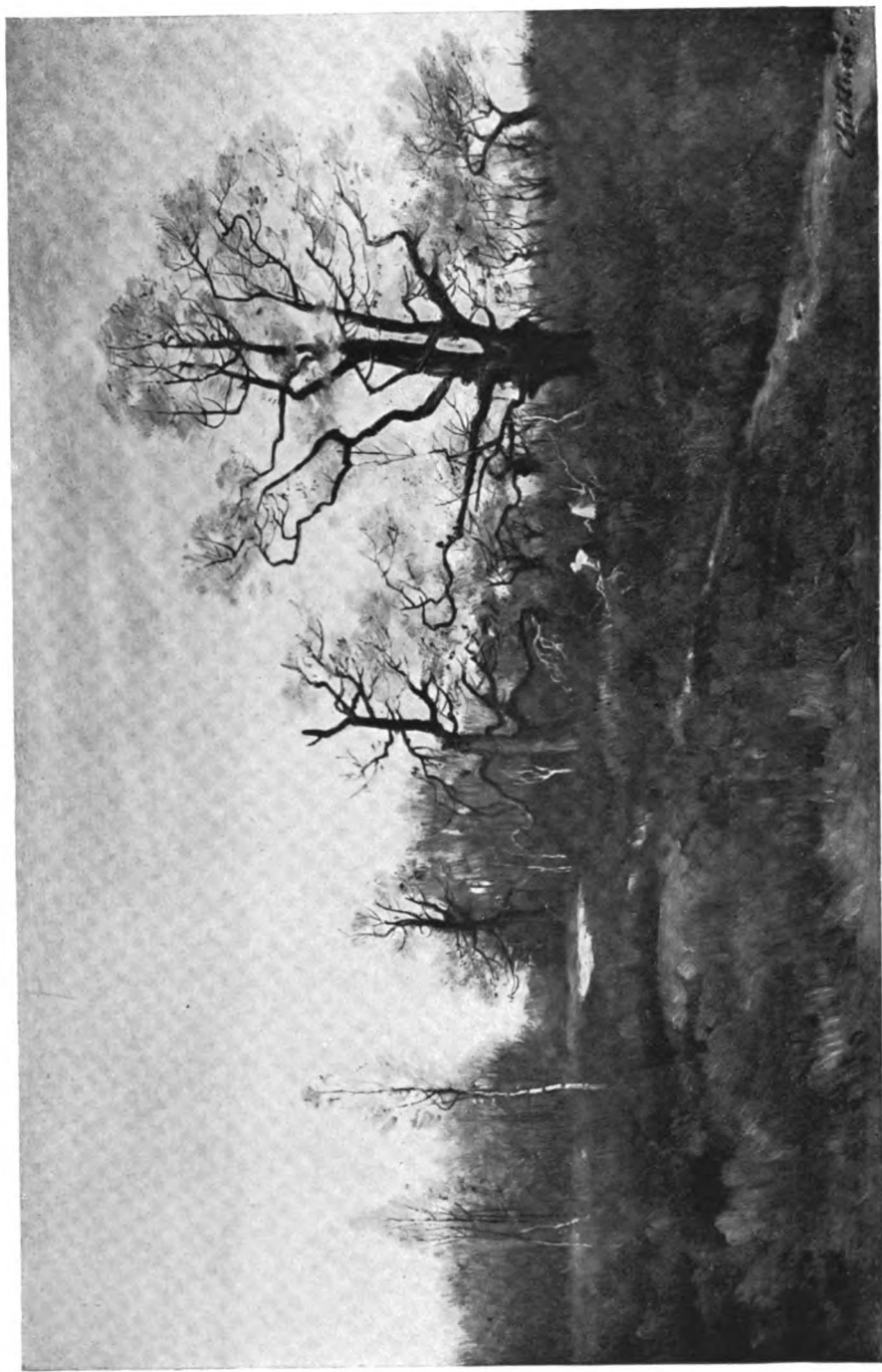
40. Julius Mařák. Radhošť.



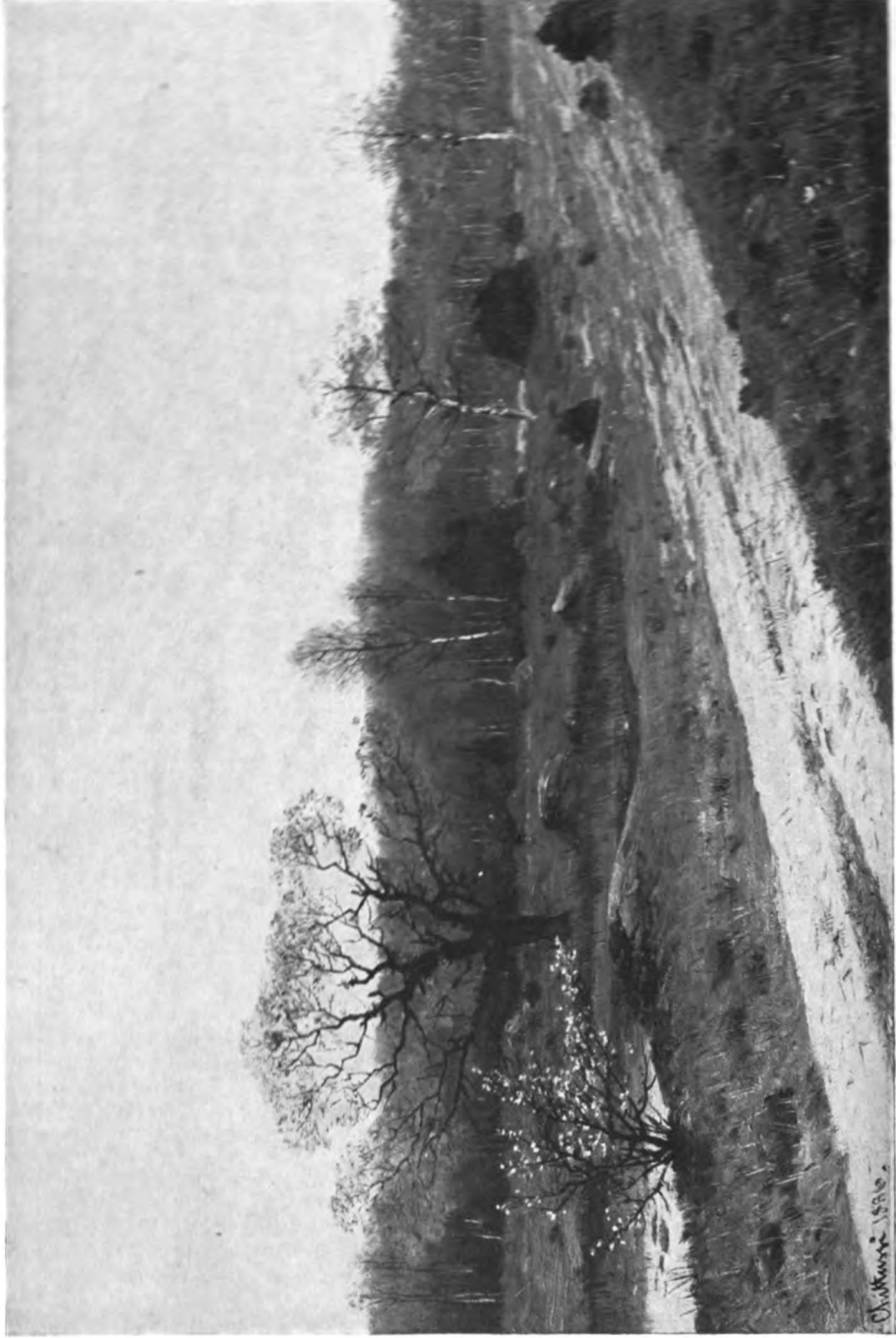
41. Julius Mařák. The Maple.



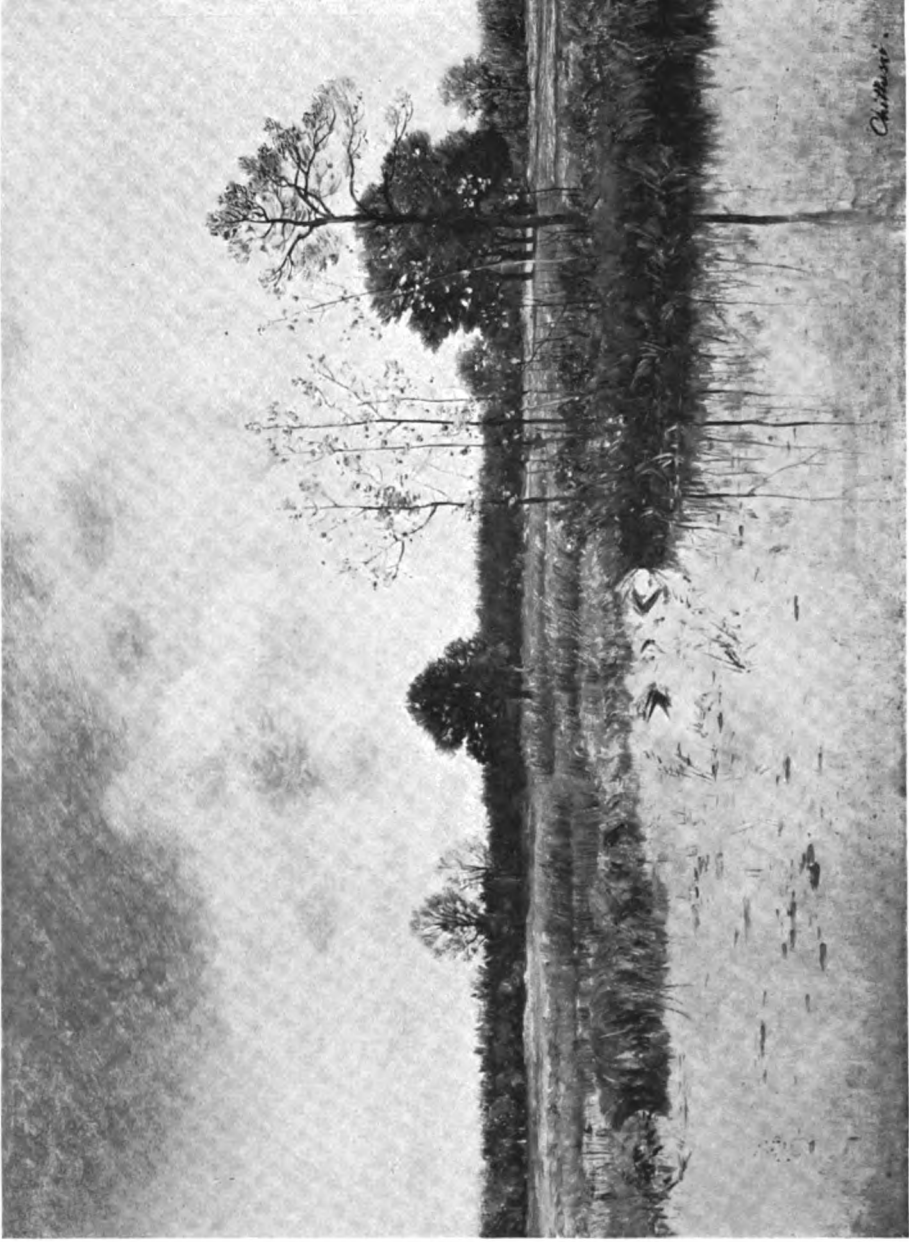
42. Julius Mařák. Sun Effects.



43. Antonín Chittusi. Near Fontainebleau.



44. Antonin Chittusi. Near Fontainebleau.



45. Antonín Chittusi. Carp Pond (South Bohemia).



46. Antonín Chittusi. View of Jindřichův Hradec.



47. Mikuláš Aleš. King George of Poděbrad and Matthew Corvinus.



48. Mikuláš Aleš. Otava, the Gold-bringer (from the "Homeland" series).



49. Mikuláš Aleš. Domažlice, the Czech-German Frontier ("Homeland" series).



50. Mikuláš Aleš. Žalov, Prehistoric Burial-Ground ("Homeland" series).



51. Mikuláš Aleš. The Elements (Fire).



52. Mikuláš Aleš. A Hussite Captain.



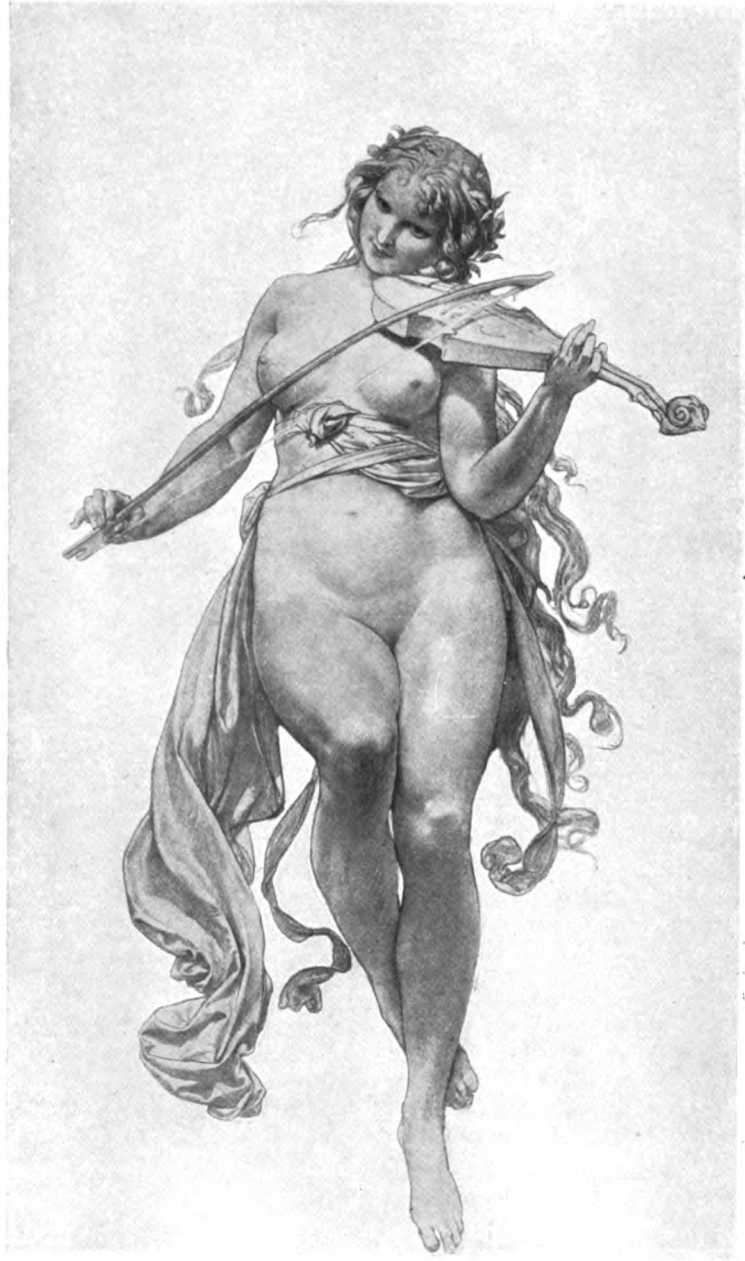
53. Mikuláš Aleš. St. George and the Dragon.



54. František Ženíšek : Oldřich, the Přemyslid and the Fair Božena.



55. František Ženíšek. The Decadence of Art in Bohemia
(Ceiling of the Foyer in the National Theatre, Prague).



56. František Ženíšek. Music.



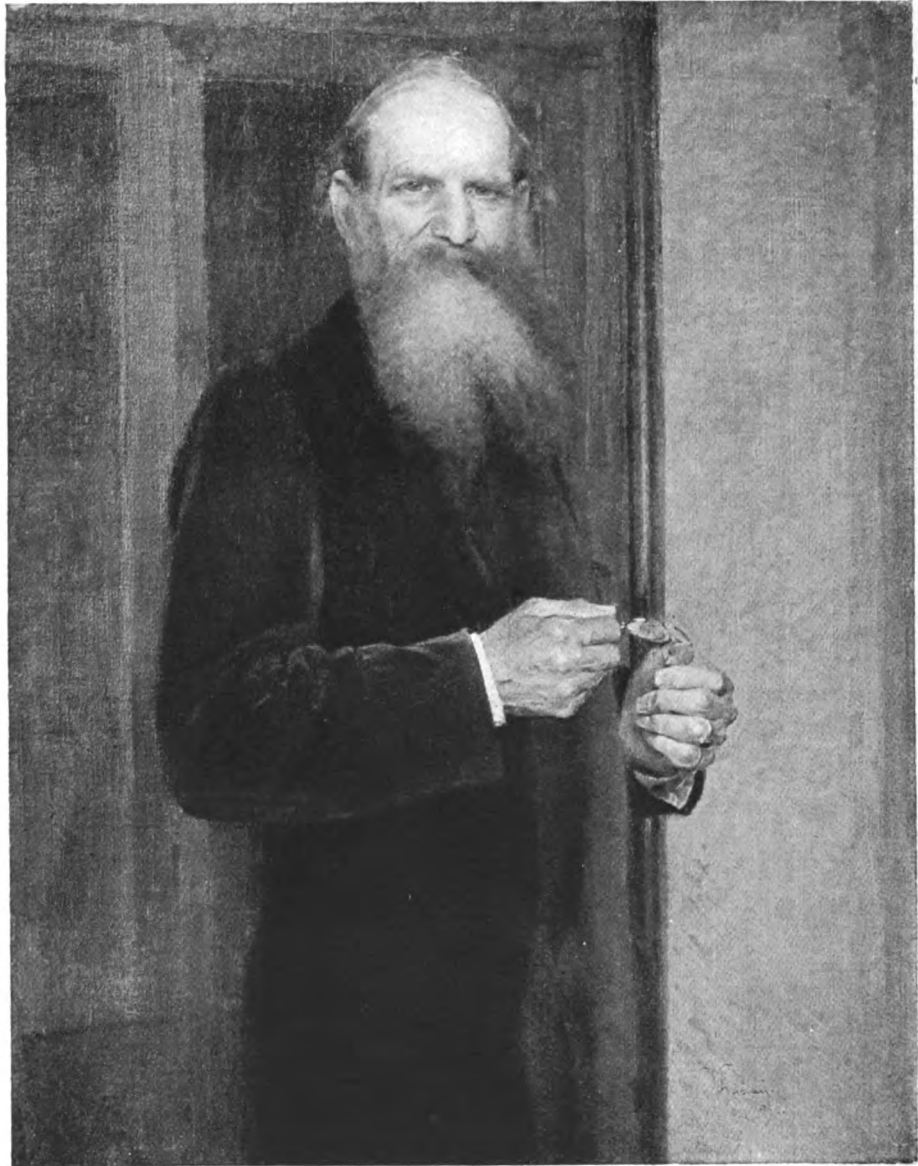
57. Vojtěch Hynais. Curtain of the National Theatre, Prague.



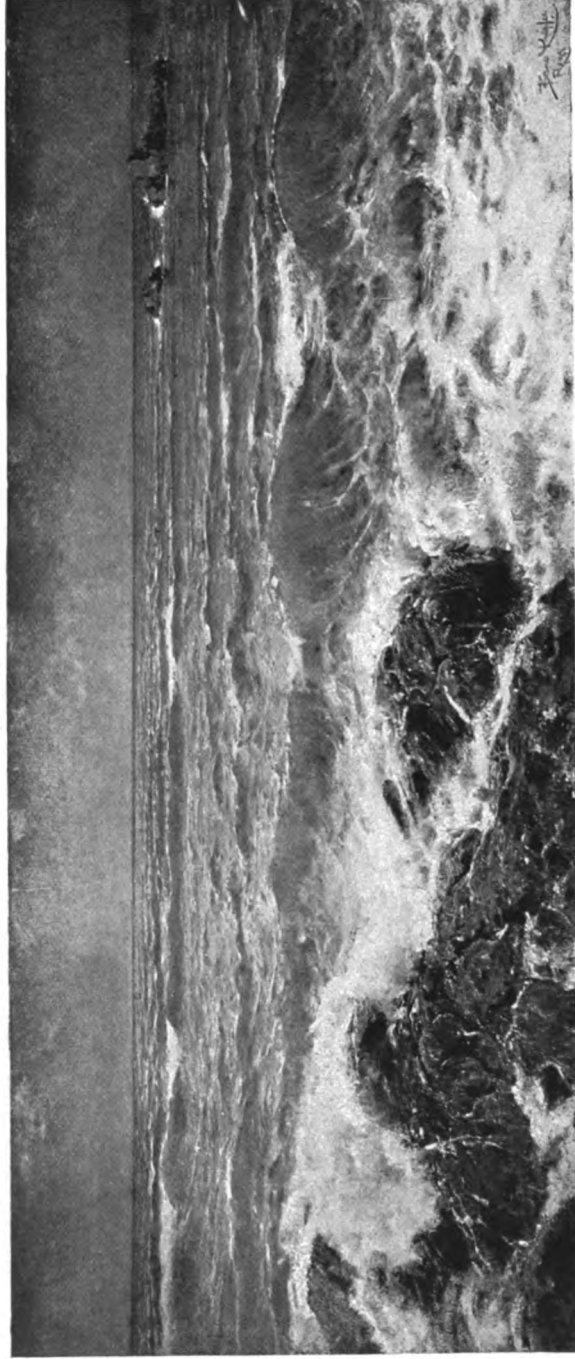
58. Vojtěch Hynais. Detail of the Curtain, National Theatre, Prague.



59. Vojtěch Hynais. The Judgment of Paris.



60. Vojtěch Hynais. Portrait of Josef Hlávka, the first President of the Academy of Sciences and Arts, Prague.



61. Beněš Knüpfer. The Play of the Waves.



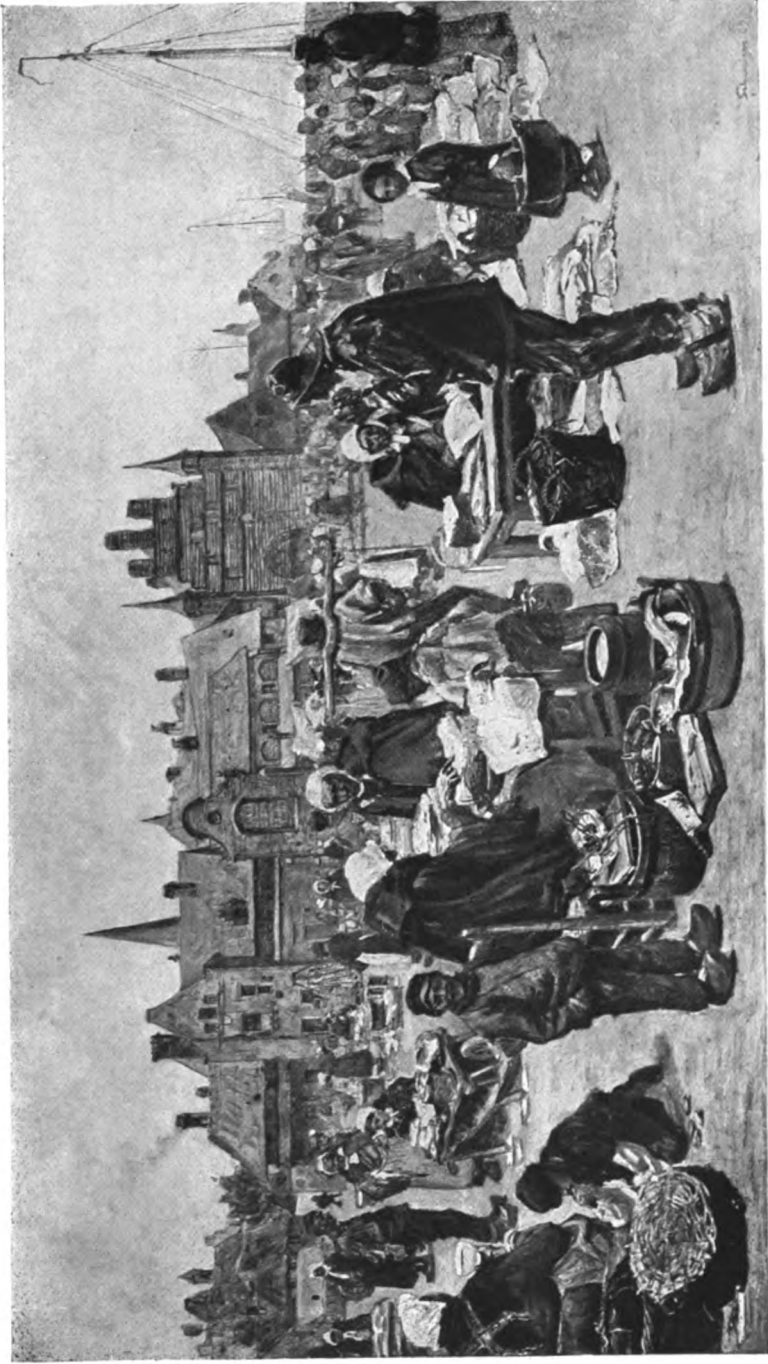
62. Beněš Knüpfer. The Mermaid.



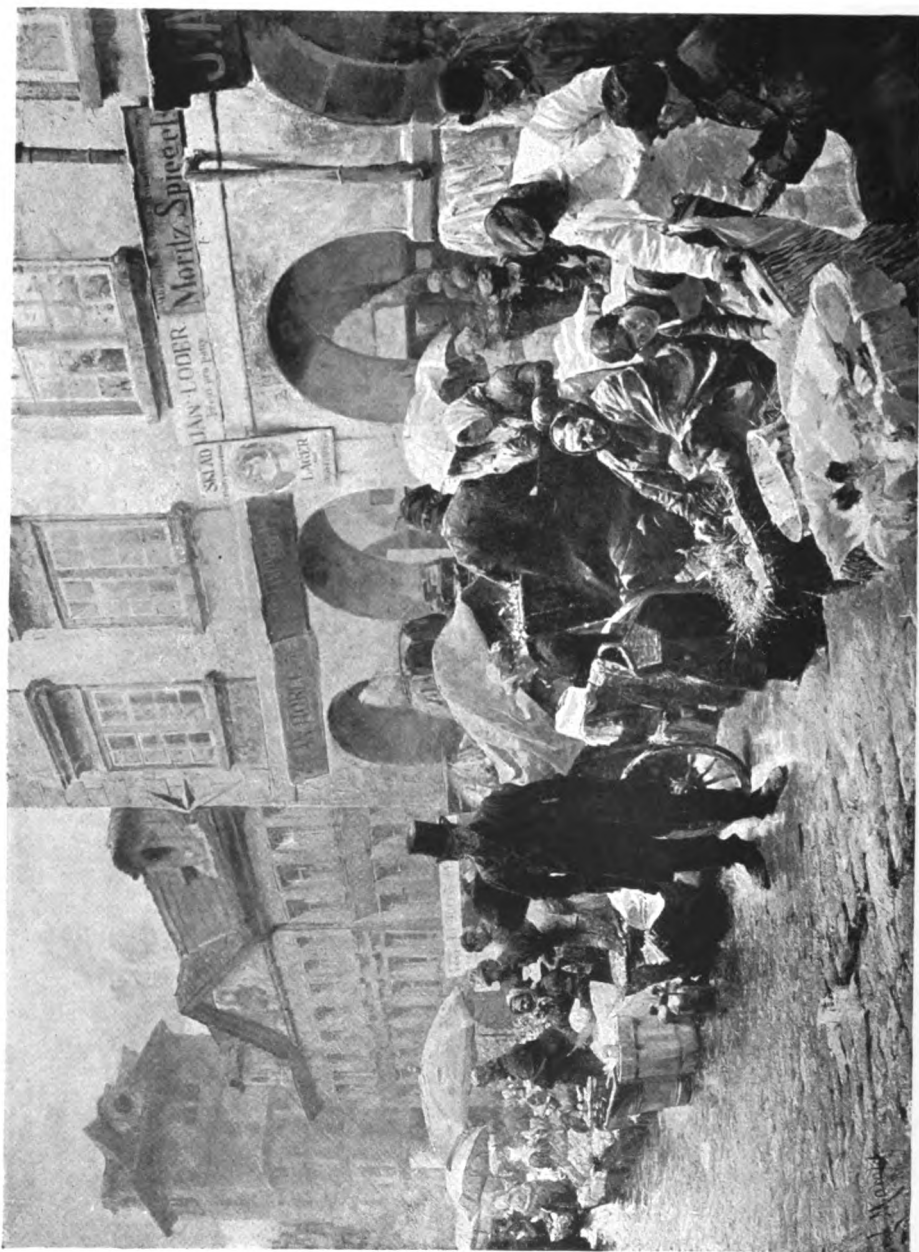
63. Hanuš Schwaiger. Rusava Landscape (Moravia).



64. Hanuš Schwaiger. Water-Sprite.



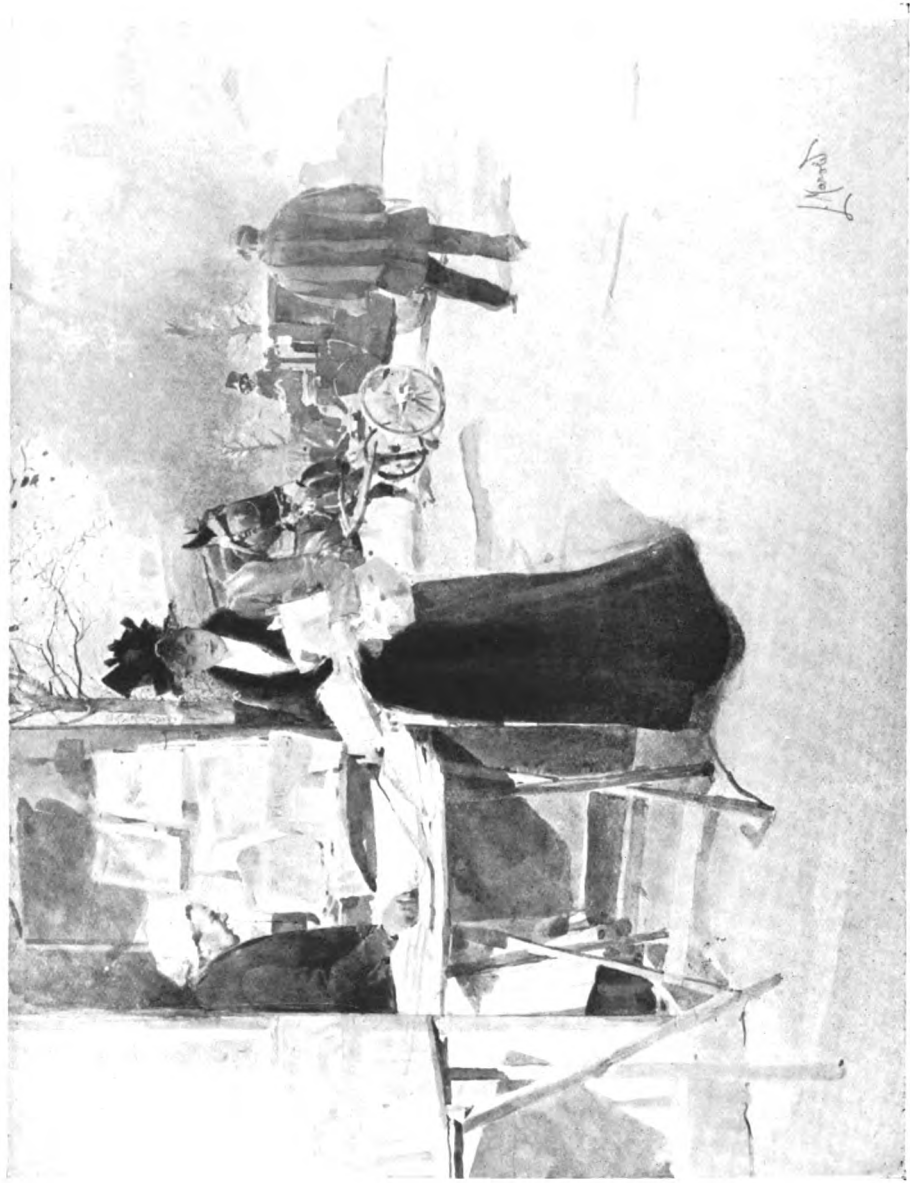
65. Hanuš Schwaiger. The Fish Market, Bruges.



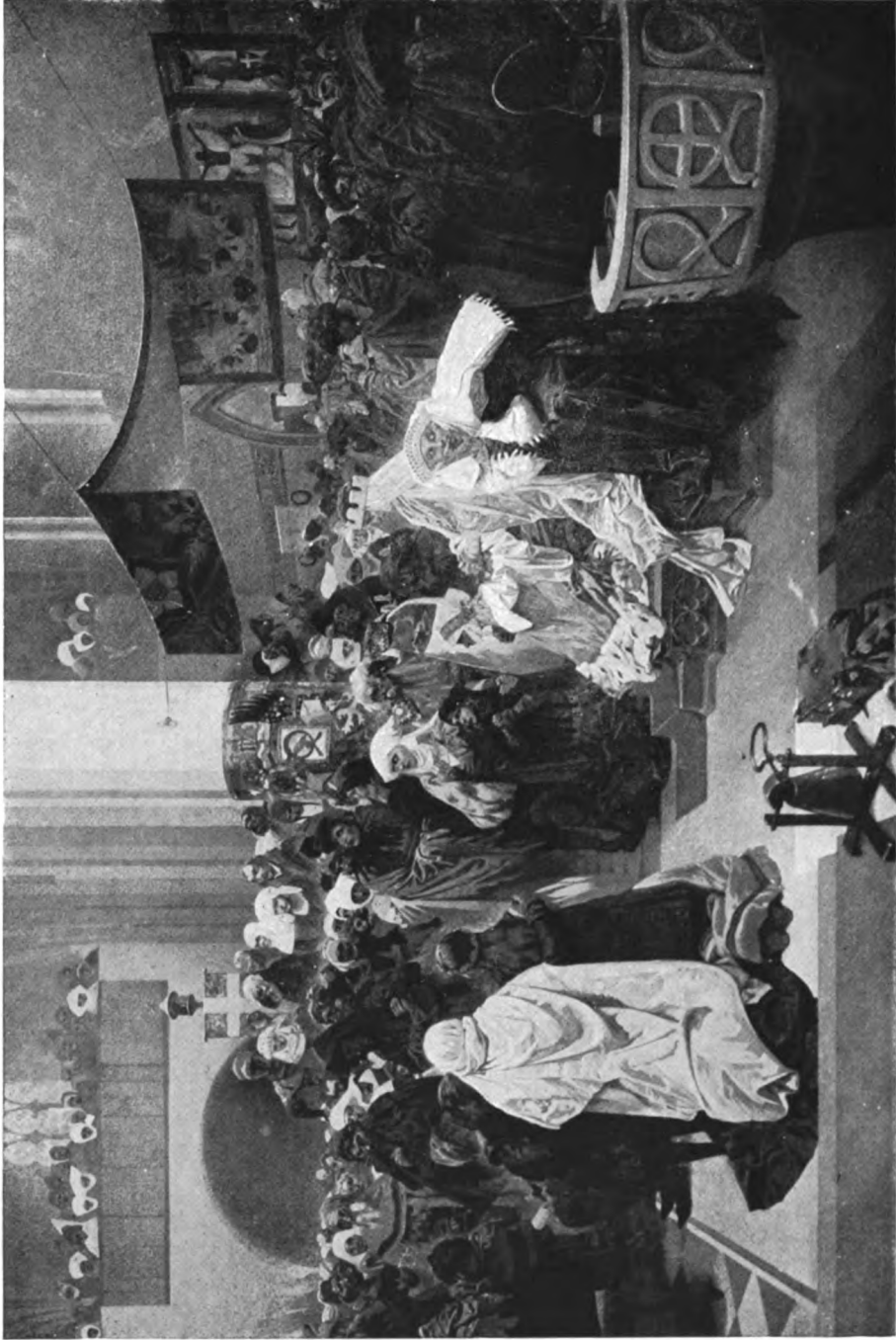
66. Luděk Marold. Prague Market.



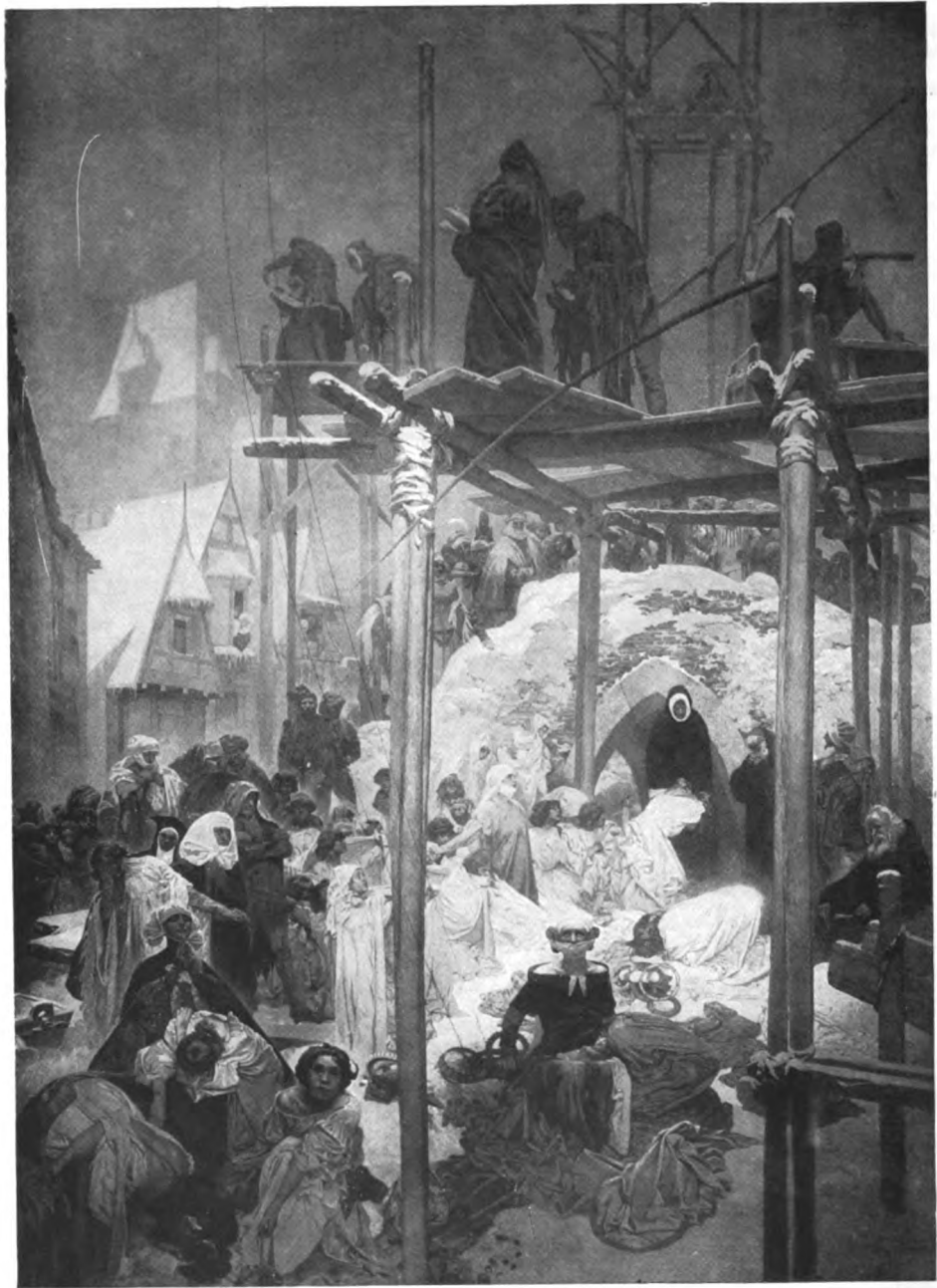
67. Luděk Marold. In the Café.



68. Luděk Marold. A Parisienne.



69. Alfons Mucha. Detail of "Hus Preaching."



70. Alfons Mucha. The Precursor of Hus, Milič of Kroměříž.



71. Alfons Mucha. Placard for "La Dame aux Camélias" (Sarah Bernhardt).



72. František Kupka. Engraving for "Les Erynnies"
of Leconte de Lisle.



73. František Kupka. A Page from the "Lysistrata."



74. Joža Uprka. Pilgrimage of St. Anthony.



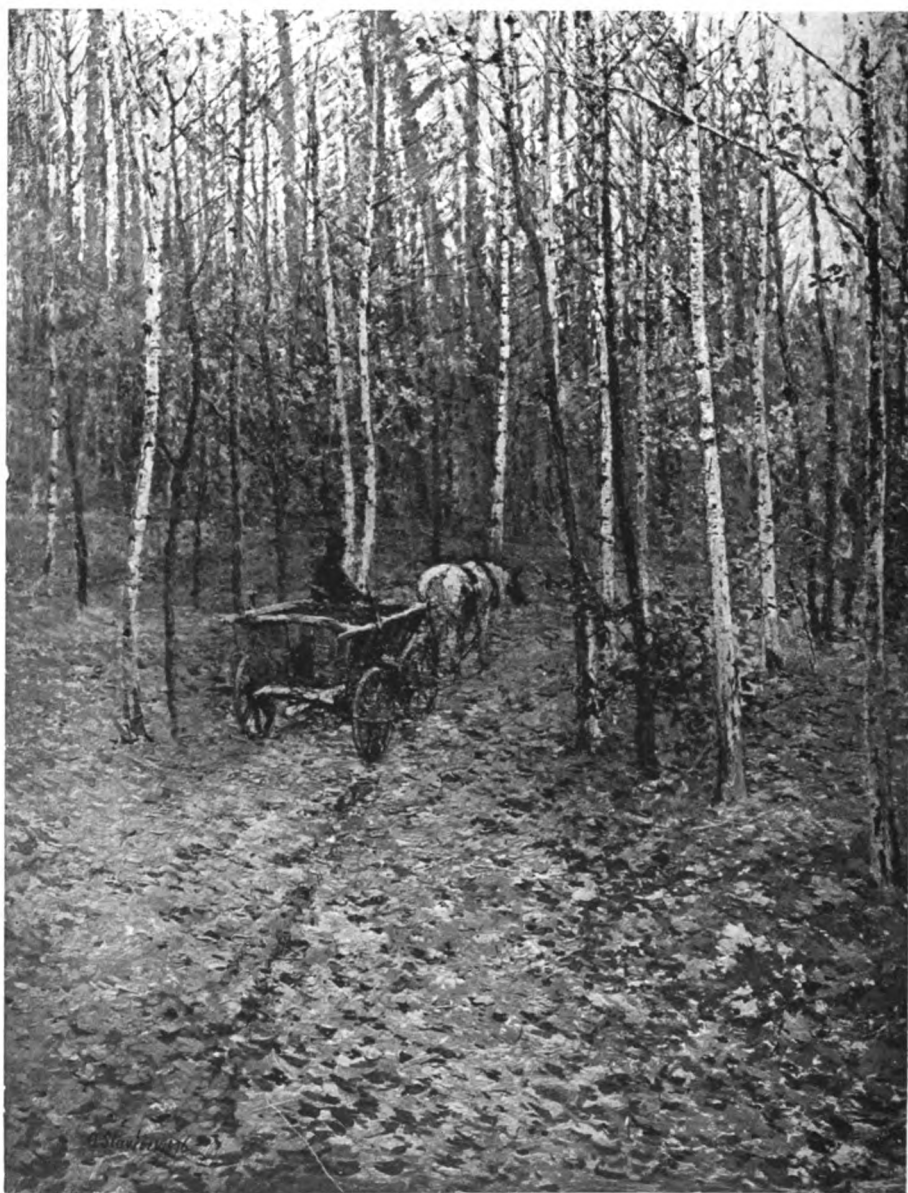
75. Joža Uprka. Spring : Moravian Slovakia.



76. Joža Uprka. In Church, Slovakia.



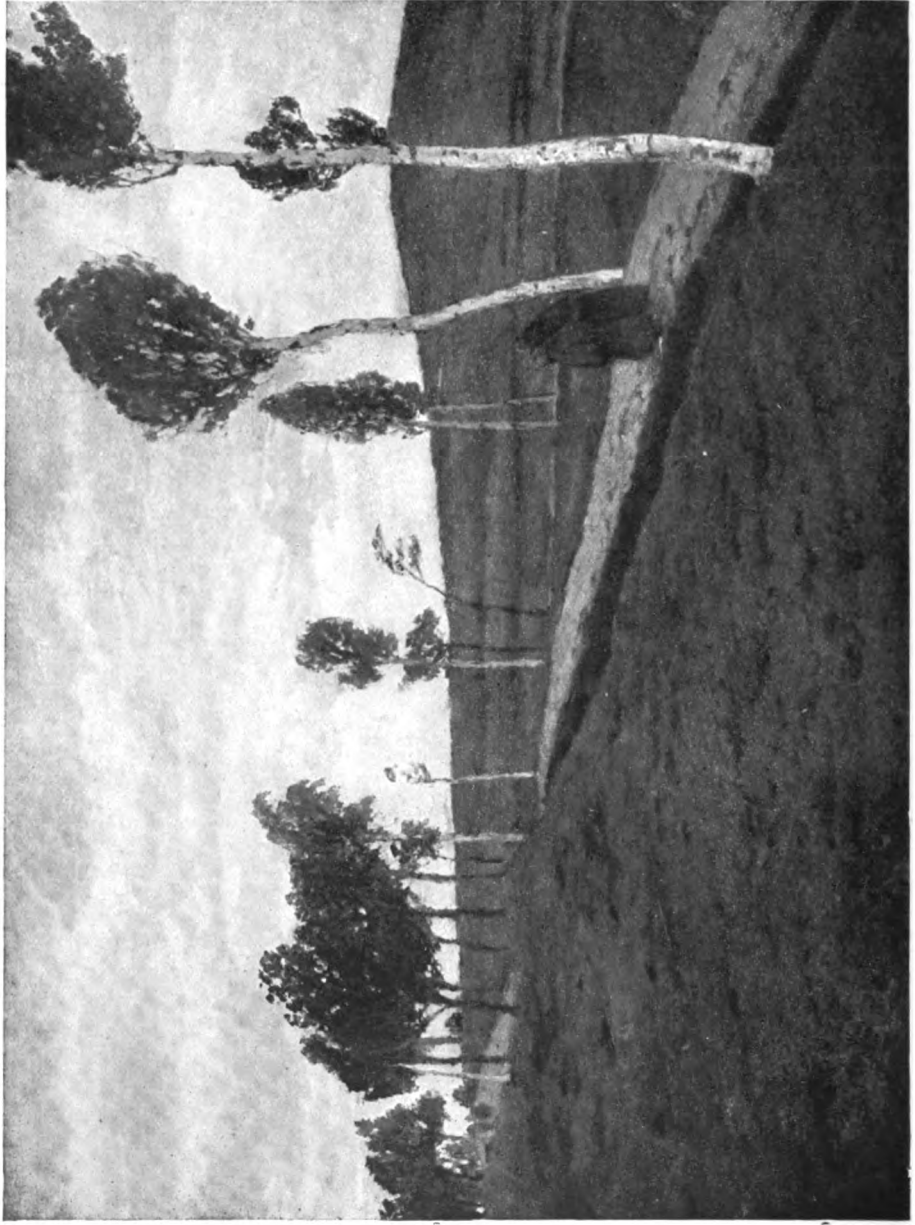
77. Aug. Němejč. Crockery Sellers, Plzeň.



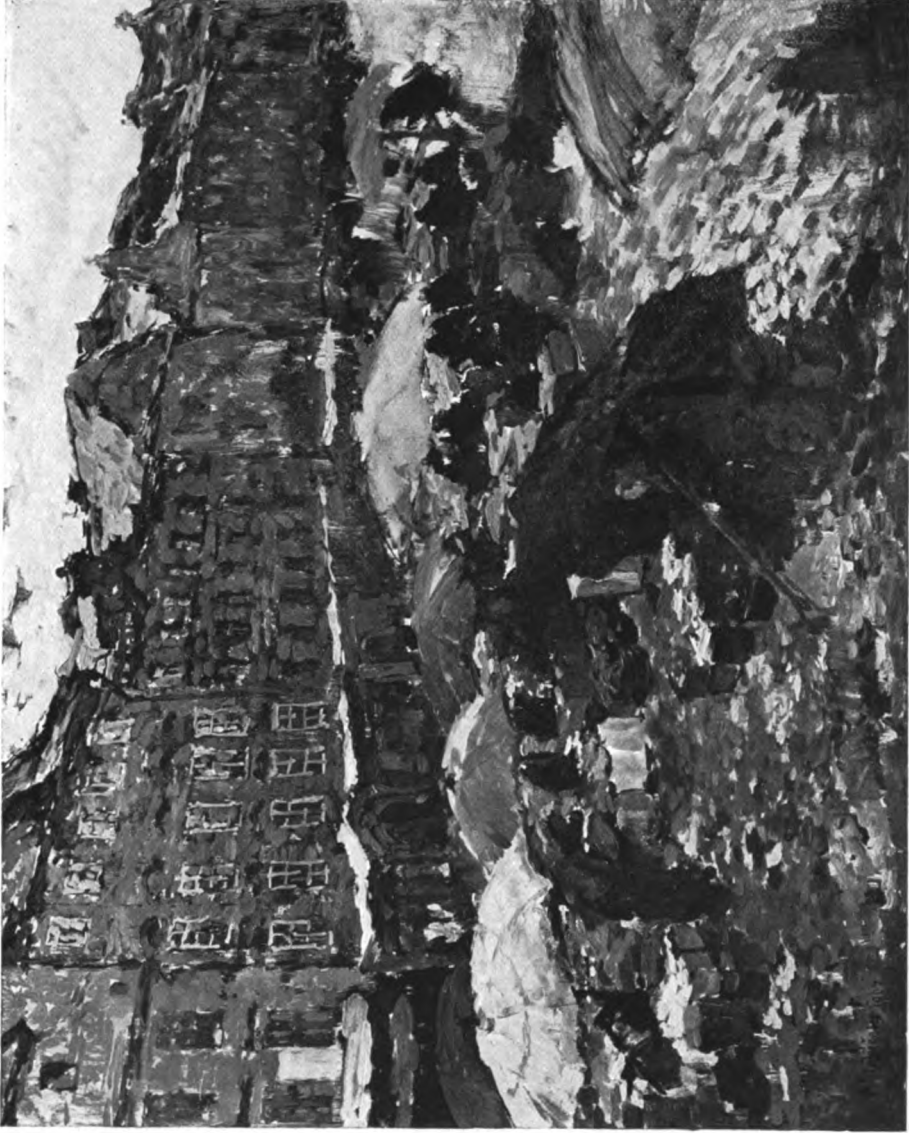
78. Antonín Slavíček. Autumn.



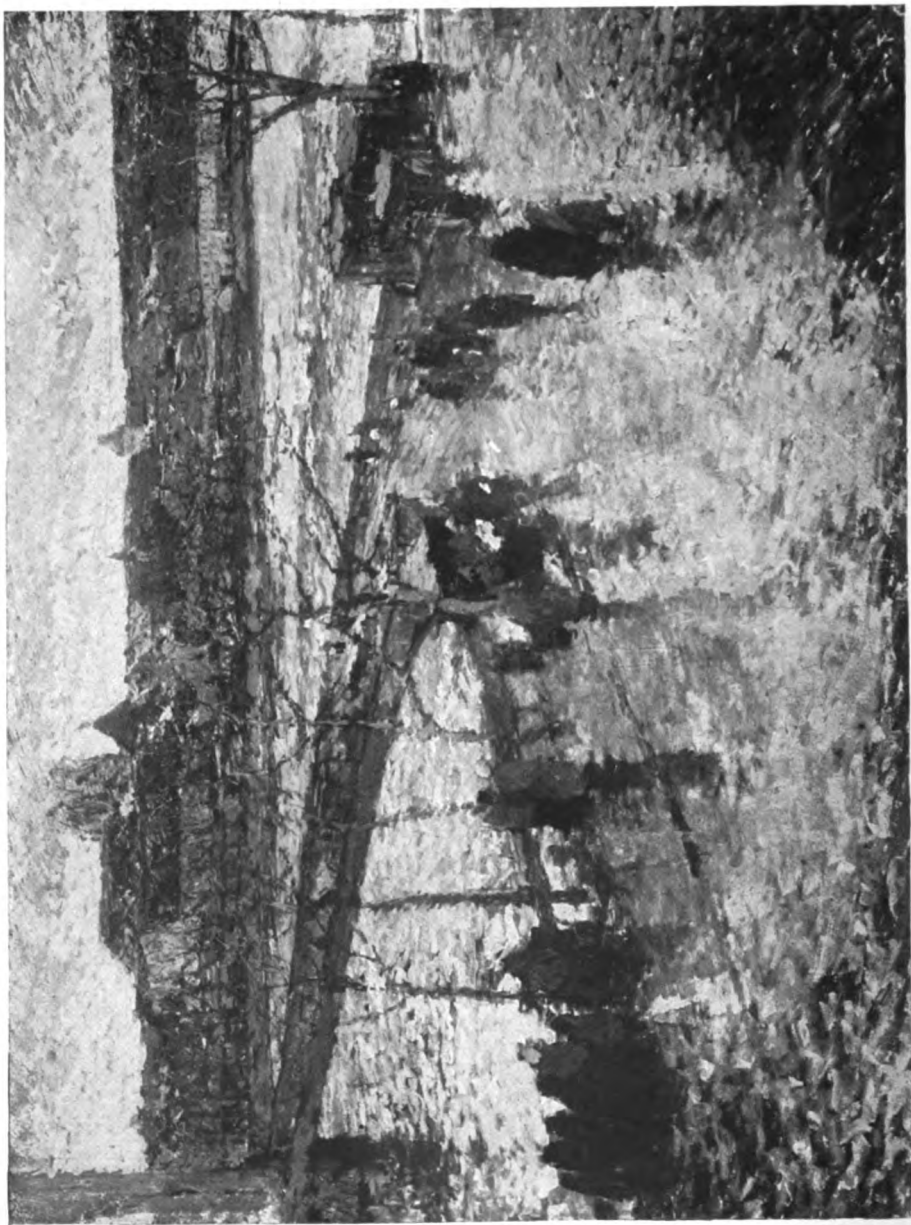
79. Antonín Slavíček. The Avenue.



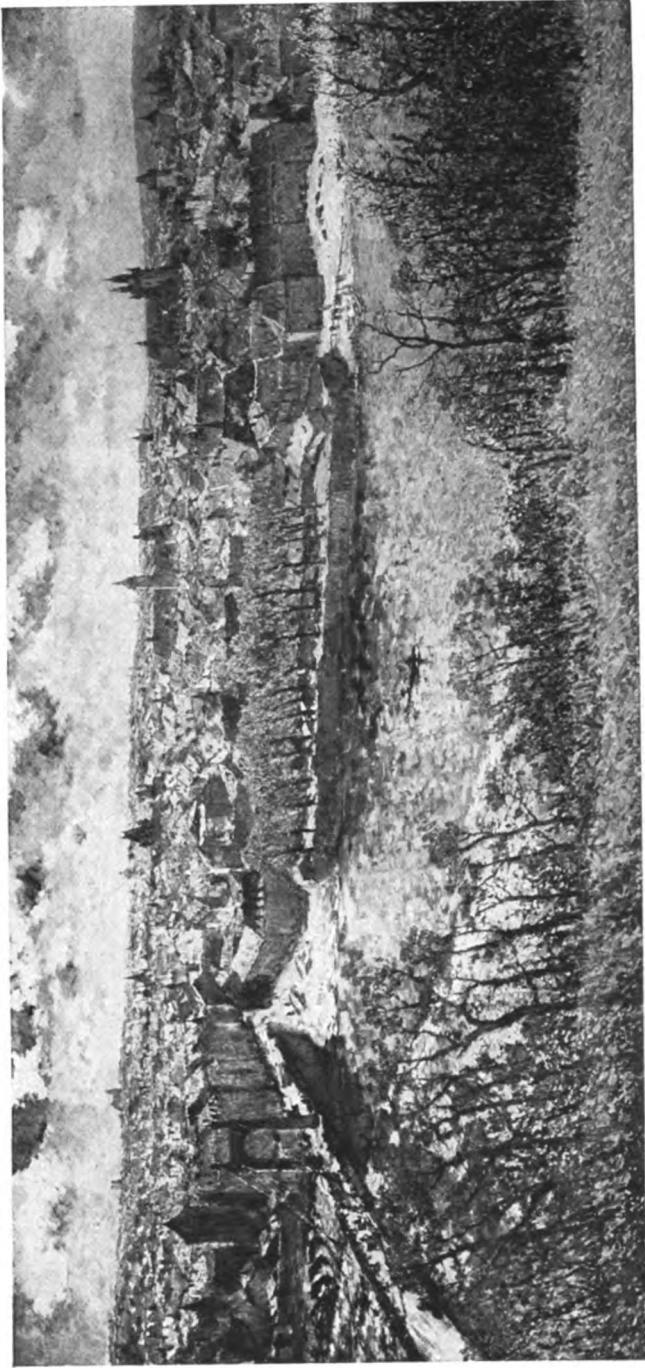
80. Antonín Slavíček. A Mountain Road.



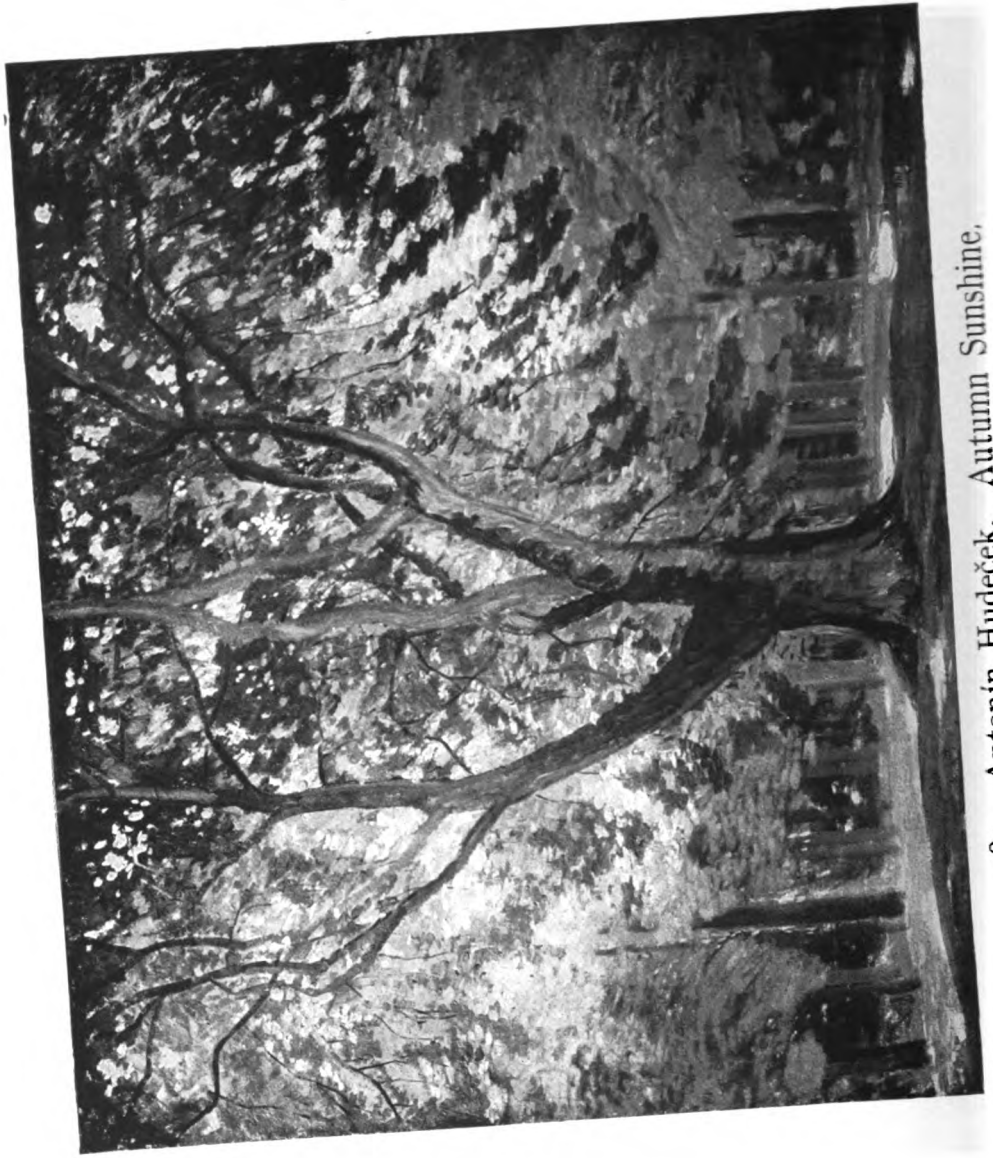
81. Antonín Slavíček. The Fruit Market, Prague.



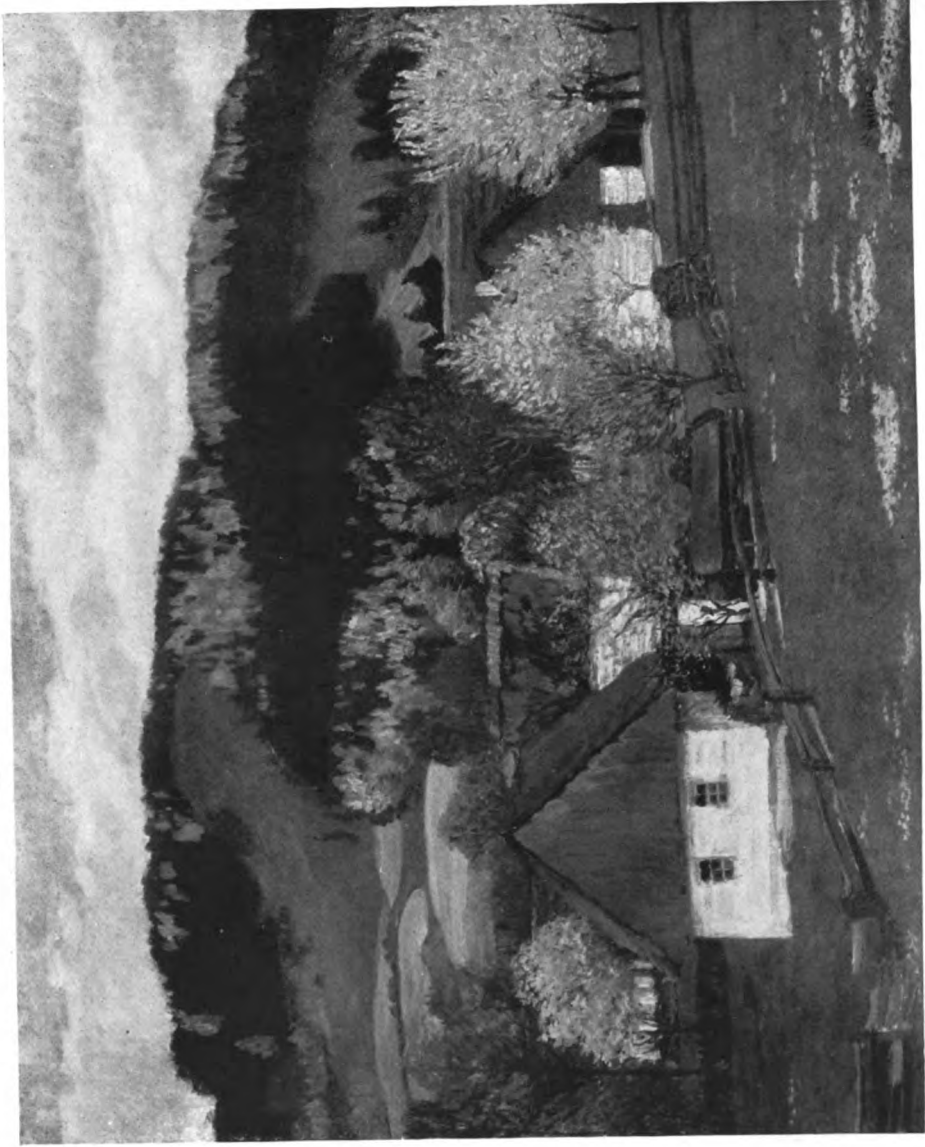
82. Antonín Slavíček. Prague, A Rainy Day.



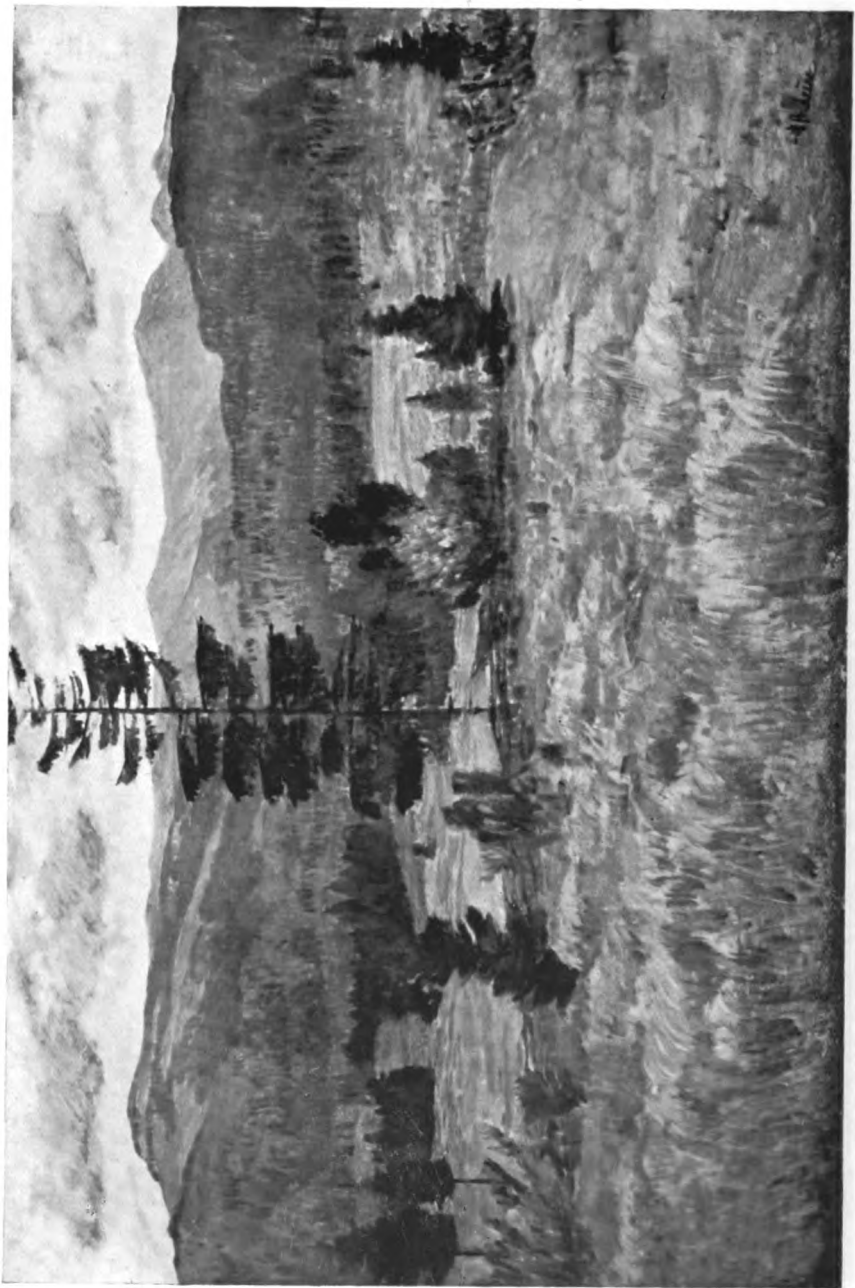
83. Antonín Slavíček. Prague, from Letna.



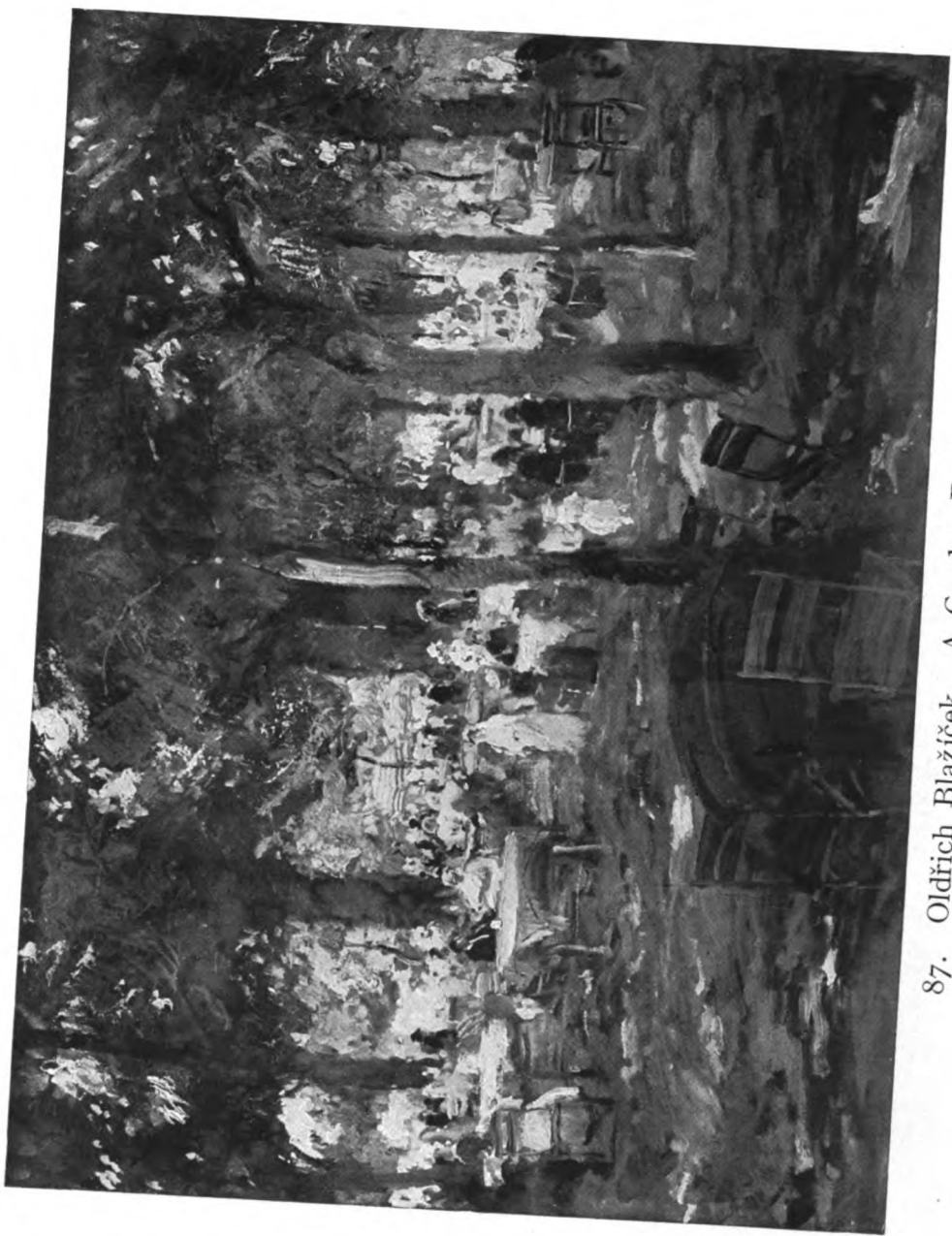
84. Antonín Hudeček. Autumn Sunshine.



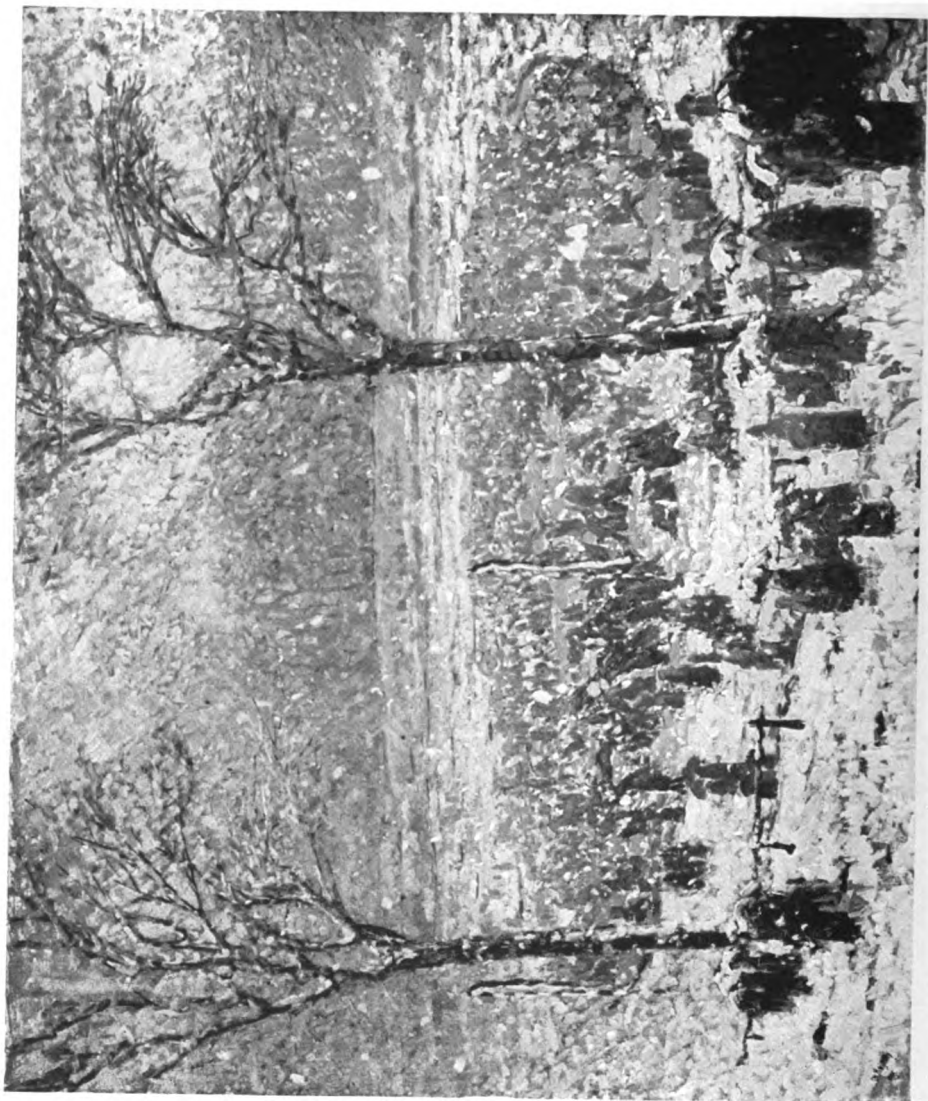
85. Antonín Hudeček. Springtime.



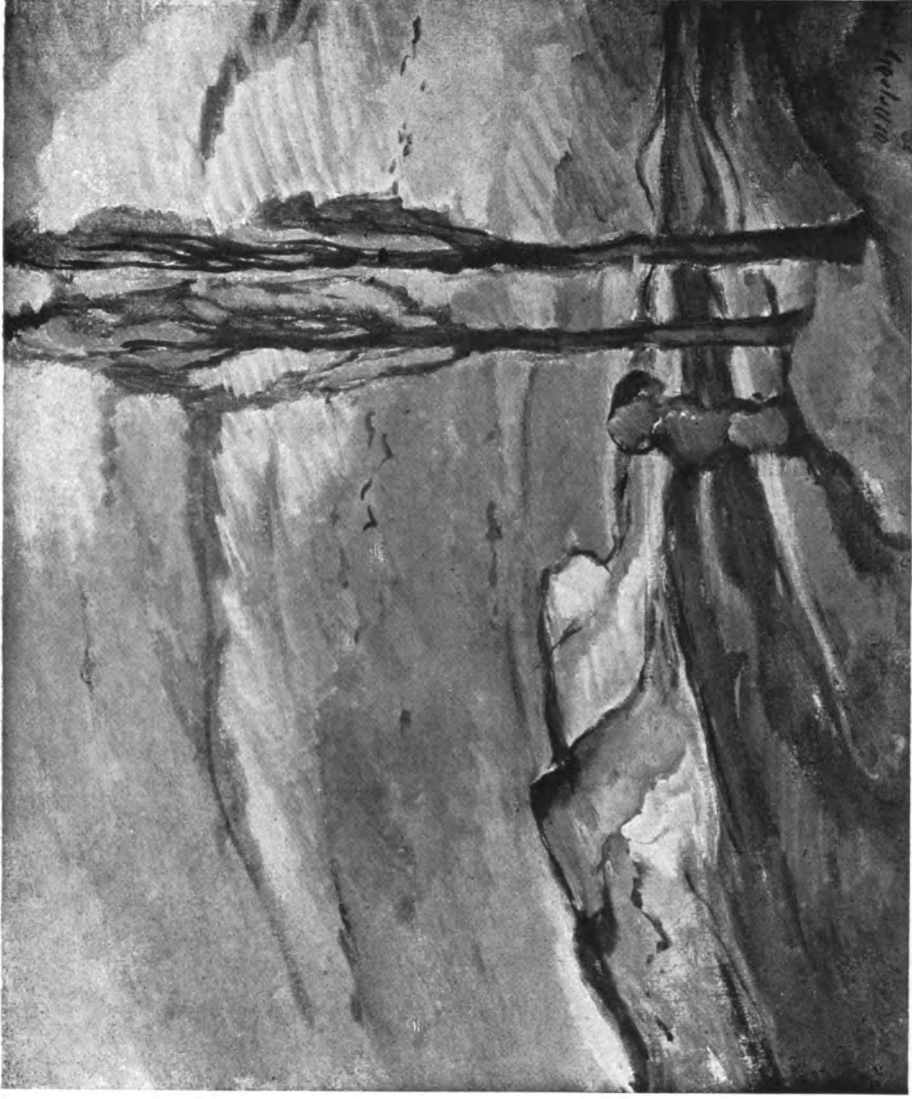
86. Antonín Hudeček. Tatra Landscape.



87. Oldřich Blažíček. A Garden Restaurant.



88. Otakar Nejedlý. Skaters.



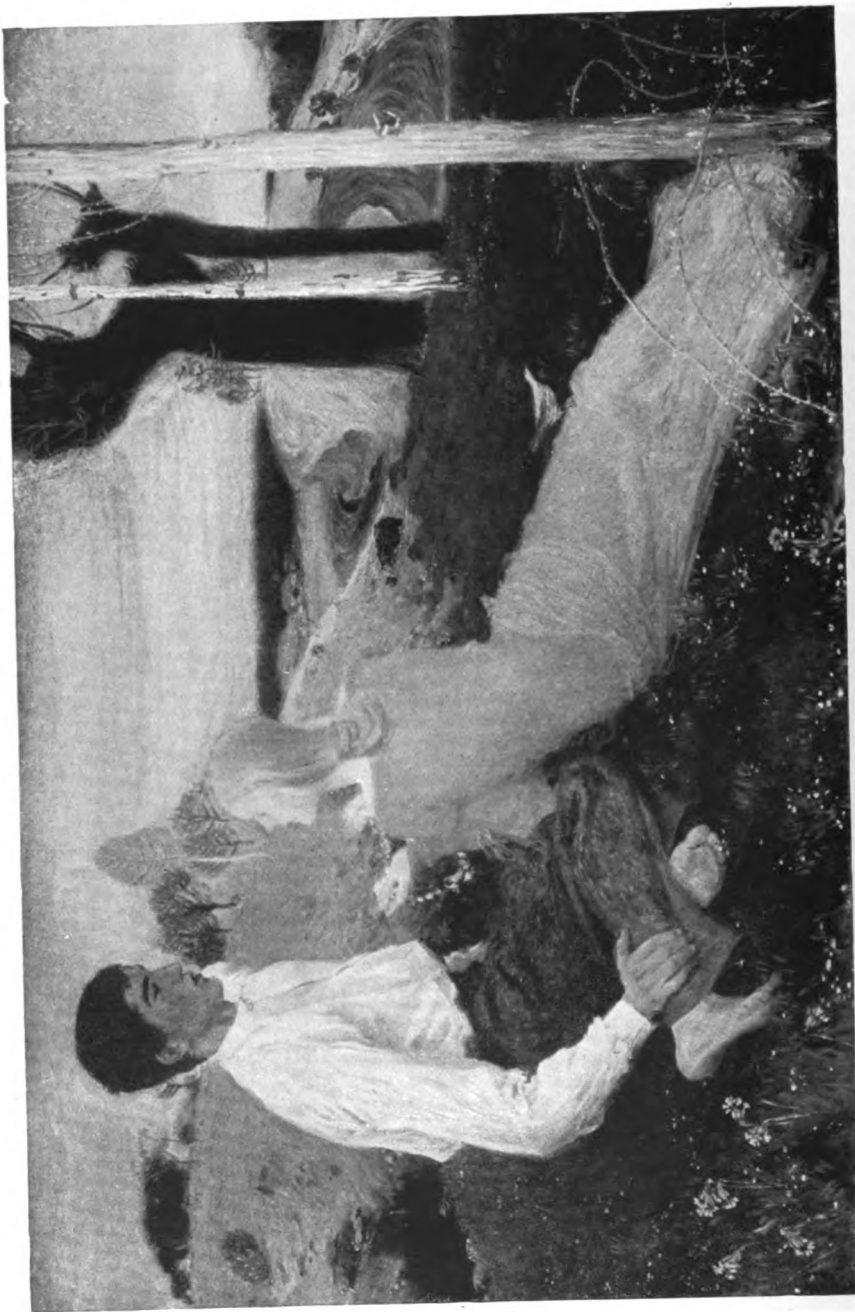
89. Otakar Nejedlý. On the Outskirts.



90. Otakar Nejedlý. A French Battle-field.



91. Jindřich Průcha. Afternoon in Spring, Ore Mountains.



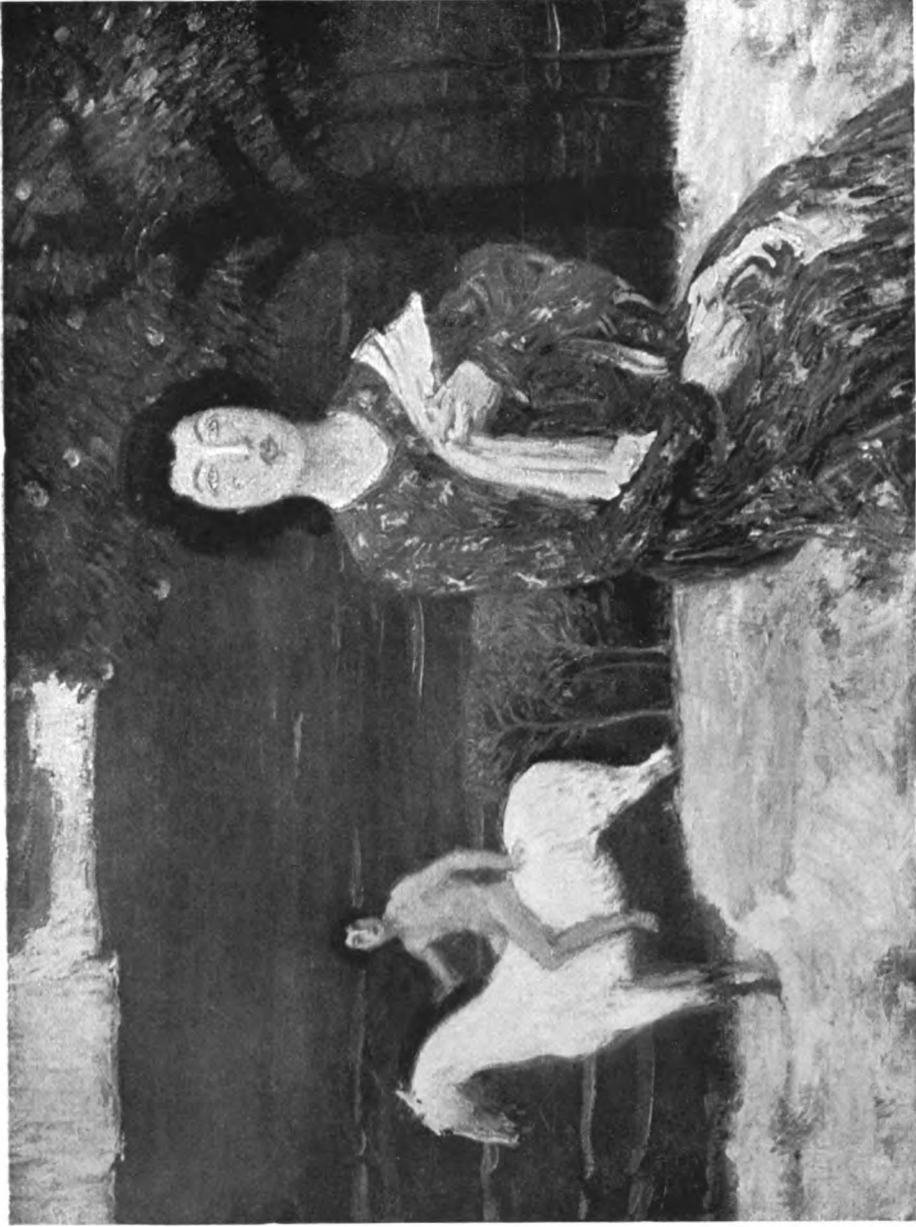
92. Jan Preisler. Scene from a Figurative Cycle.



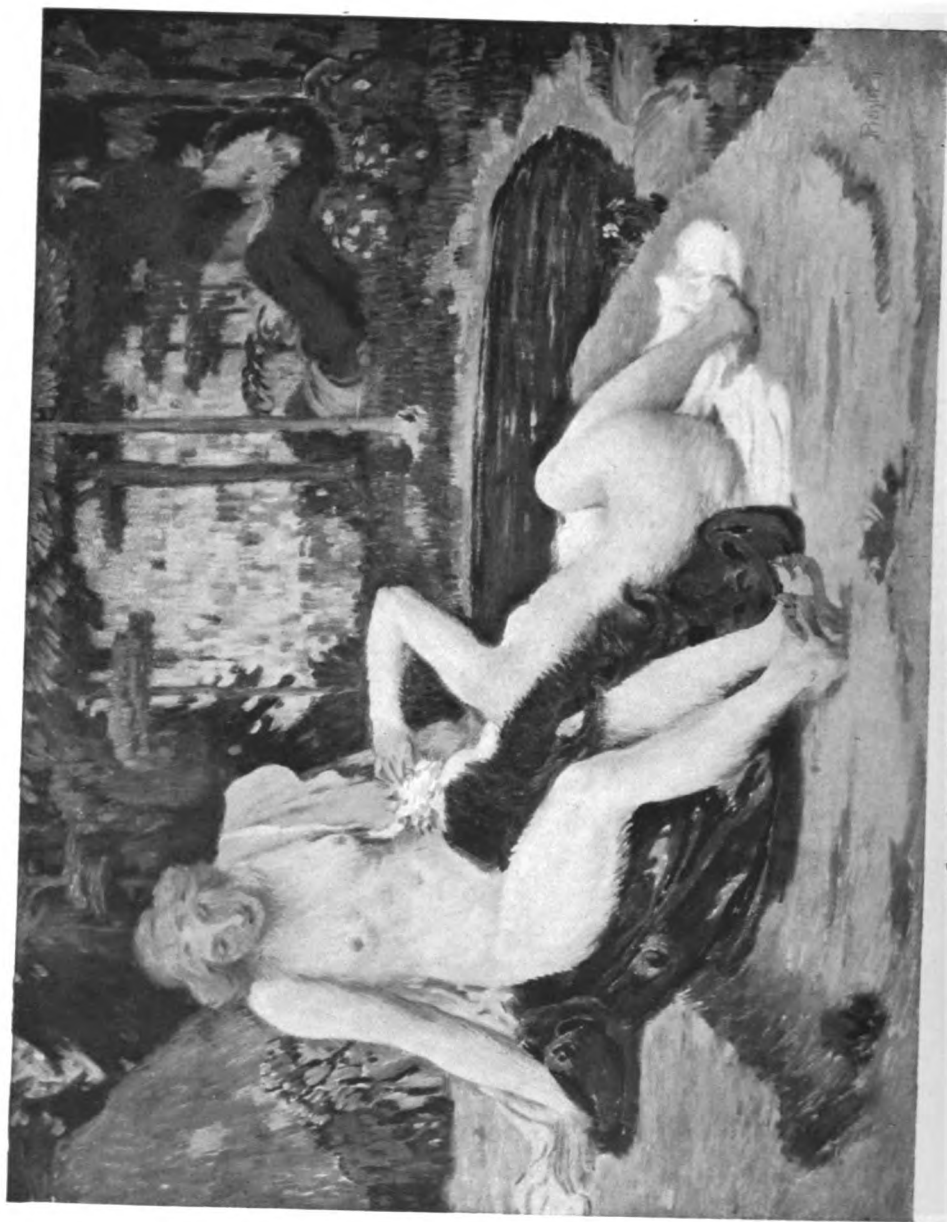
93. Jan Preissler. Spring.



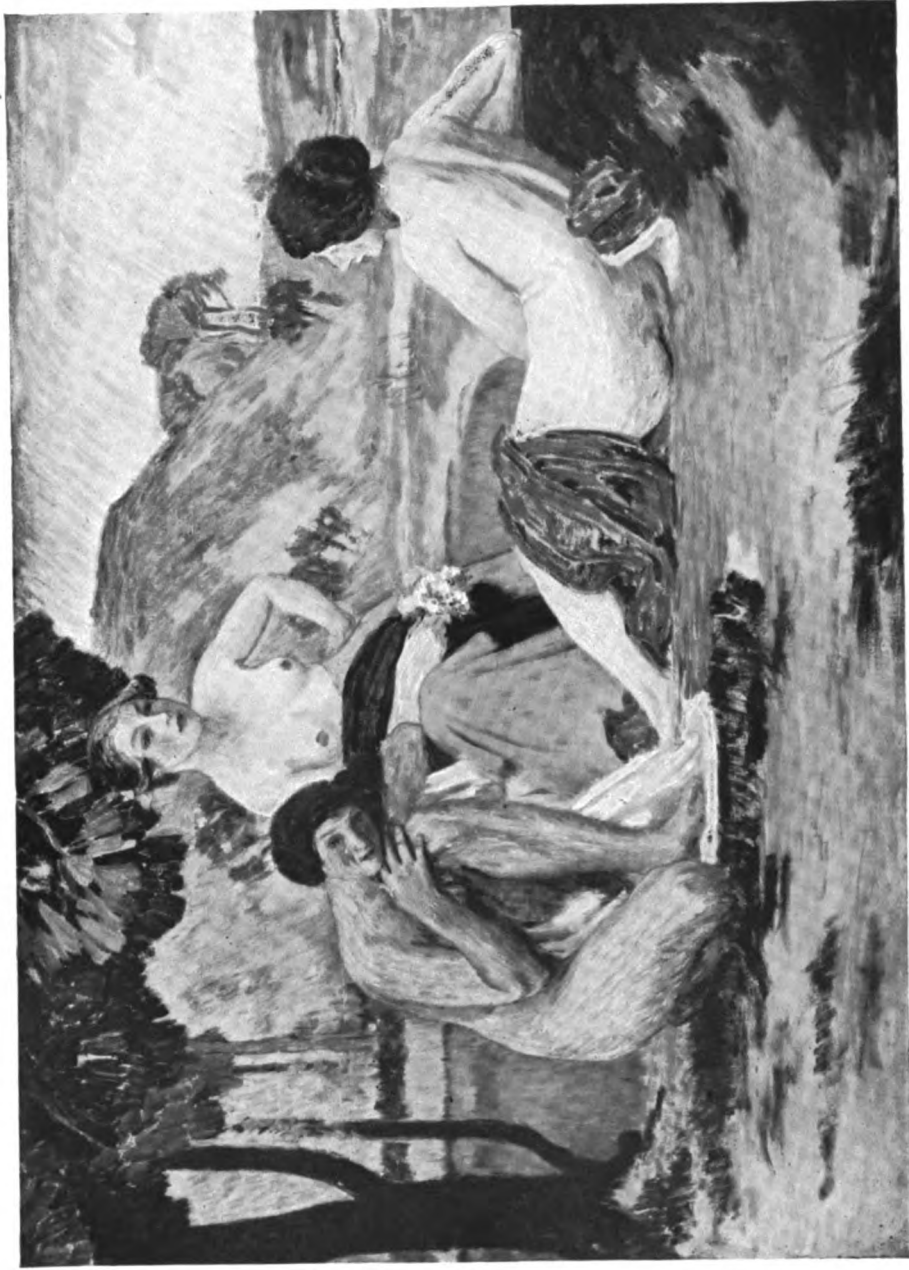
94. Jan Preissler. In the Wood.



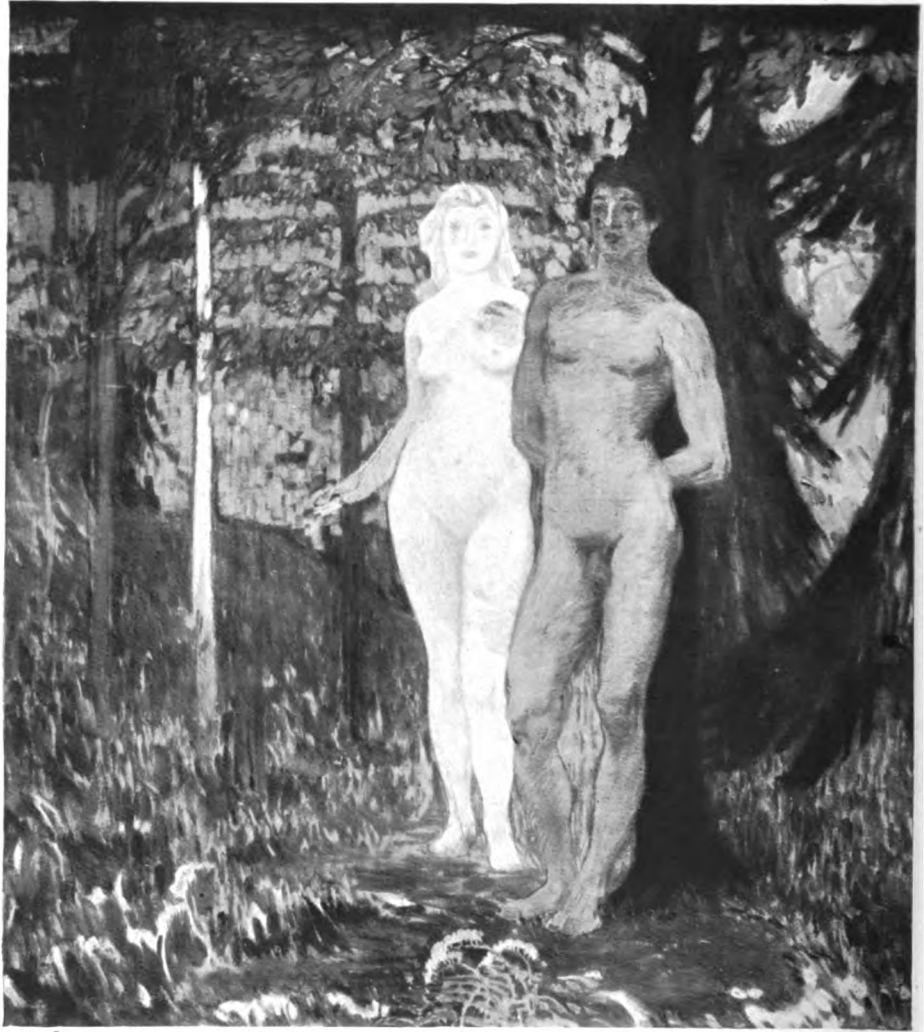
95. Jan Preisler. The Black Lake.



96. Jan Preisler. After the Bath.



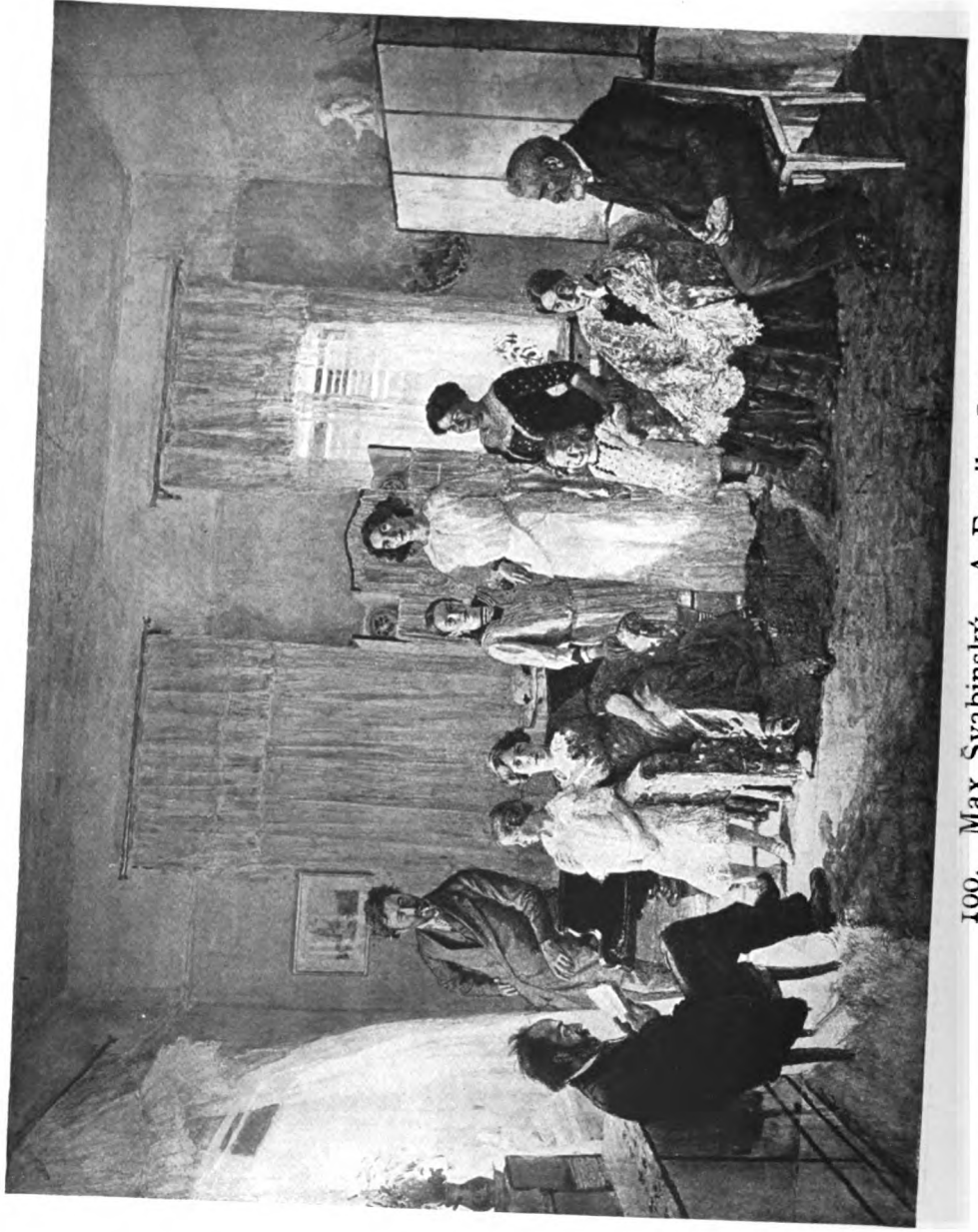
97. Jan Preisler. Decorative Drawing.



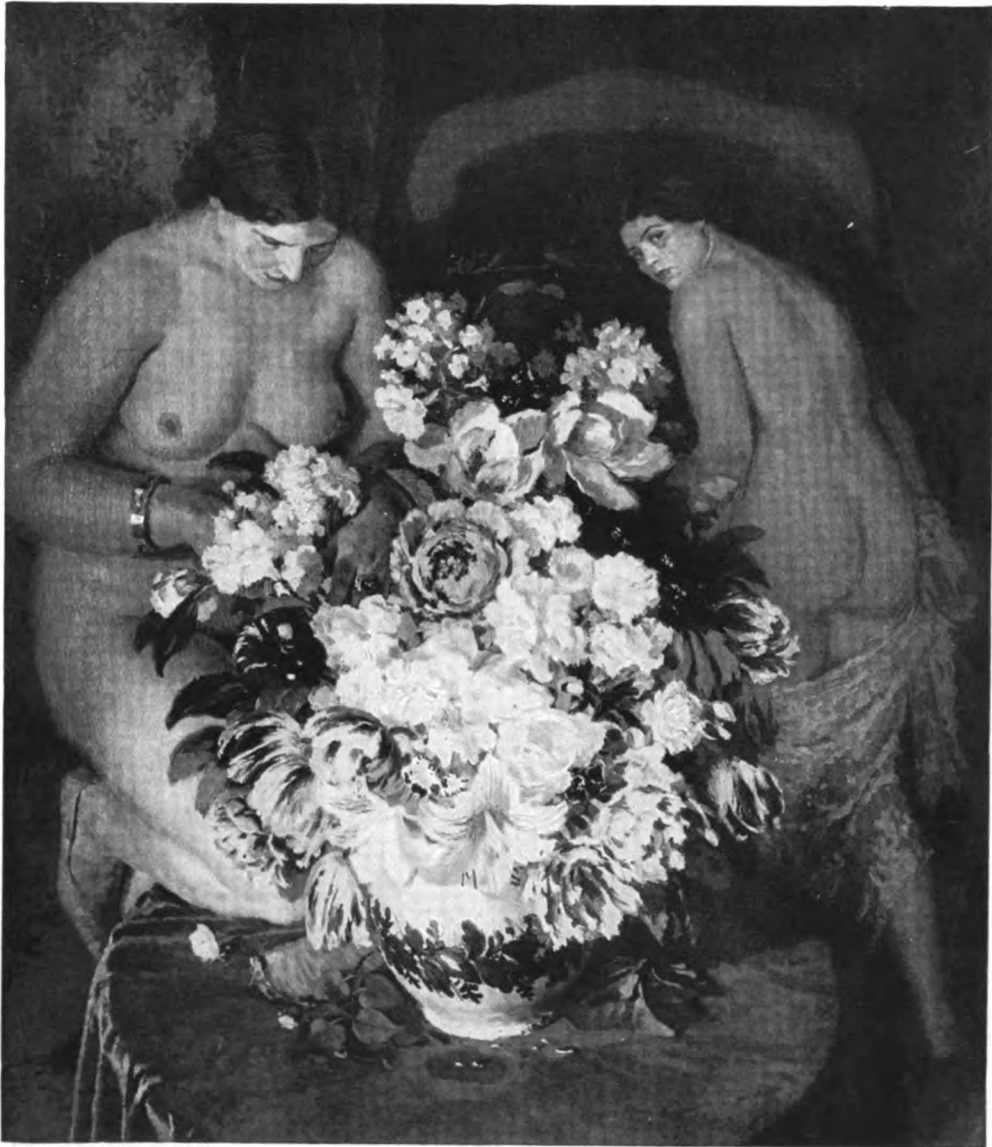
98. Jan Preissler. Adam and Eve.



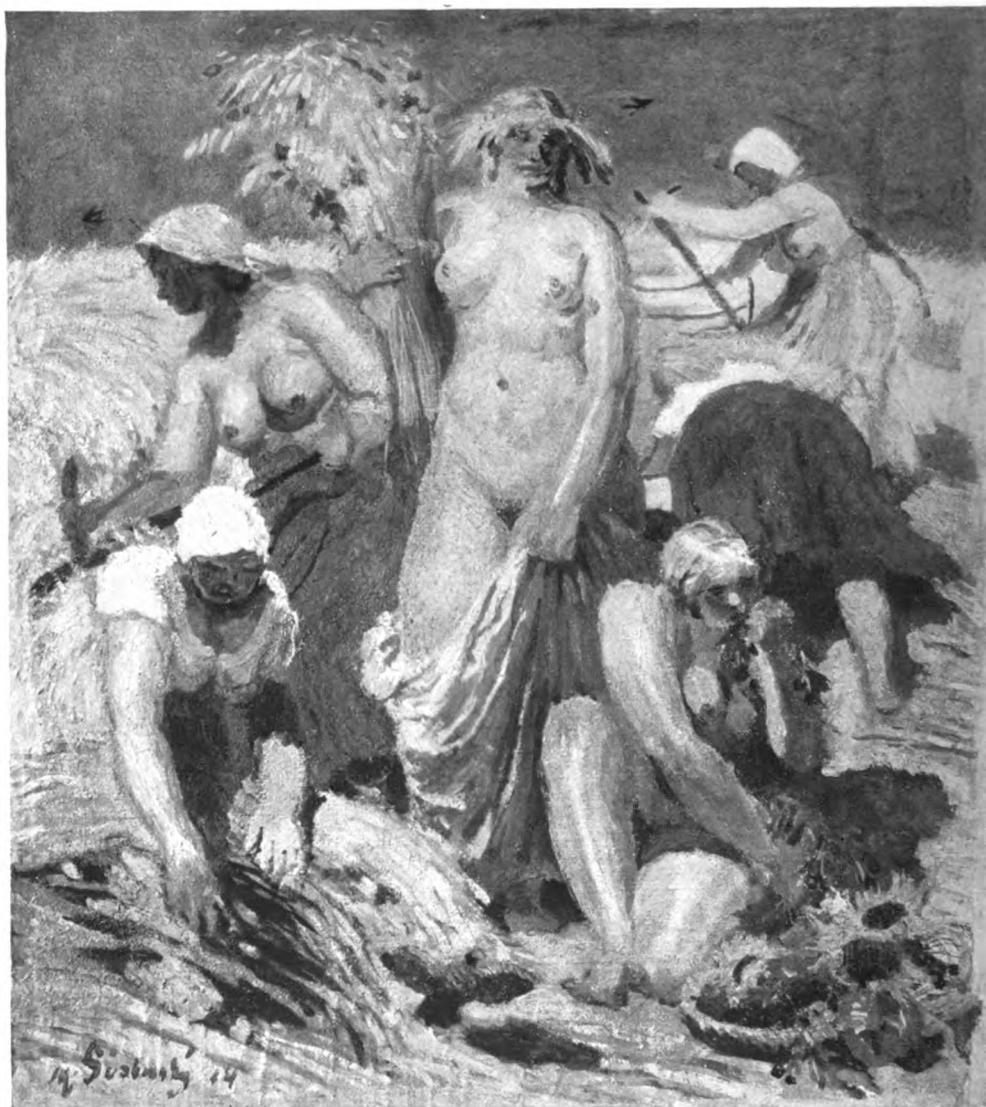
99. Max Švabinský. Two Mothers.



100. Max Svabinský. A Family Group.



101. Max Švabinský. The Bouquet.



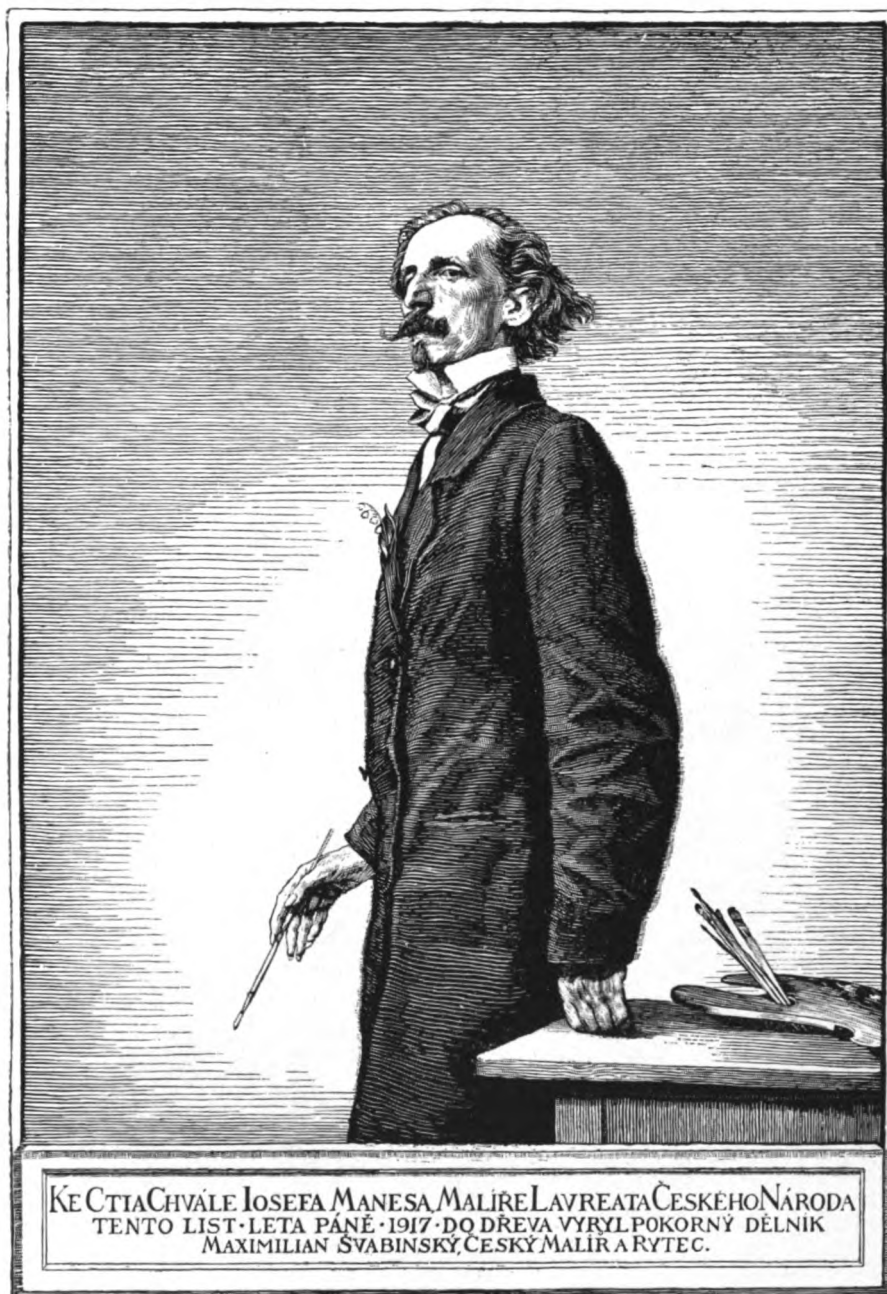
102. Max Švabinský. The Harvest.



103. Max Švabinský. The Studio.



104. Max Švabinský. The Tiger-hunt (Etching).



KE CTIA CHVÁLE JOSEFA MANESA, MALÍŘE LAUREATA ČESKÉHO NÁRODA
TENTO LIST · LETA PÁNĚ · 1917 · DO DŘEVA VYRYL POKORNÝ DÉLNÍK
MAXIMILIAN ŠVABINSKÝ, ČESKÝ MALÍŘ A RYTEC.

105. Max Švabinský. The painter, Josef Mánes (Woodcut).



106. Max Švabinský. Noon in August (Woodcut).



107. Max Svabinský. A Mountain Family.



108. Miloš Jiránek. A Study in White.



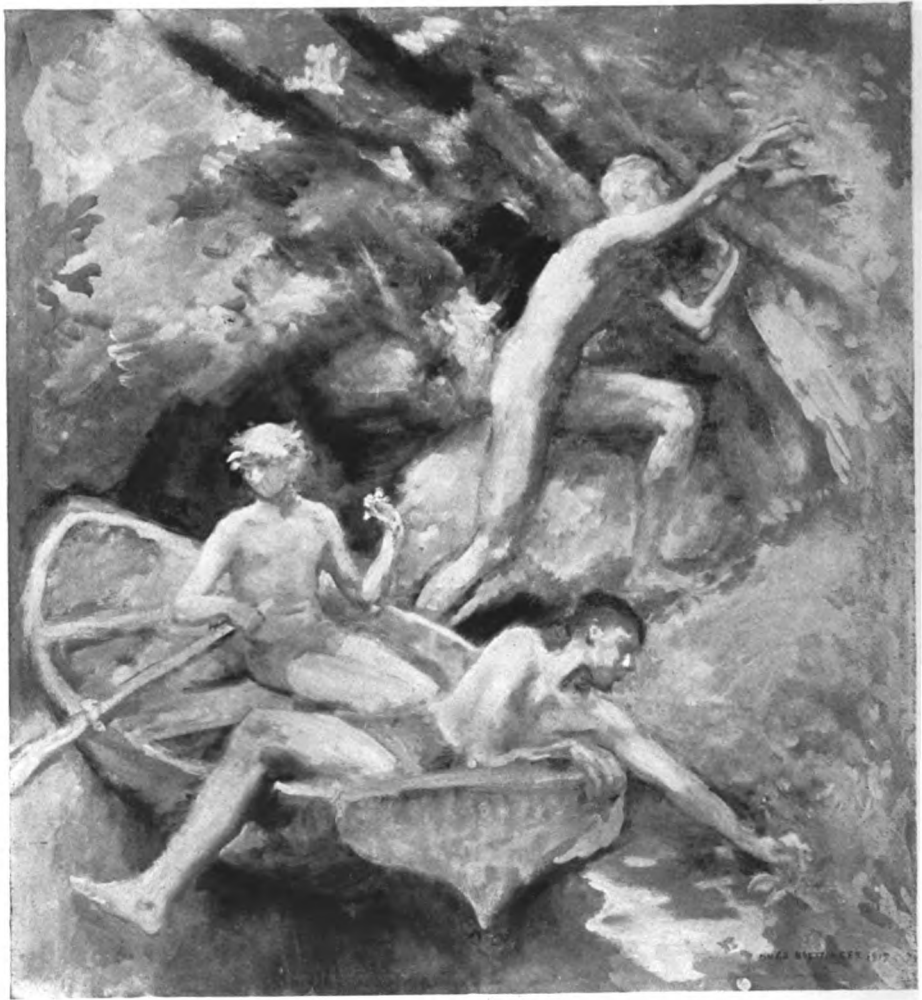
109. T. F. Simon. Boulevard St. Martin.



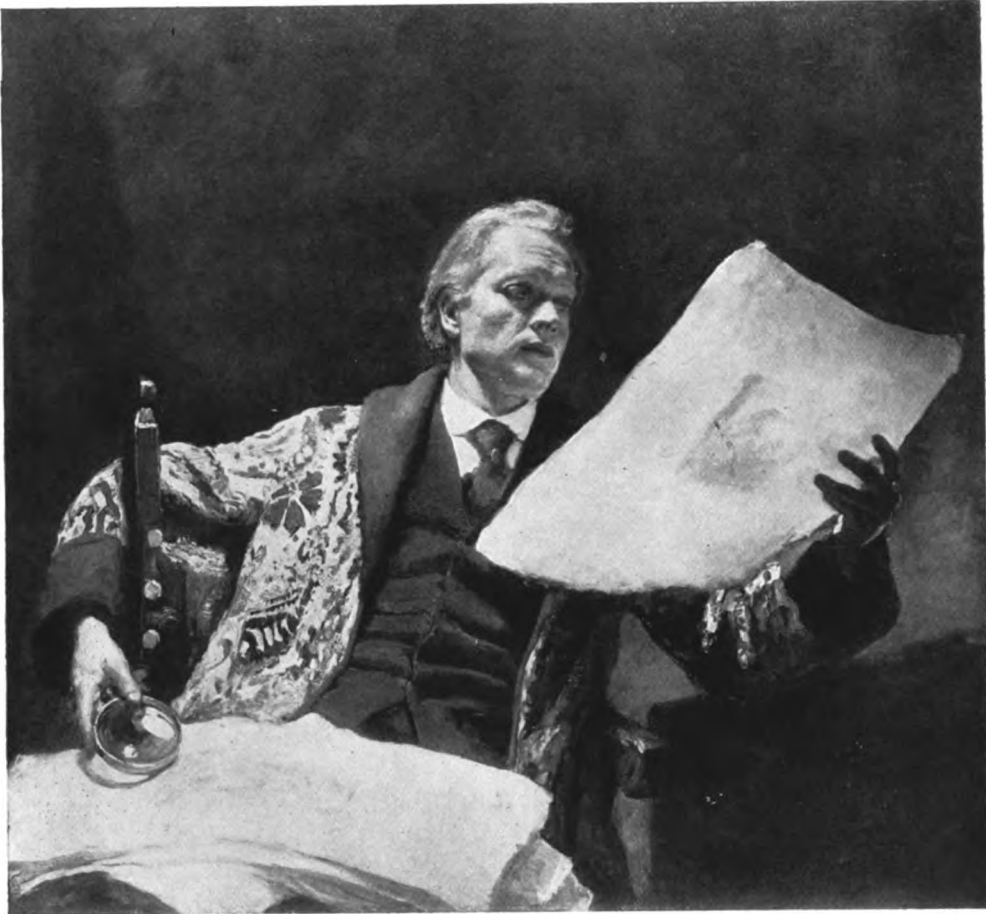
110. T. F. Simon. The Charles Bridge, Prague.



III. Karel Špillar. On the Sands.



112. Hugo Boettinger. On the Stream.



113. Vratislav Nechleba. Portrait of the Painter, T. F. Šimon.



114. Vratislav Nechleba. Portrait of a Lady.



115. Jakub Obrovský. A Warm Evening.



116. Vladimír Silovský. In Front of the National Theatre, Prague.



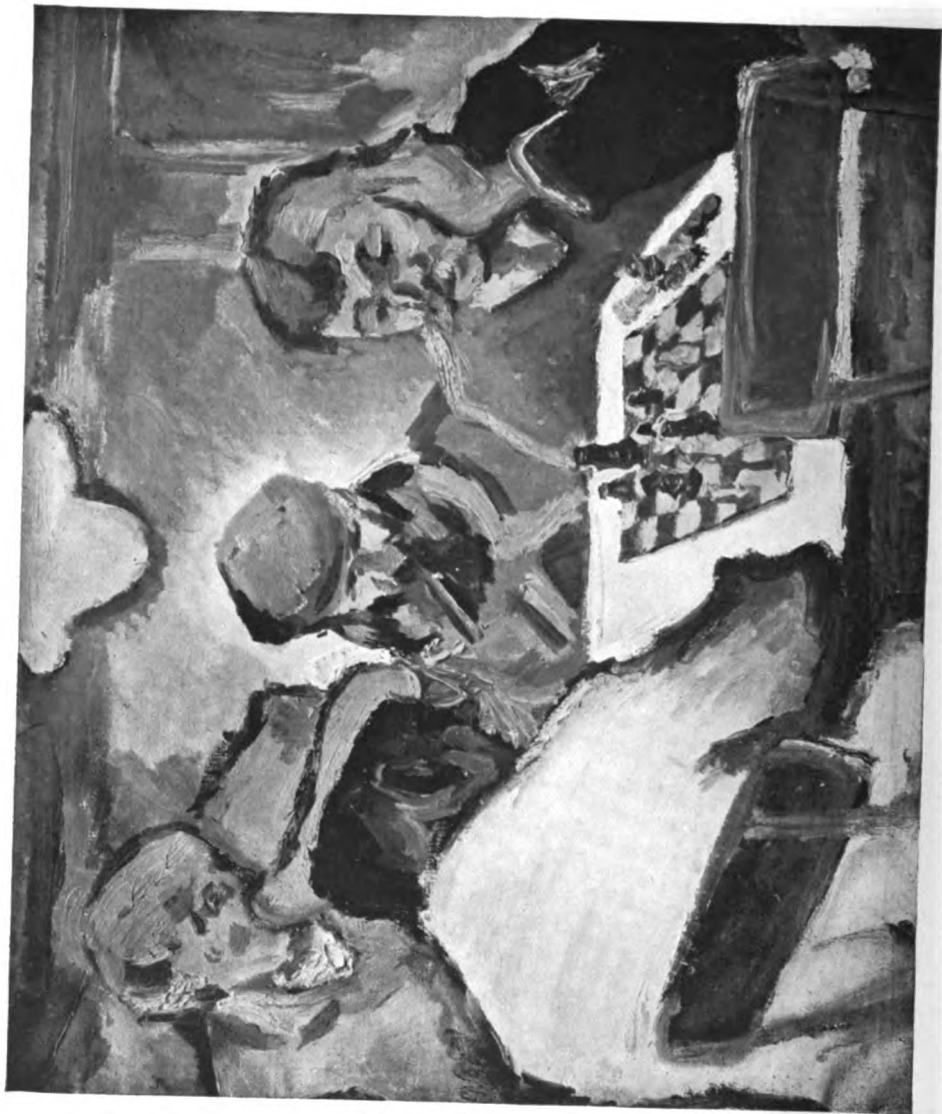
117. A. Majer. Storm.



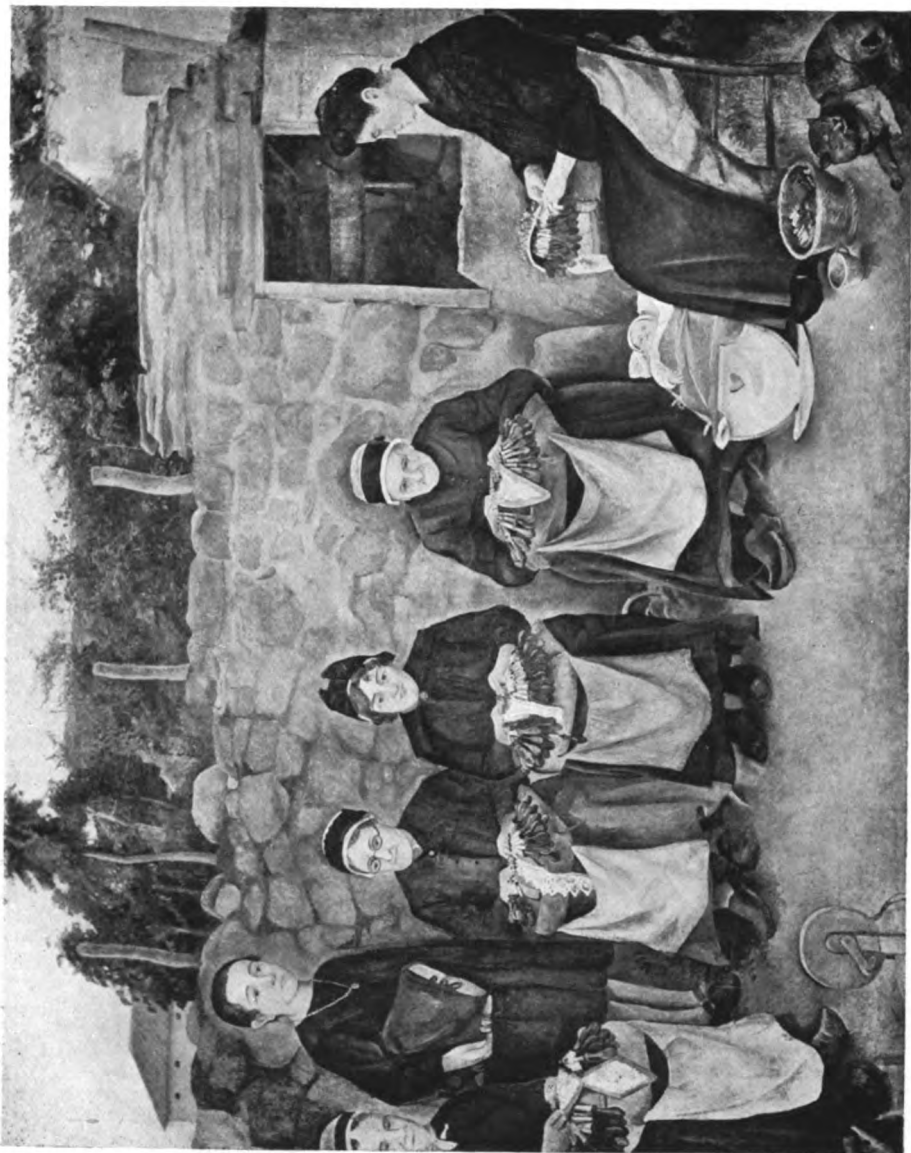
118. Vincenc Beneš. Pear-tree on the Country-side.



119. Vincenc Beneš. A Bohemian Landscape.



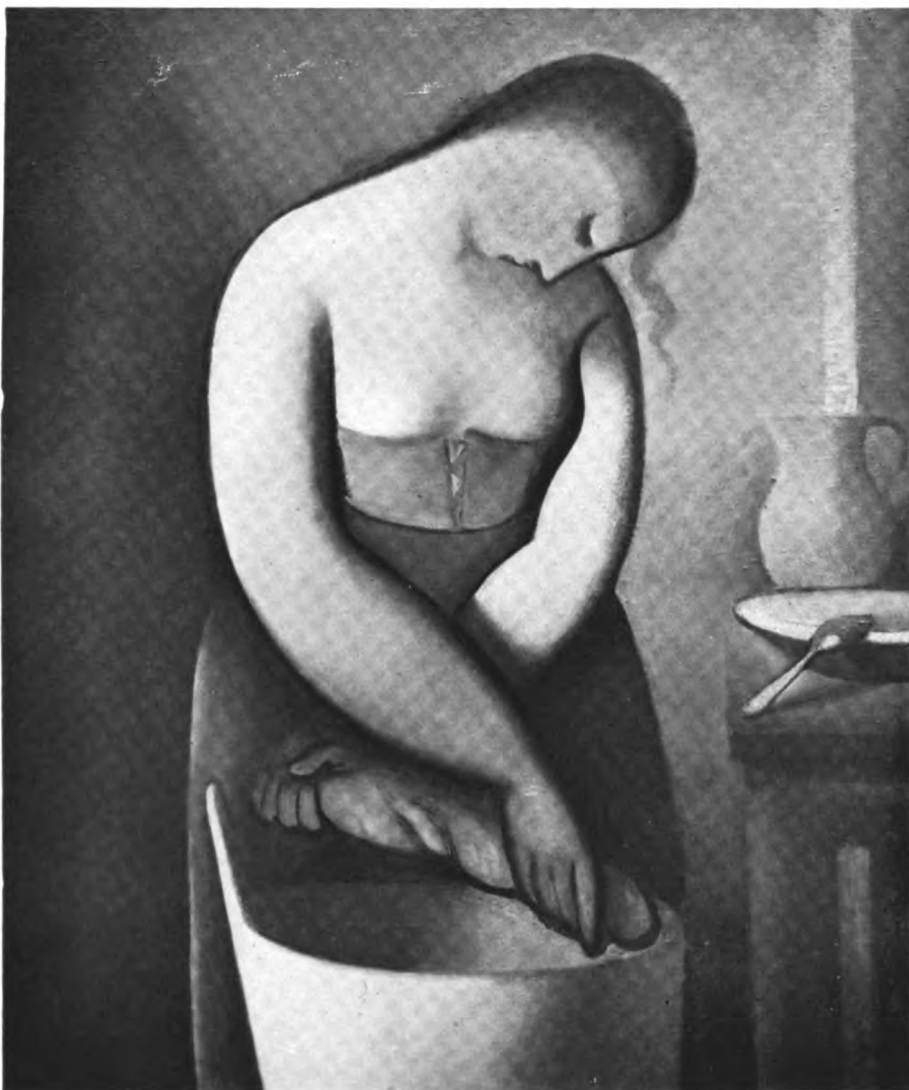
120. E. Filla. The Chess Players.



121. Ó. Kubín. Breton Lacemakers.



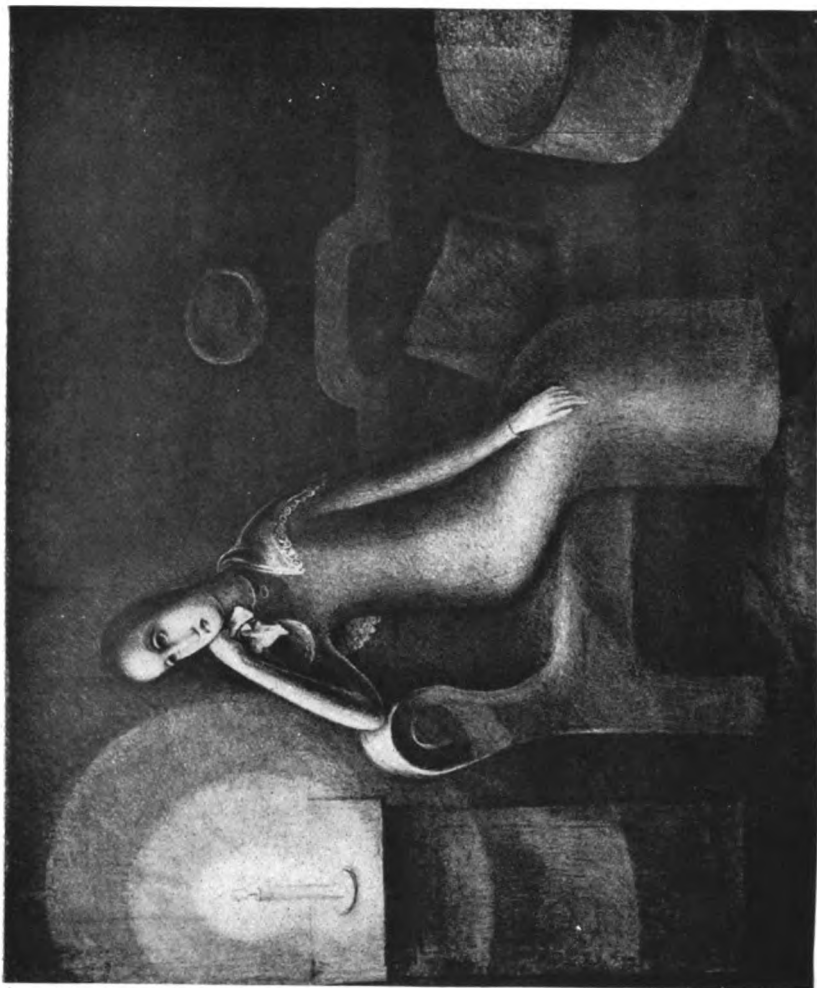
122. Josef Čapek. Self-Portrait.



123. R. Kremlíčka. Laundress.



124. V. Špála. Peasant Girl.



125. J. Zrzavý. Melancholy.



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126. František Kysela. Placard.



127. J. Prachner. Tomb of Prince Thun at Košice.



128. Václav Levý. Adam and Eve.



129. Antonín Wagner. Statue of Zábaj (Façade of National Theatre).



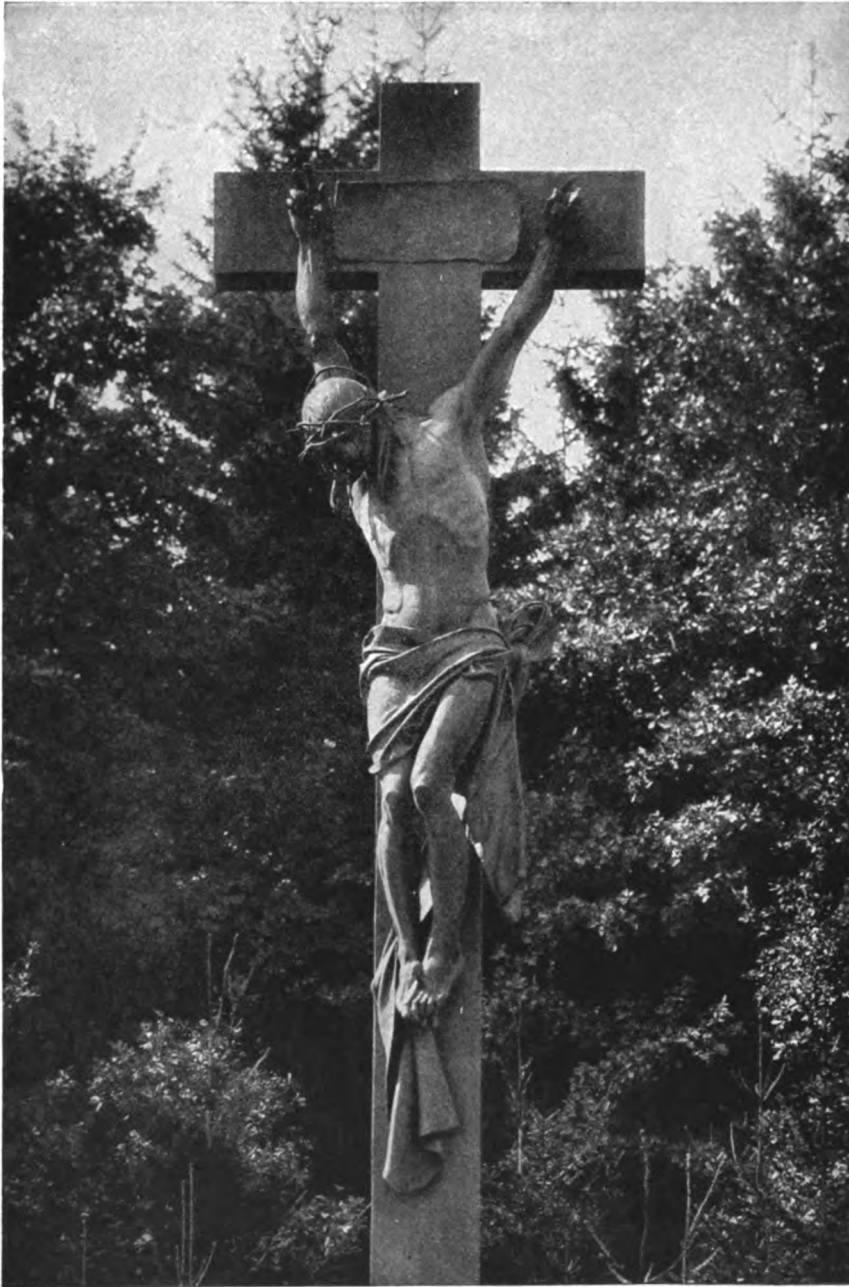
130. Bohuslav Schnirch. A Bronze Group (Façade of National Theatre).



131. Bohuslav Schnirch. St. Venceslaus.



132. J. V. Myslbek. Devotion.



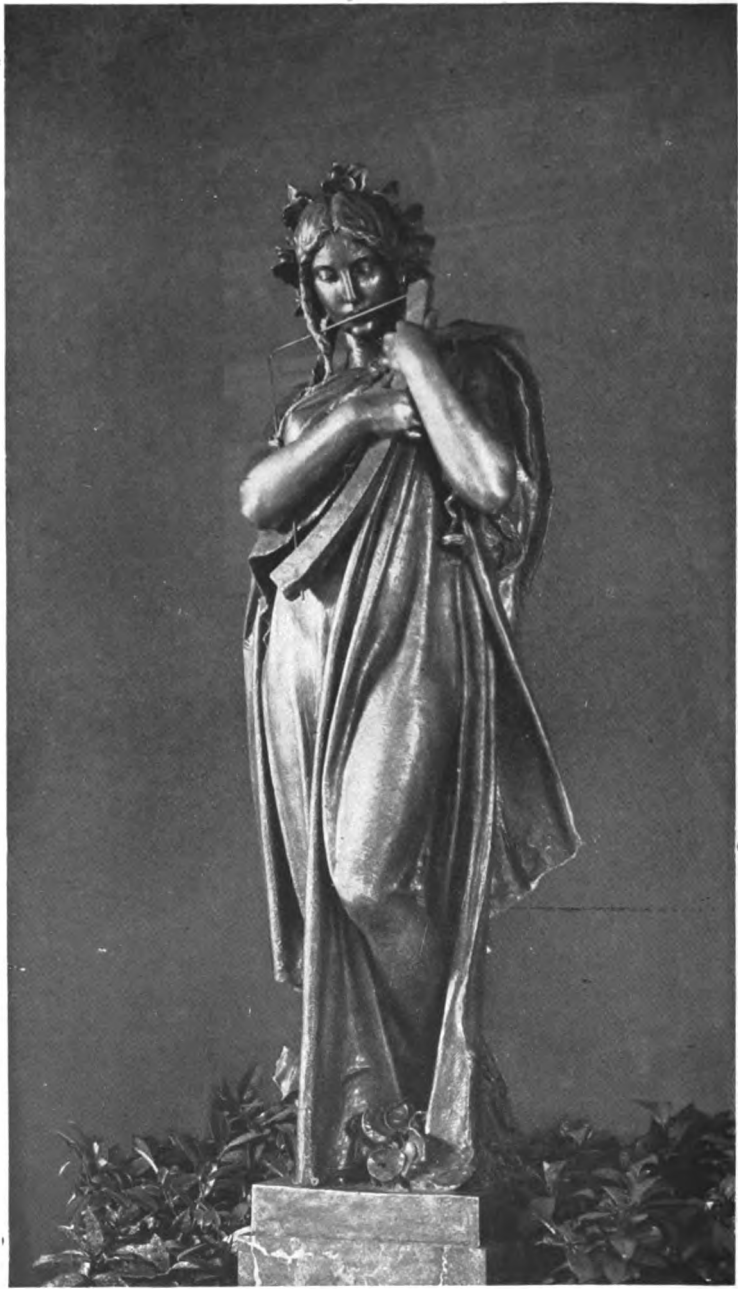
133. J. V. Myslбек. The Crucifixion.



134. J. V. Myslbek. Libuša and Přemysl, group on the Palacký Bridge, Prague.



135. J. V. Myslbek. Záboj and Slavoj.



136. J. V. Myslбек. Music.



137. J. V. Myslbek. Cardinal Schwarzenberg.



138. J. V. Myslbek. Bust of Smetana.



139. J. V. Myslbek. Statue of St. Venceslaus.



140. Josef Maudr. History.



141. Josef Maudr. Genius—Detail from Mausoleum at Vyšehrad.



142. Celda Klouček. Decorative Doorway.



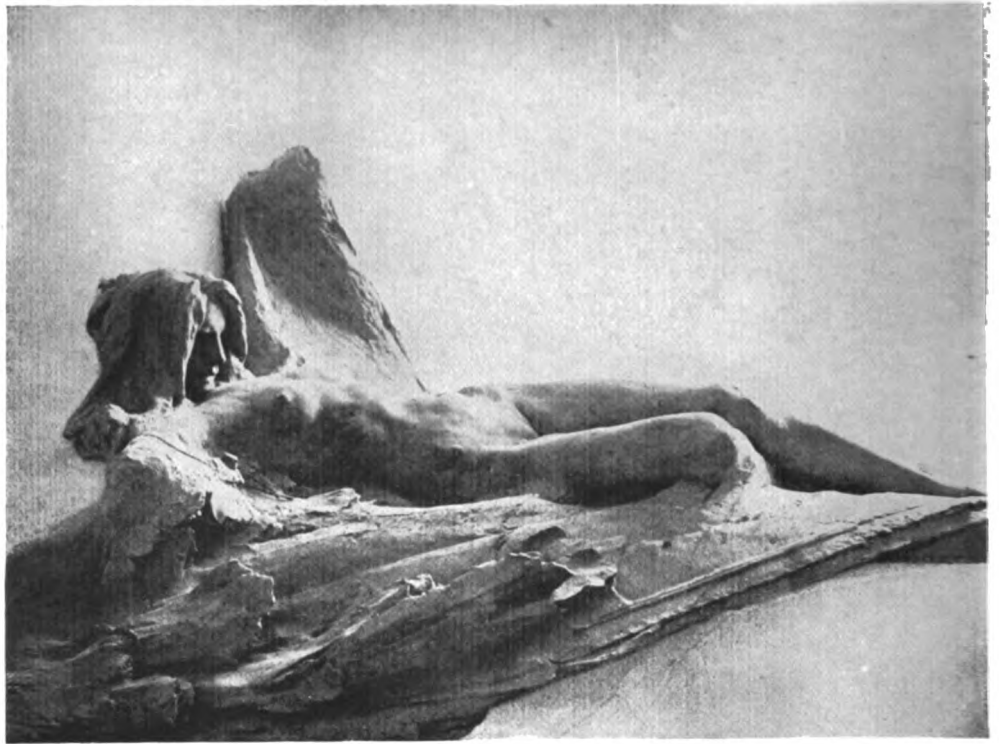
143. Celda Klouček. The Entrance, Prague Credit Bank.



144. Čeňek Vosmík. Group at the Entrance to the Slaughter House, Prague.



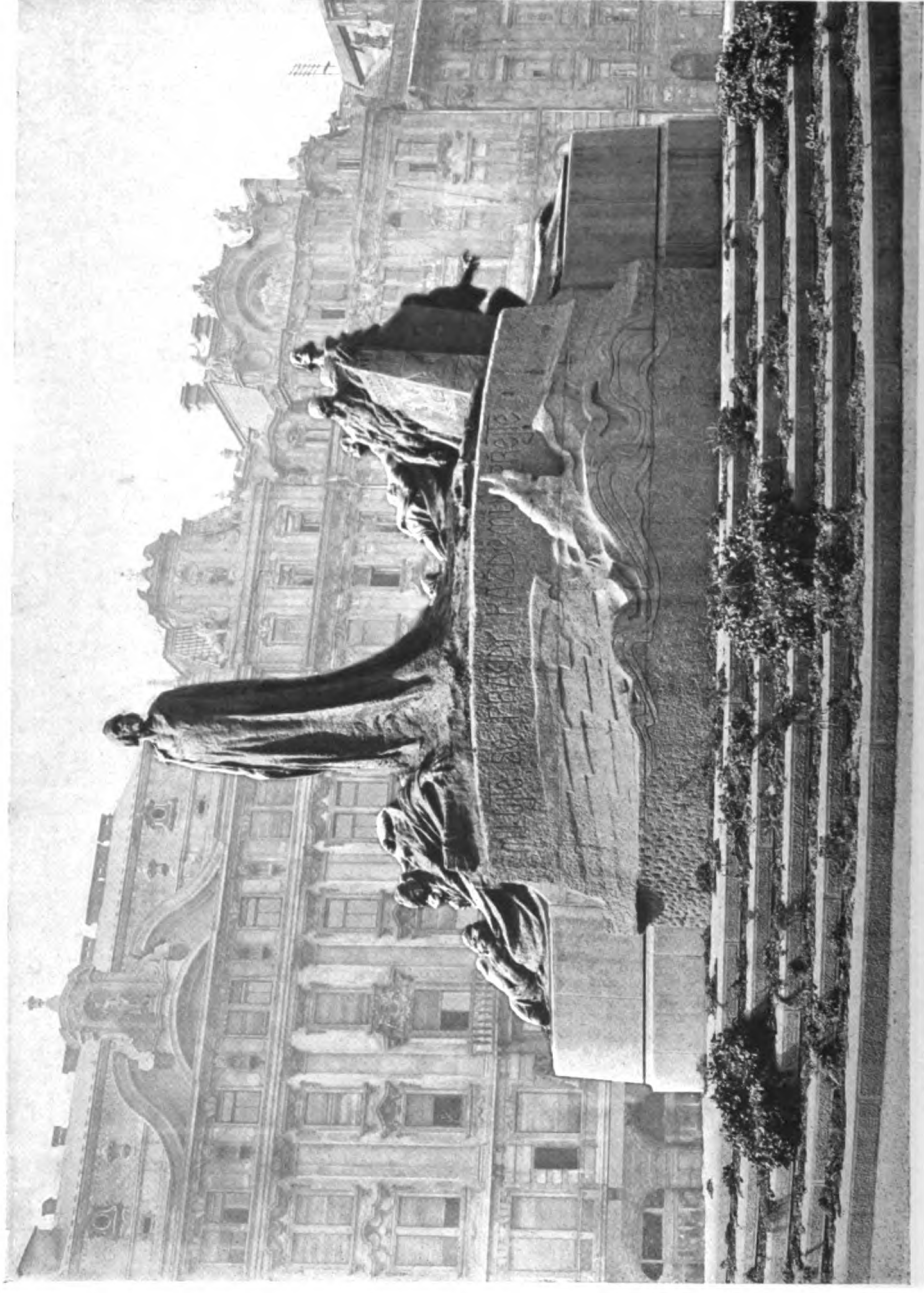
145. Stanislav Sucharda. The Lullaby.



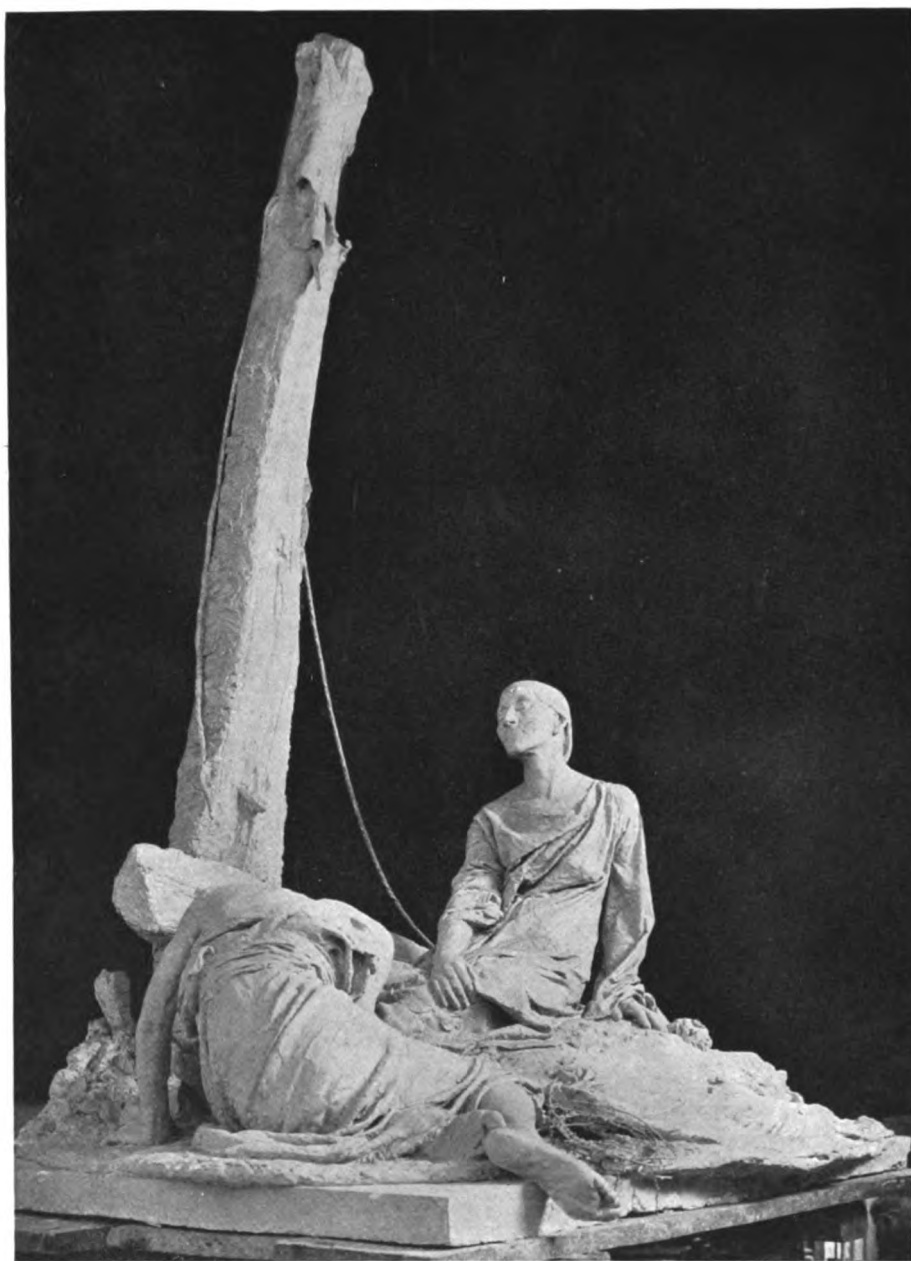
146. Stanislav Sucharda. The Dead Motherland—Detail from the Palacký Monument, Prague.



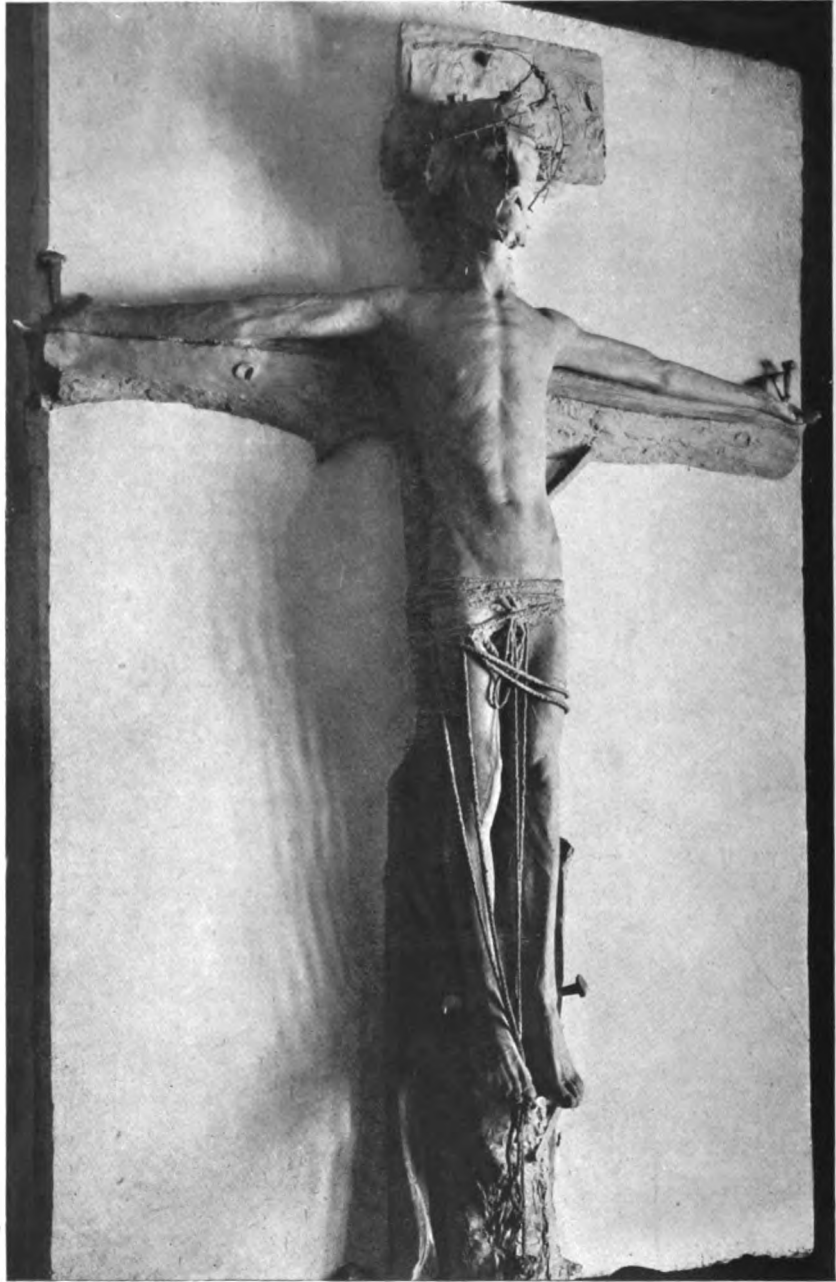
147. Stanislav Sucharda. Libuša prophesying the greatness of Prague.



148. Ladislav Saloun. The Jan Hus Monument at Prague.



149. František Bílek. Calvary.



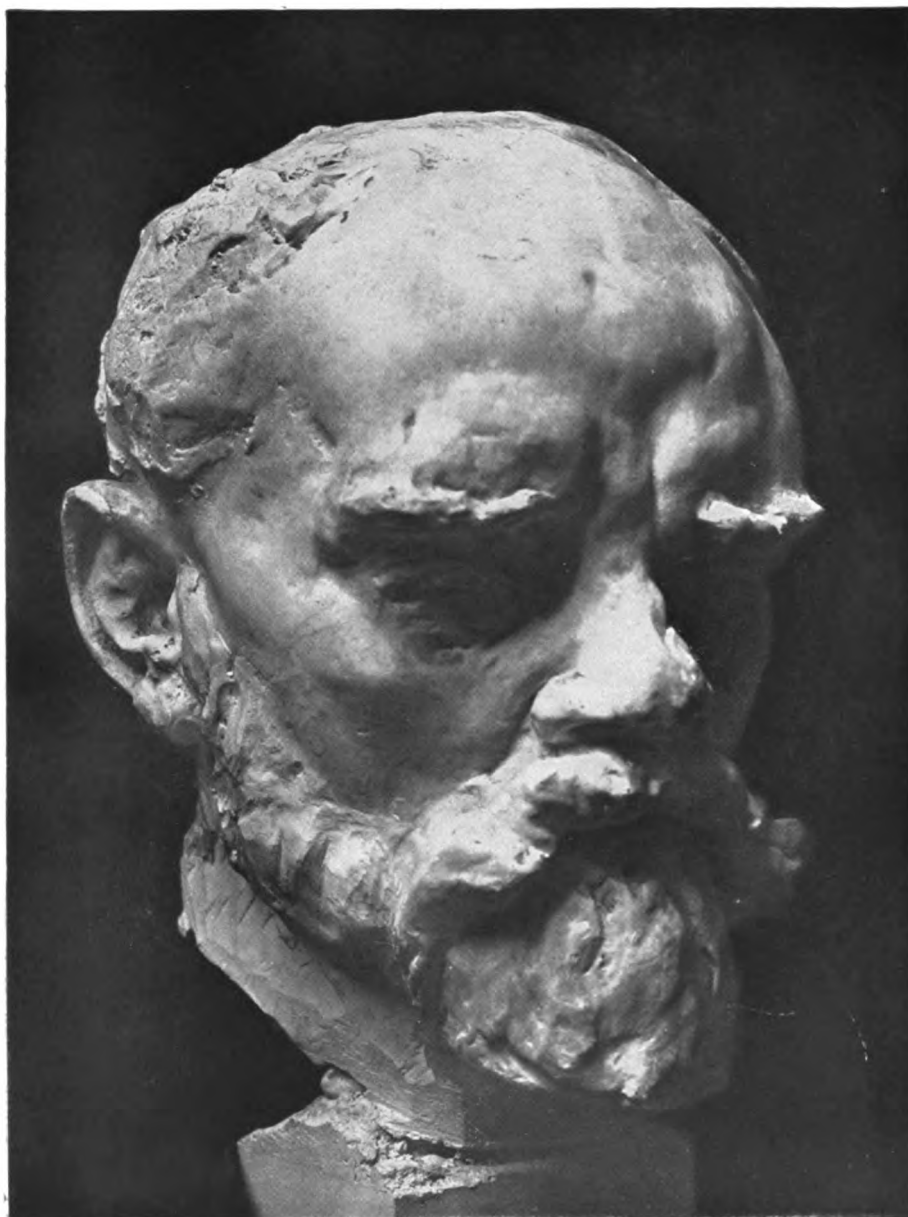
150. František Bílek. Christ on the Cross.



151. František Bílek. The Blind Couple.



152. Franta Uprka. Slovak Girl Weeping.



153. Josef Mařátka. Antonín Dvořák, Czech composer.



154. Josef Mařátka. Intellect.



155. Josef Mařátka. "With your Shield or upon it."



156. Bohumil Kafka. Portrait of a Lady.



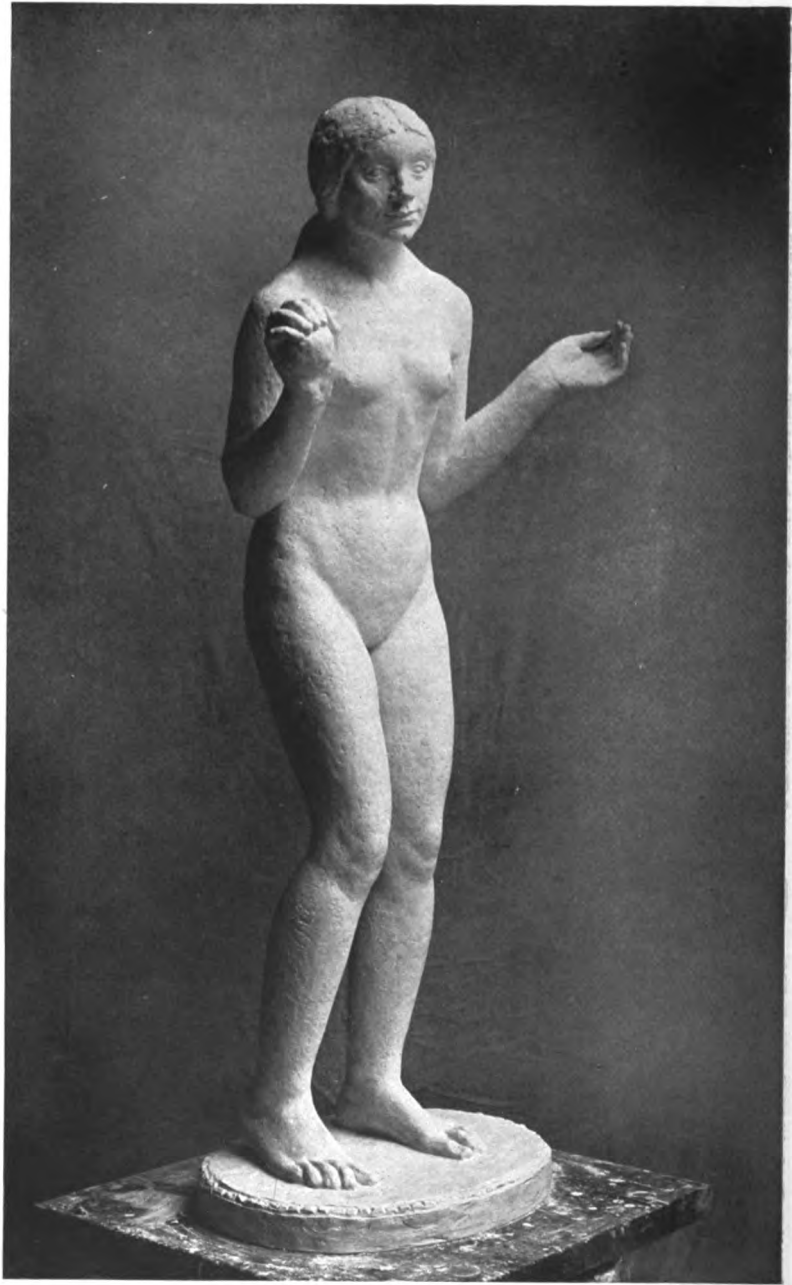
157. Bohumil Kafka. Crouching Woman.



158. Bohumil Kafka. Orpheus



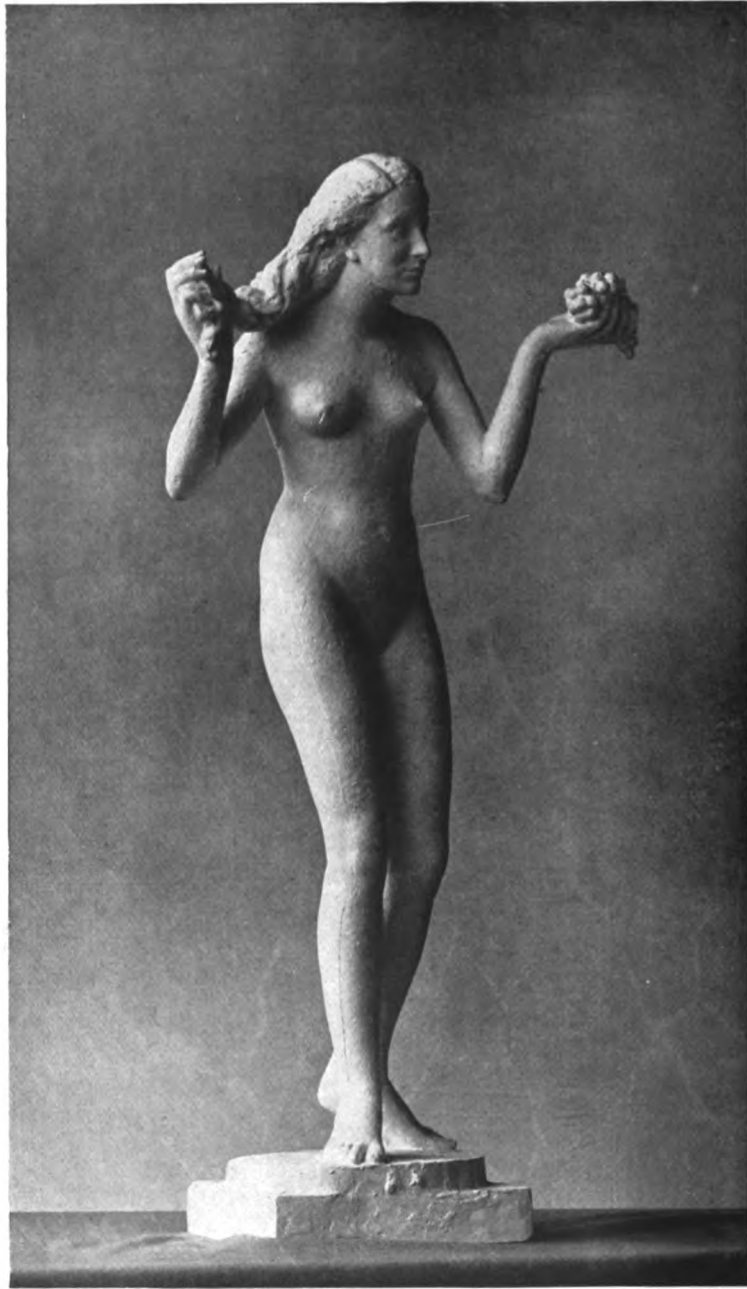
159. Jan Štursa. The Pensive Girl.



160. Jan Stursa. Eve.



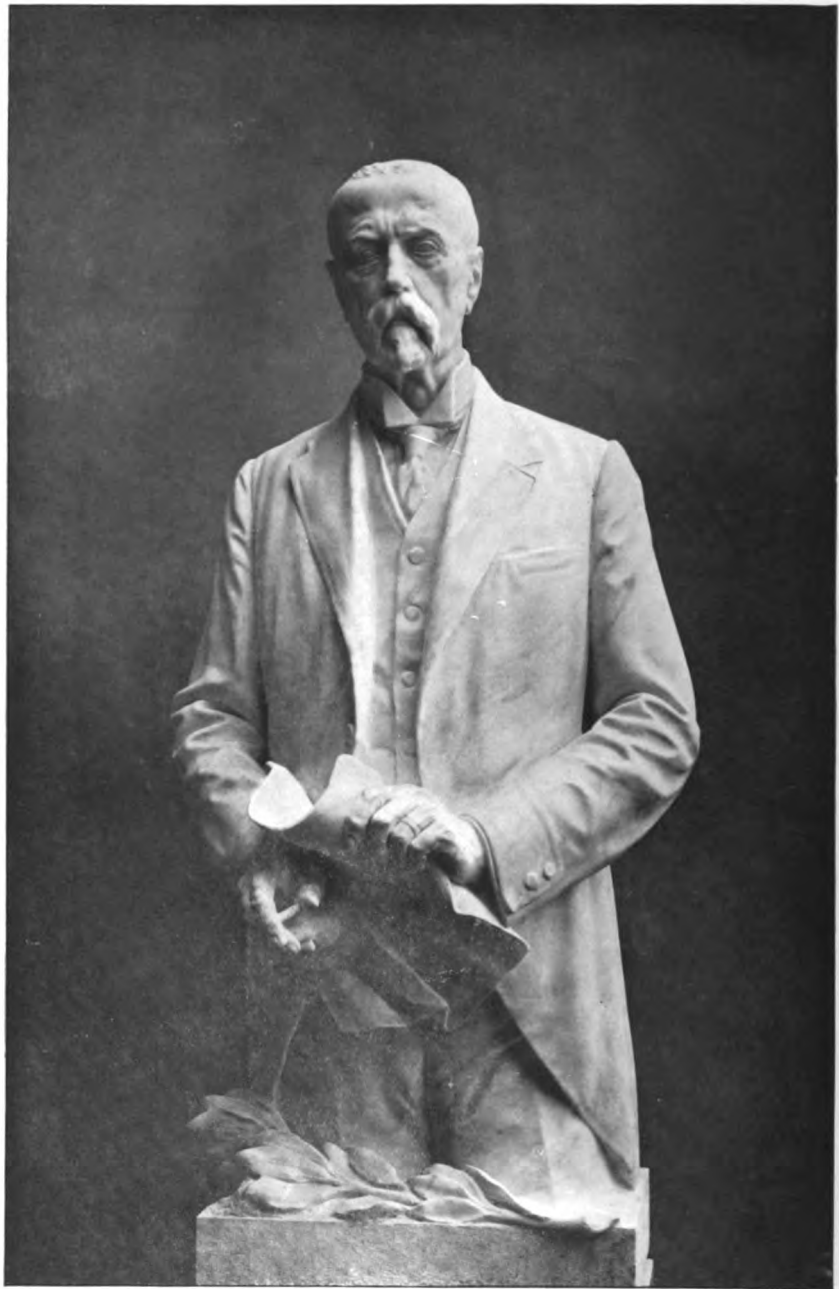
161. Jan Štursa. Wounded.



162. Jan Štursa. The Gifts of Heaven and Earth.



163. Jan Štursa. Bust of the Painter, Max Švabinský.



164. Jan Štursa. Statue of President Masaryk in the Parliament House, Prague.



165. Otakar Španiel. Bust of J. Plečnik, Slovene architect.



166. Otakar Španiel. Bust of the Croatian poet, Ivo Vojnovič.



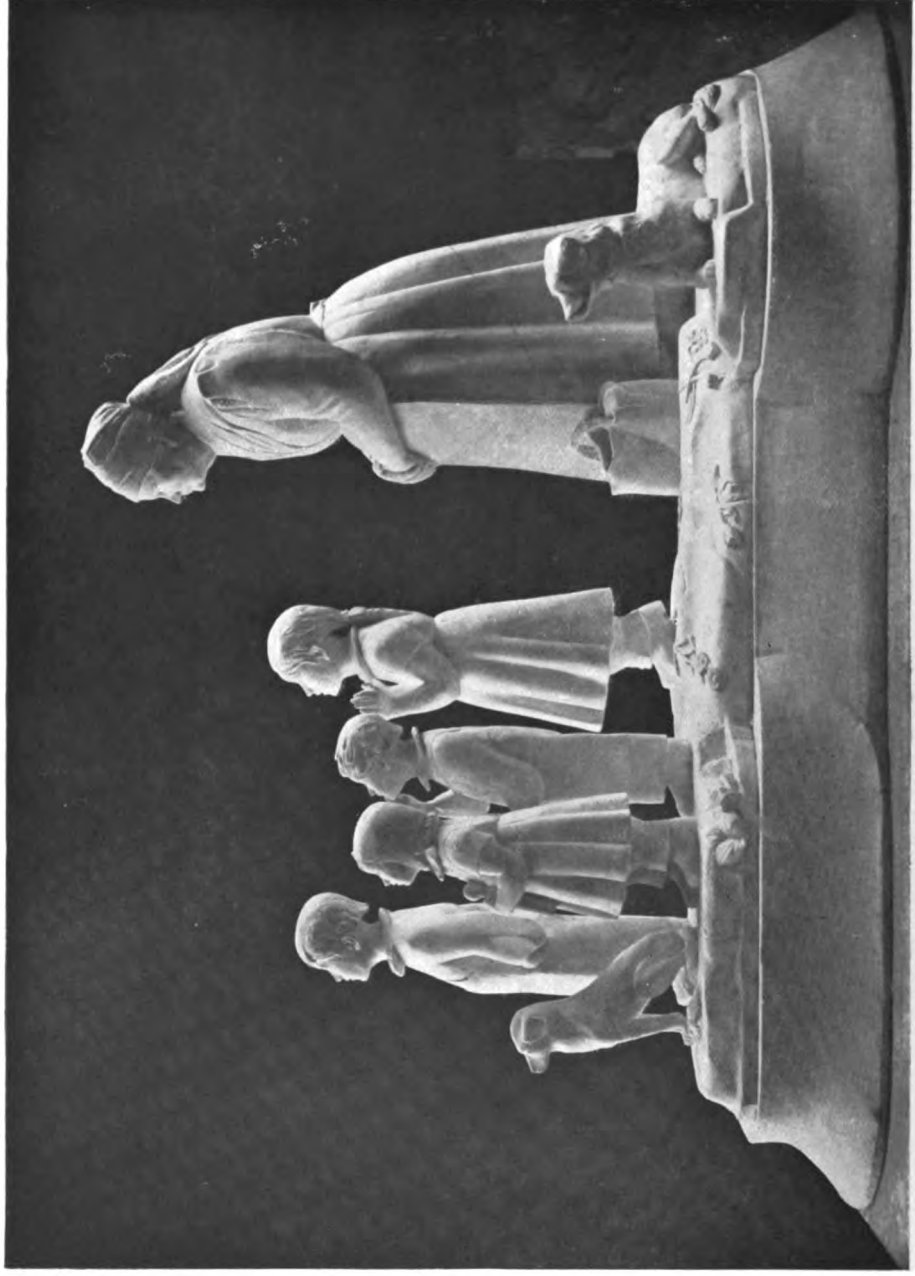
167. Otakar Španiel. Medallion to Celebrate the Jubilee of the National Theatre, Prague.



168. Ladislav Kofránek. Woman.



169. Ladislav Beneš. Diana.



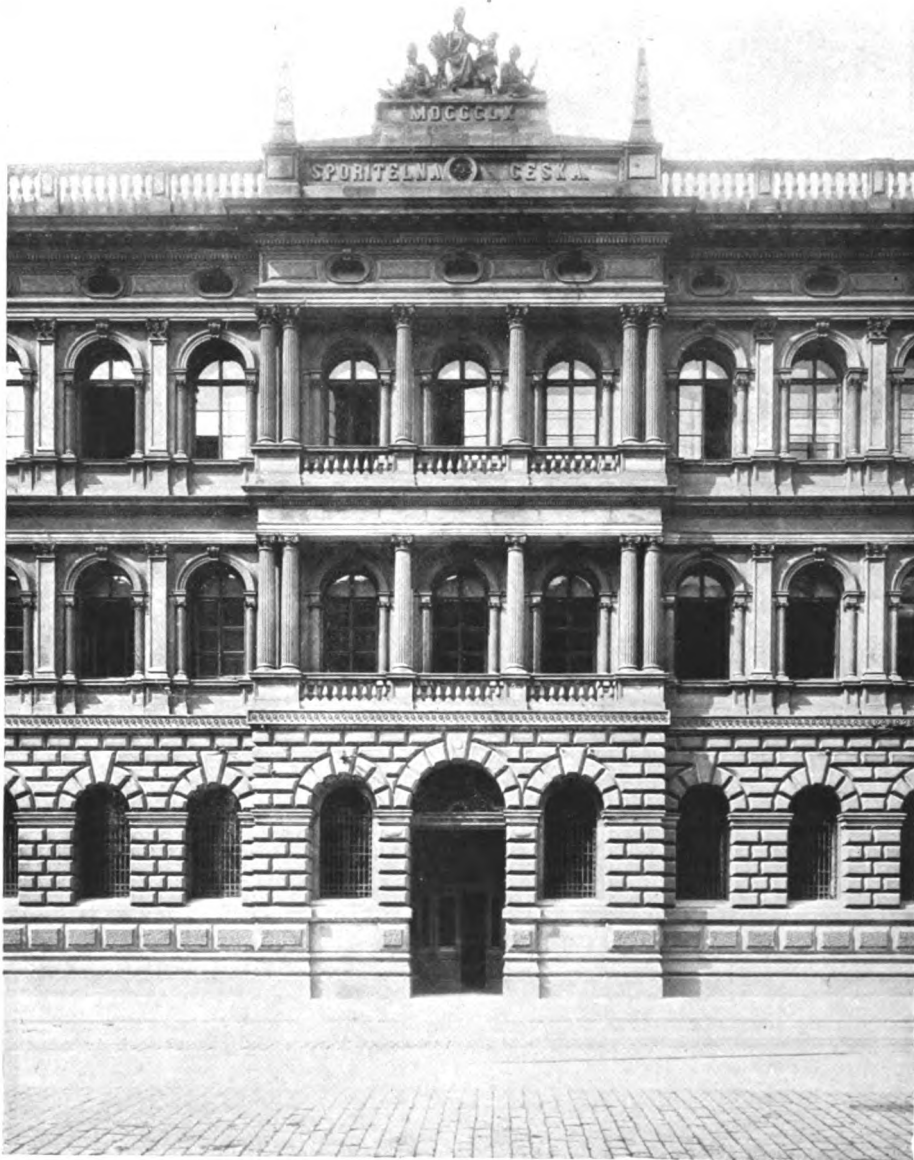
170. O. Gutfreund. Němcova Memorial at Ratibořice.



171. H. Fischer. Customs House, Prague.



172. F. Beer-Dvorecký. Hluboká Castle.



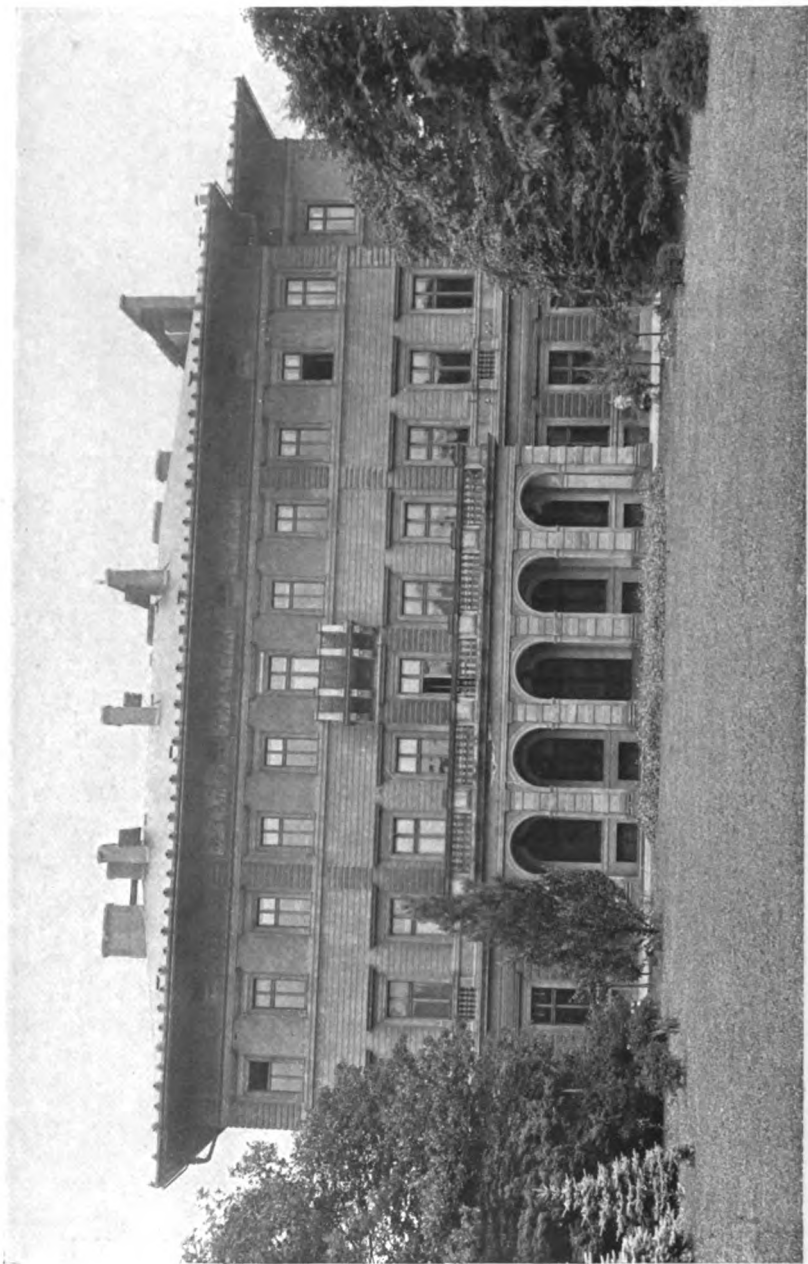
173. J. Ullmann. Czech Savings Bank, Prague.



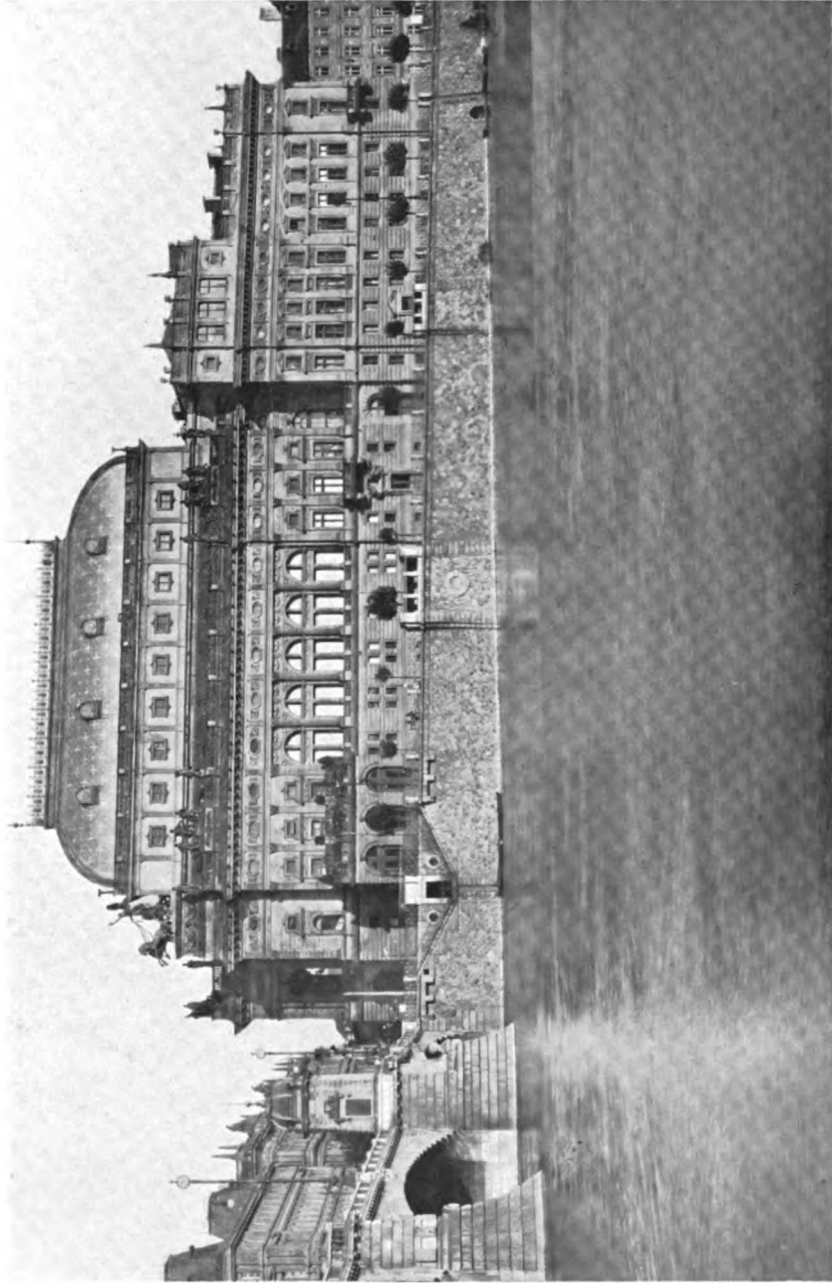
174. J. Ullmann. High School for Girls, Prague.



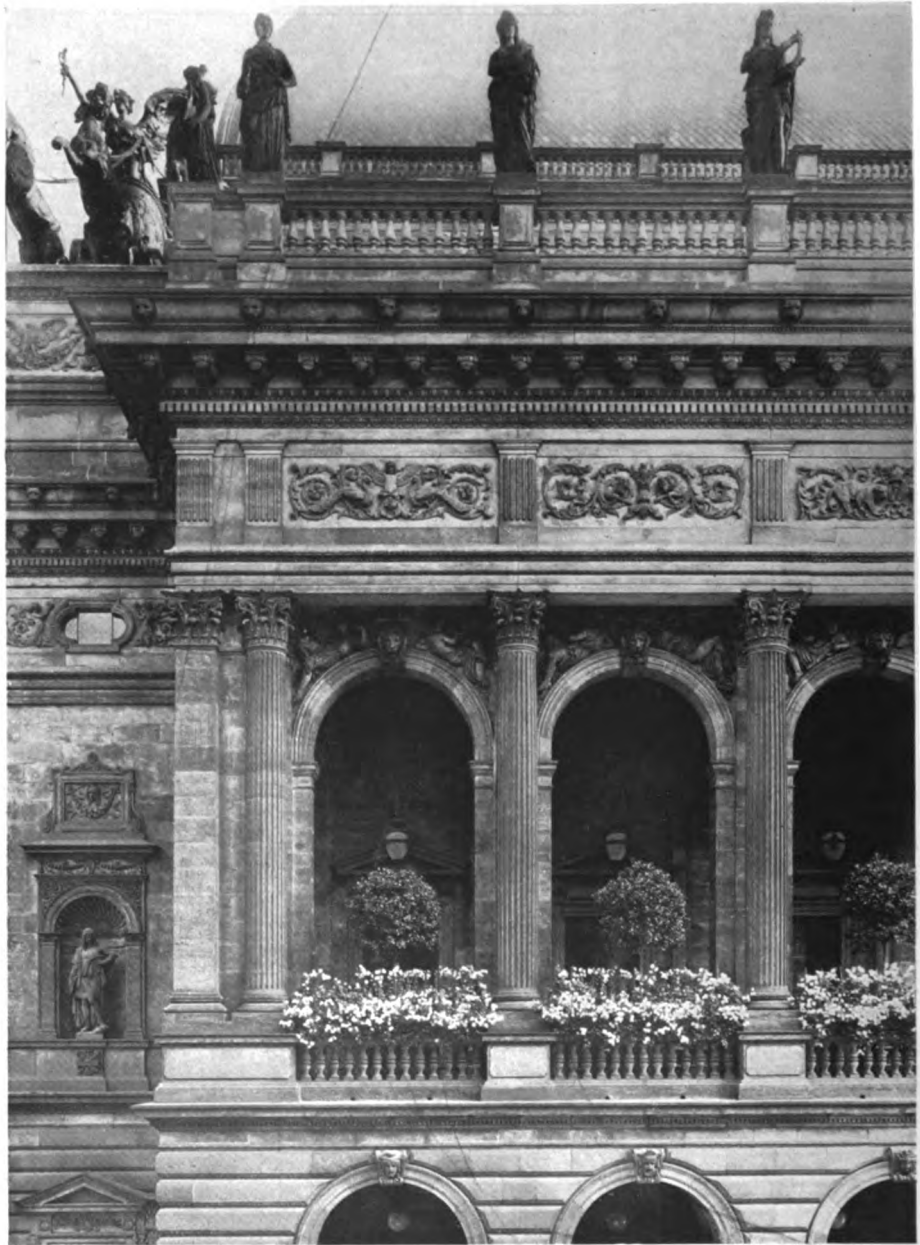
175. V. Barvitius. Basilica of St. Venceslaus, Smíchov.



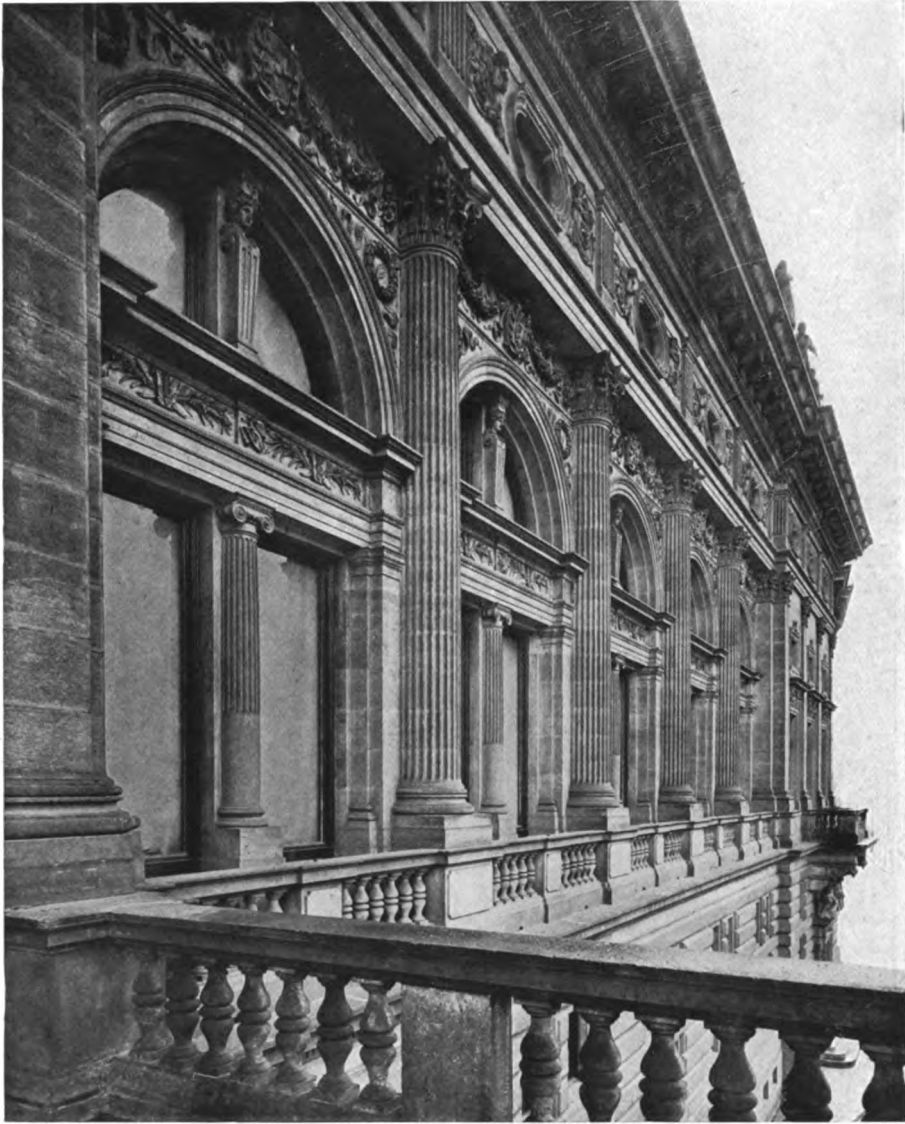
176. V. Barvitijs. Villa at Prague.



177. J. Zitek. The National Theatre, Prague.



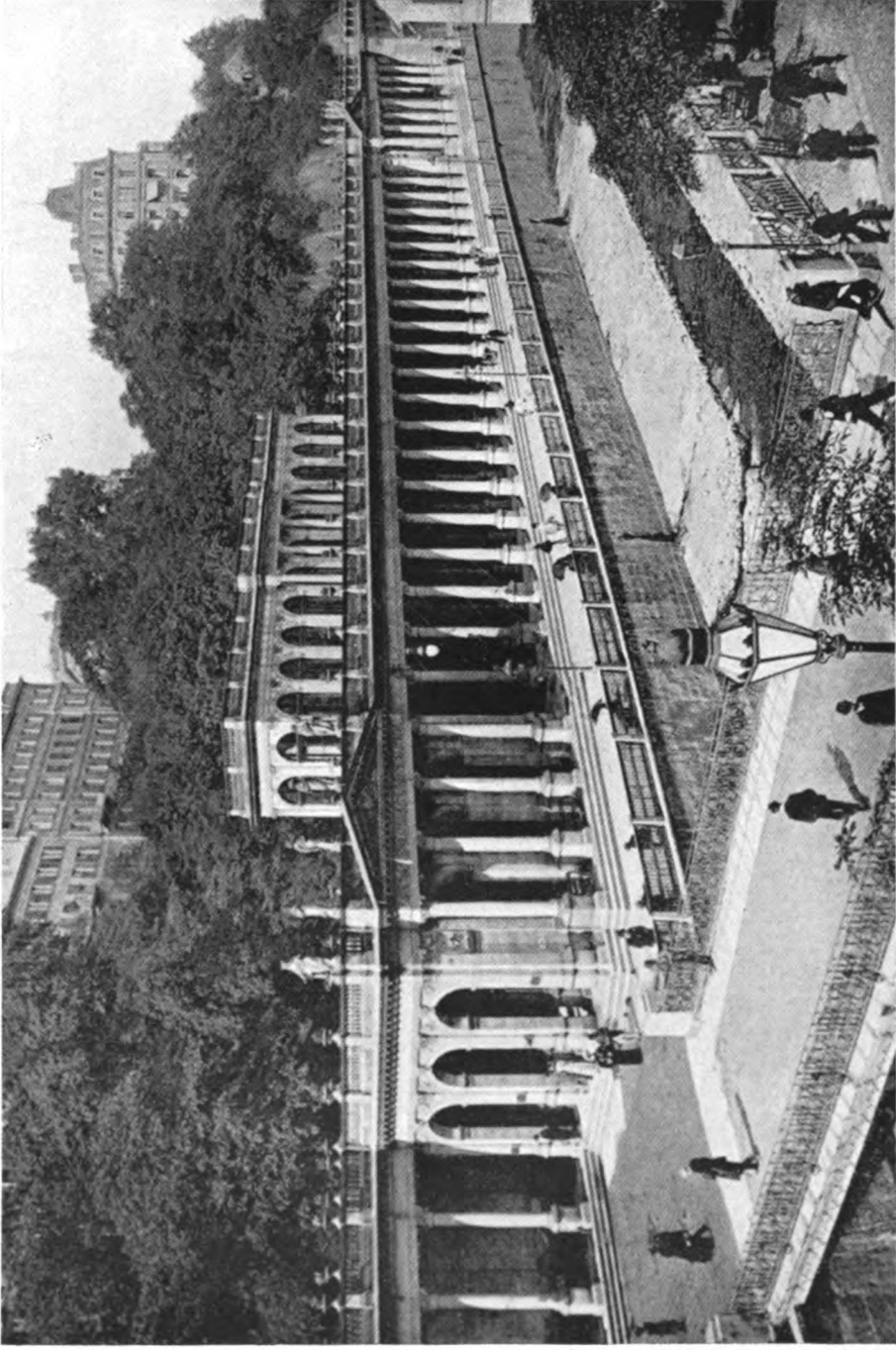
178. J. Zitek. The National Theatre, Prague (Part of the Balcony).



179. J. Zitek. The National Theatre, Prague (Part of the West Façade).



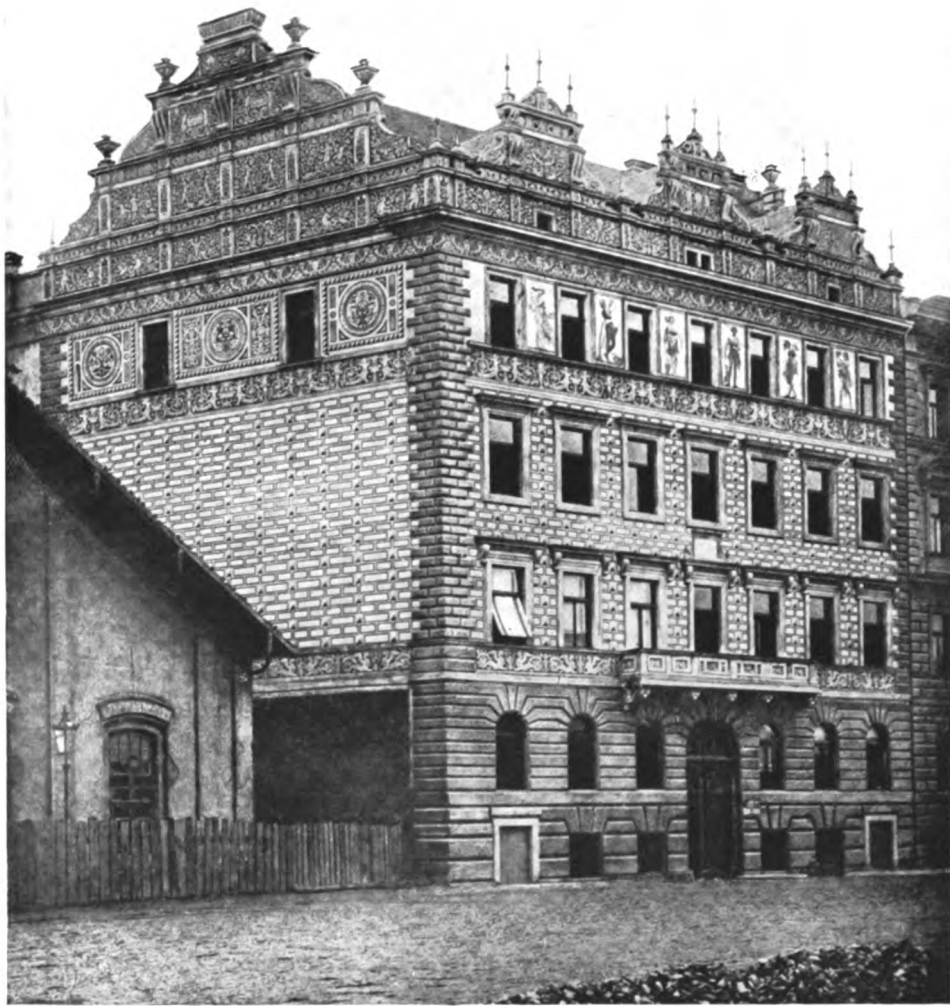
180. J. Zítek. The National Theatre, Prague (Main Façade, Gallery).



181. J. Zítek. The Colonnades, Karlovy Vary (Carlsbad).



182. Josef Schulz. The National Museum of Bohemia, Prague.



183. A. Wiehl. Flat-dwelling, Vinohrady, Prague.



184. A. Wiehl. House at Prague.



185. Osvald Polívka. Provincial Bank of Bohemia. Prague.



186. Václav Roštlapil. Straka Academy.



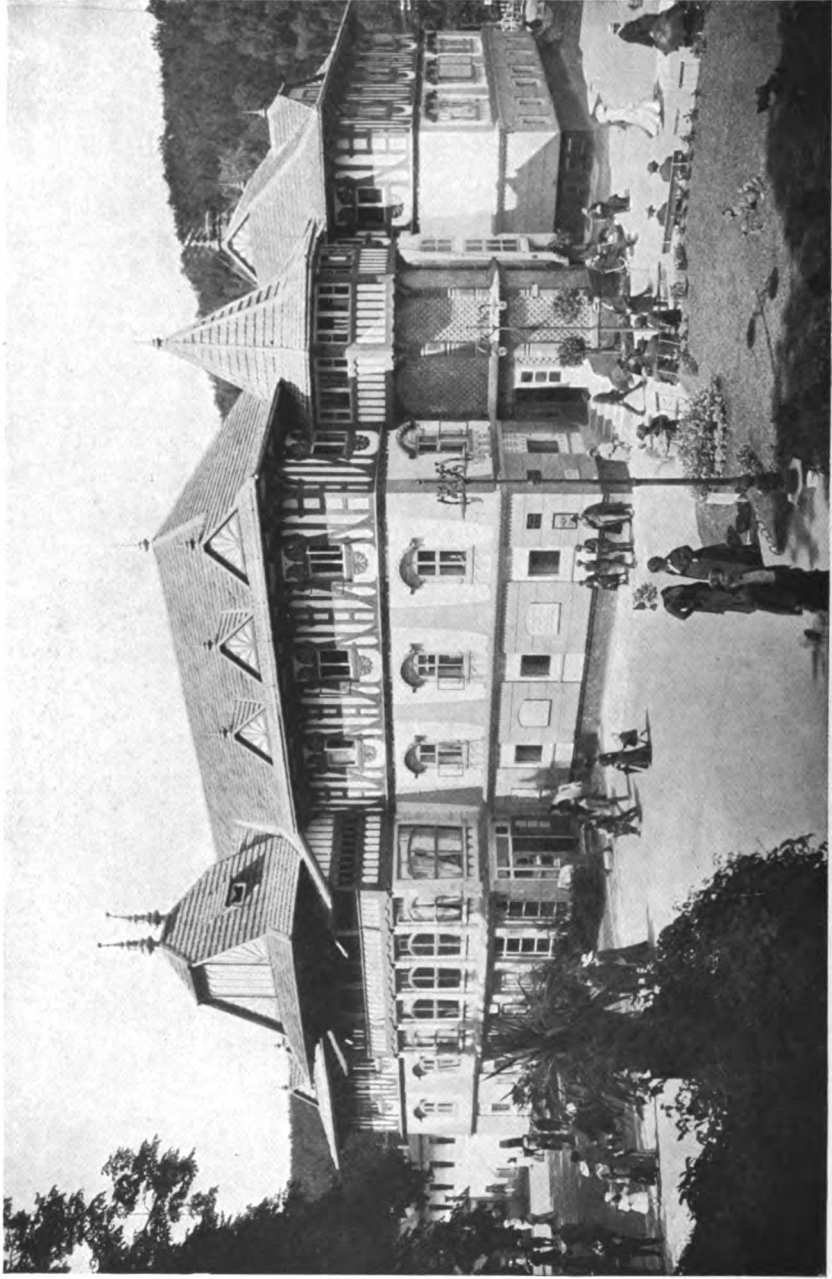
187. B. Ohmann. Interior, Theatre of Varieties, Prague.



188. Josef Fanta. The Wilson Railway Station, Prague.



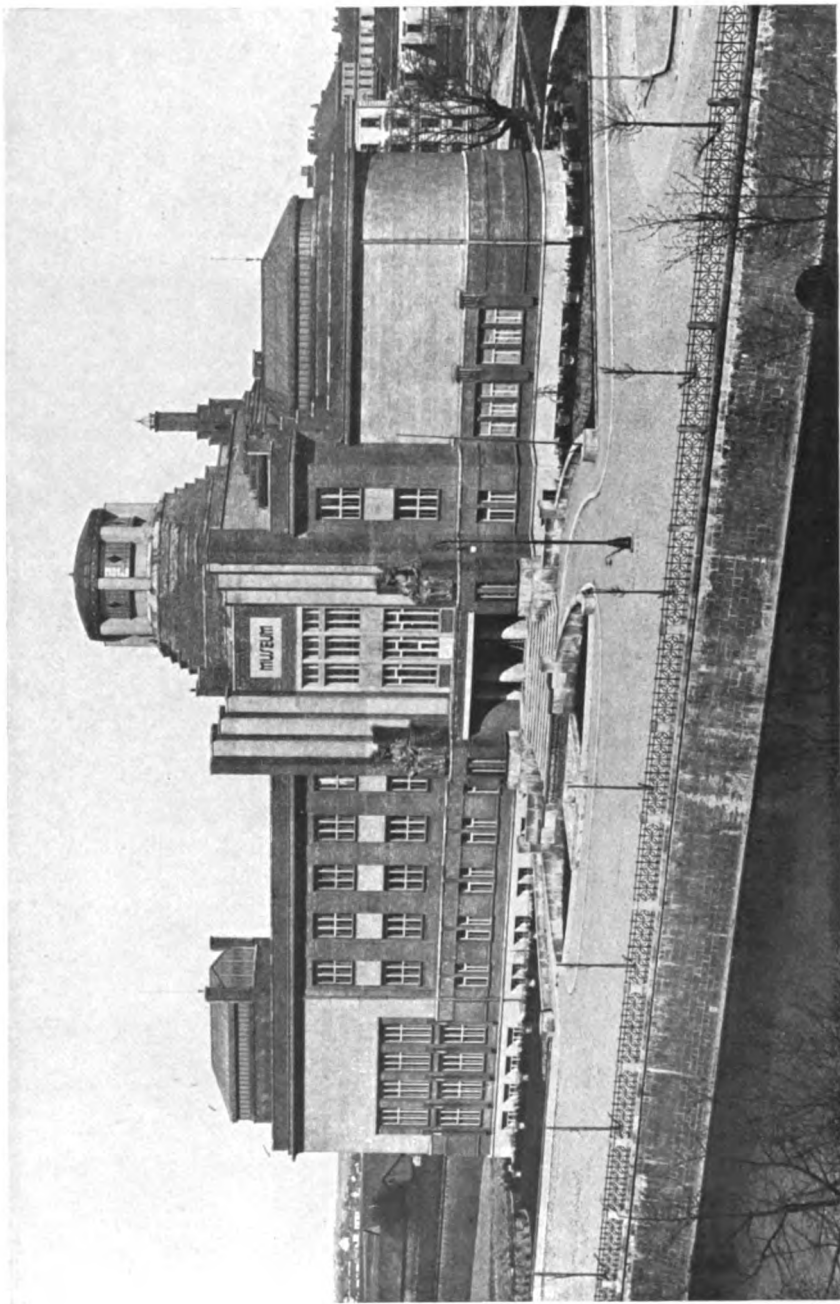
189. Kamil Hilbert. Štechovice Church.



190. Dušan Jurkovič. The Baths at Luhačovice.



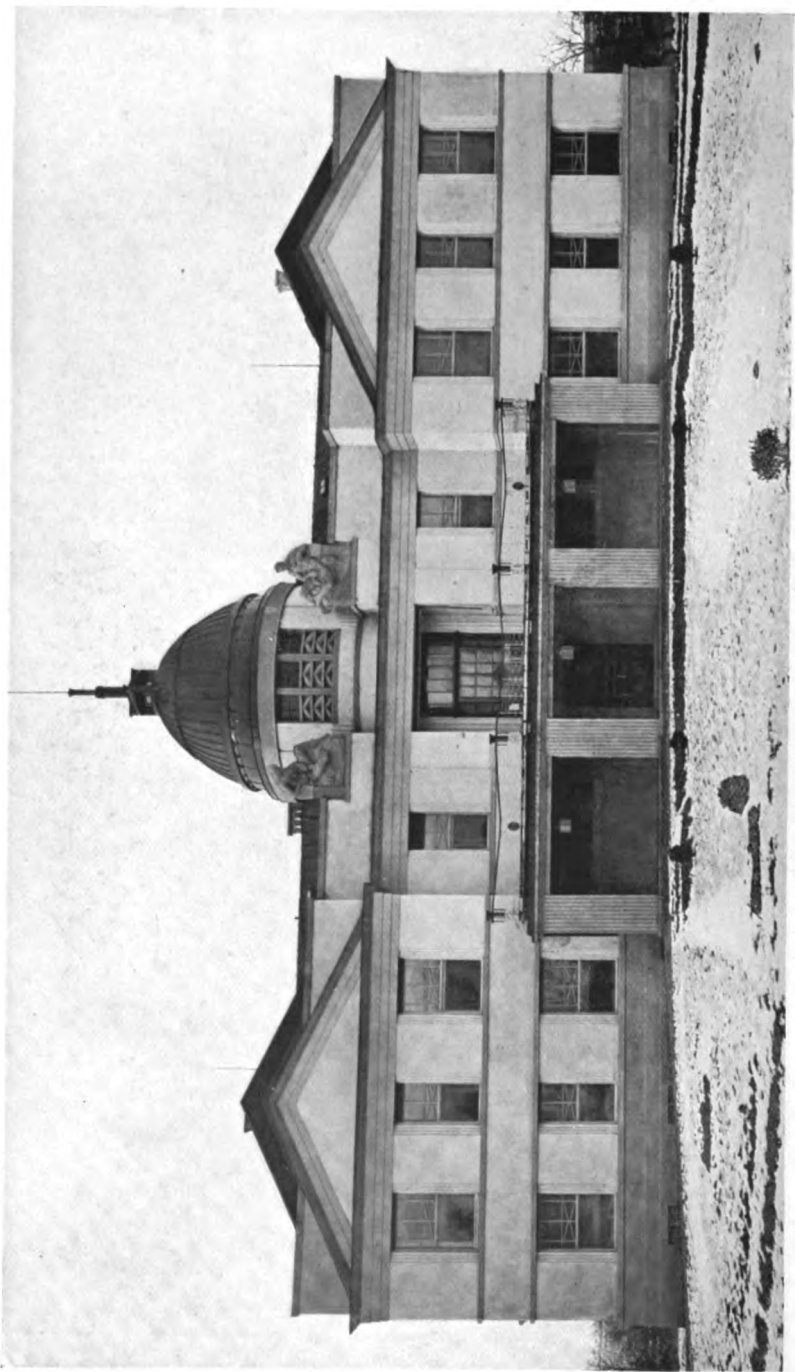
191. Jan Kotěra. Prostějov Theatre, Moravia.



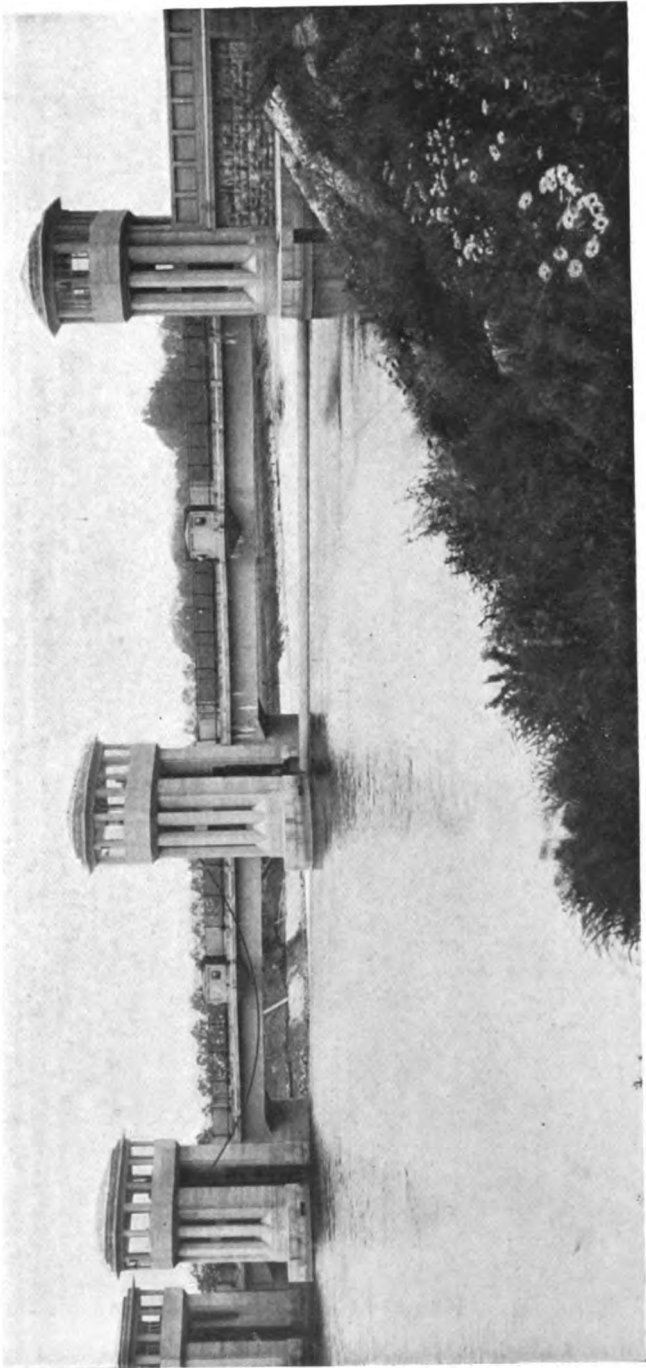
192. Jan Kotěra. The Museum at Hradec Králové.



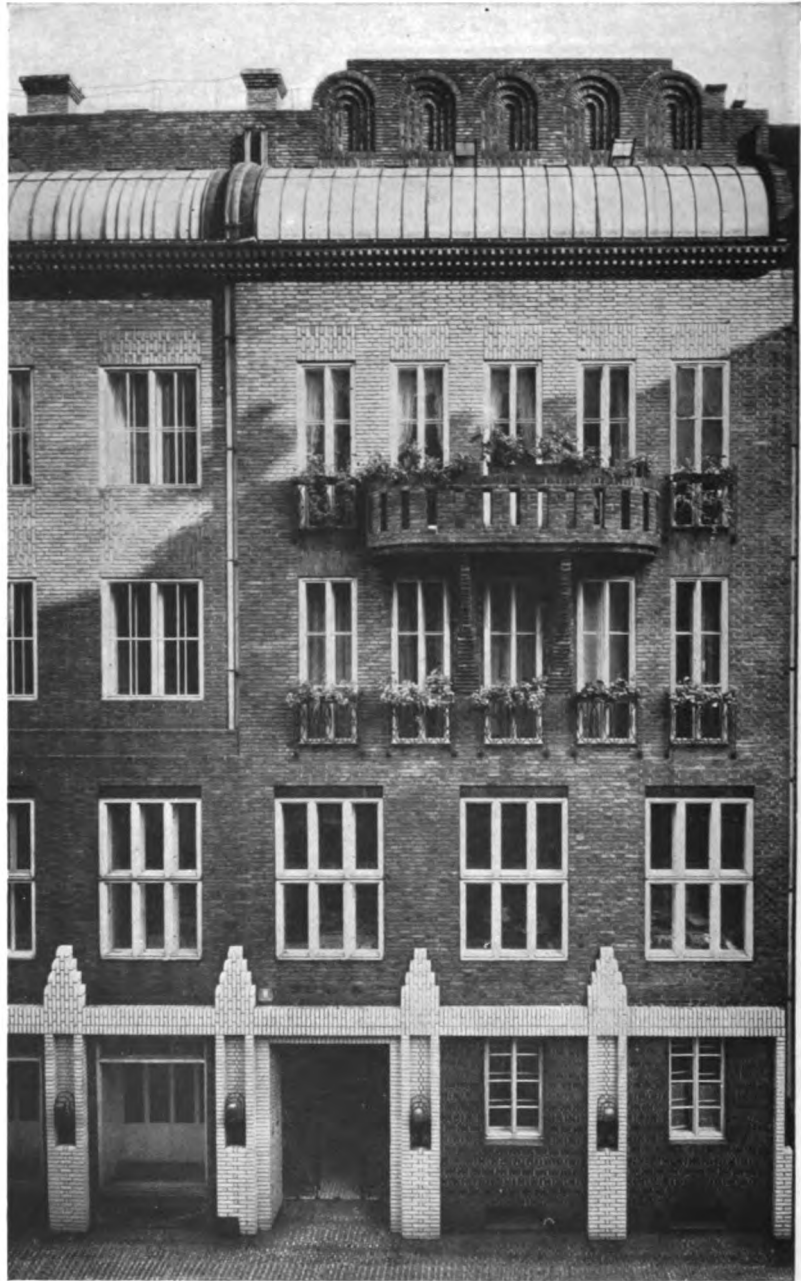
193. Jan Kotěra. Urbánek Publishing House, Prague.



194. Jan Kotěra. Mansion at Radbor.



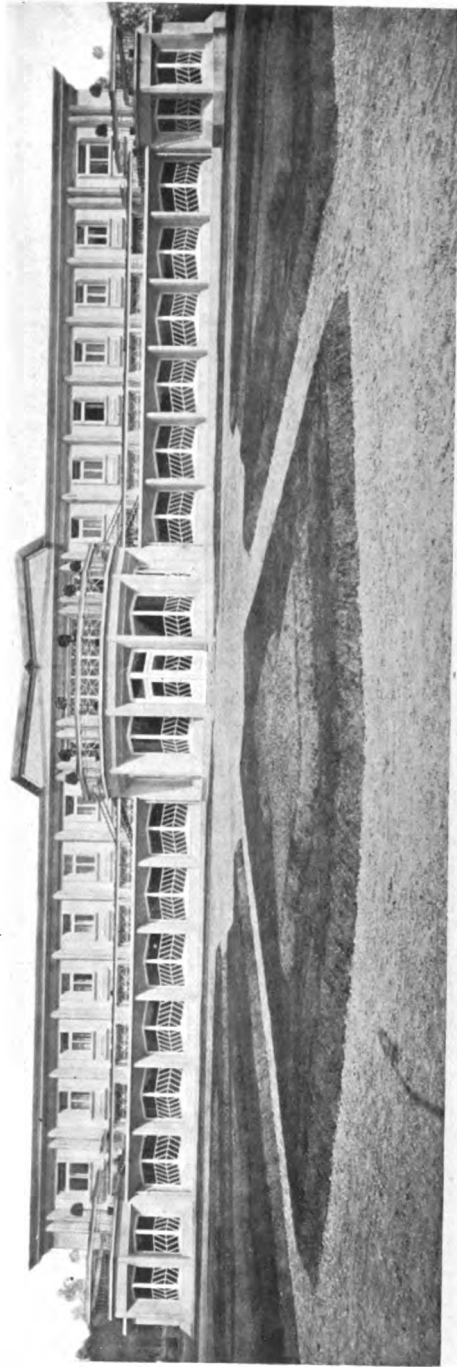
195. J. Engel. Weir and Bridge at Nymburk.



196. Otakar Novotný. Lithographic Works, J. Štenc, Prague.



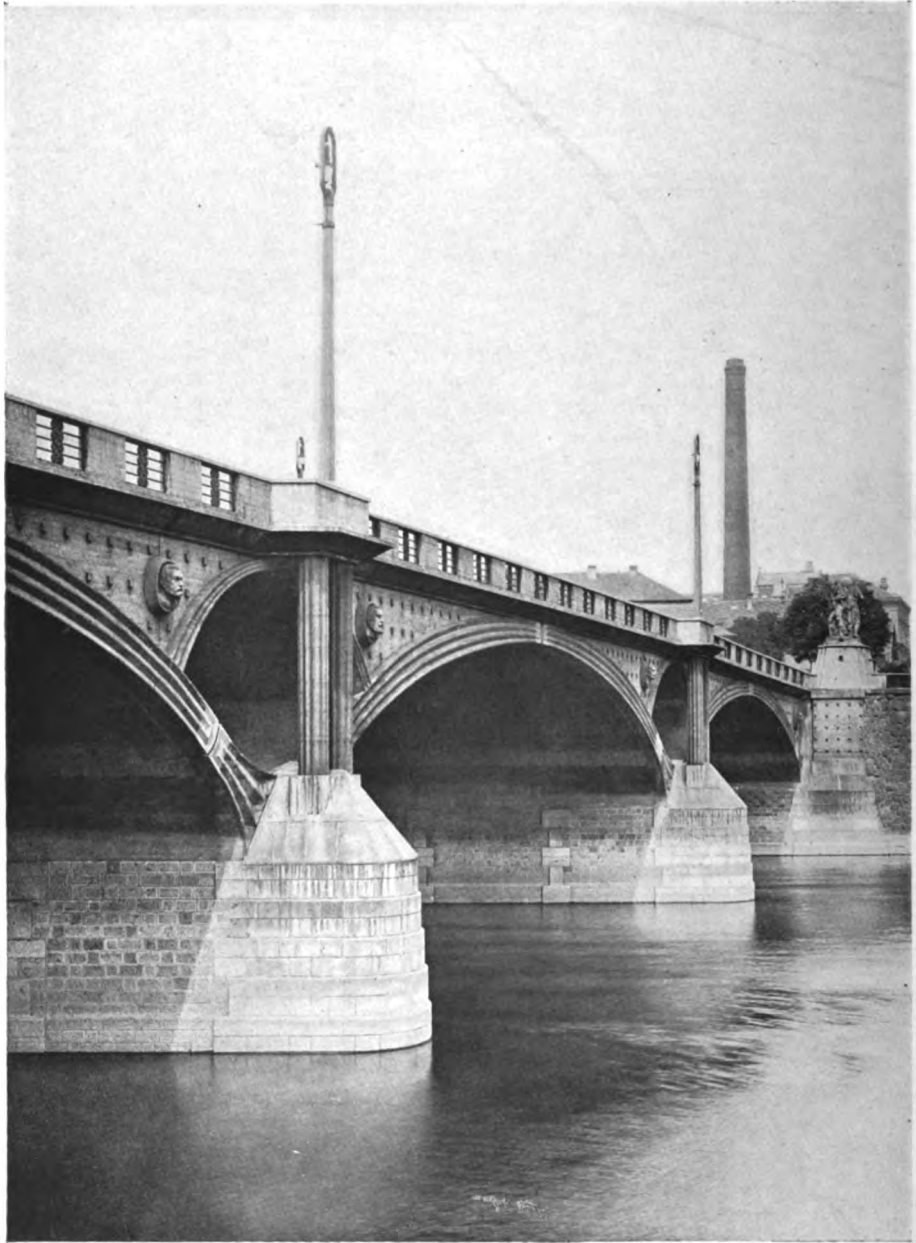
197. Josef Gočár. Business House, Prague.



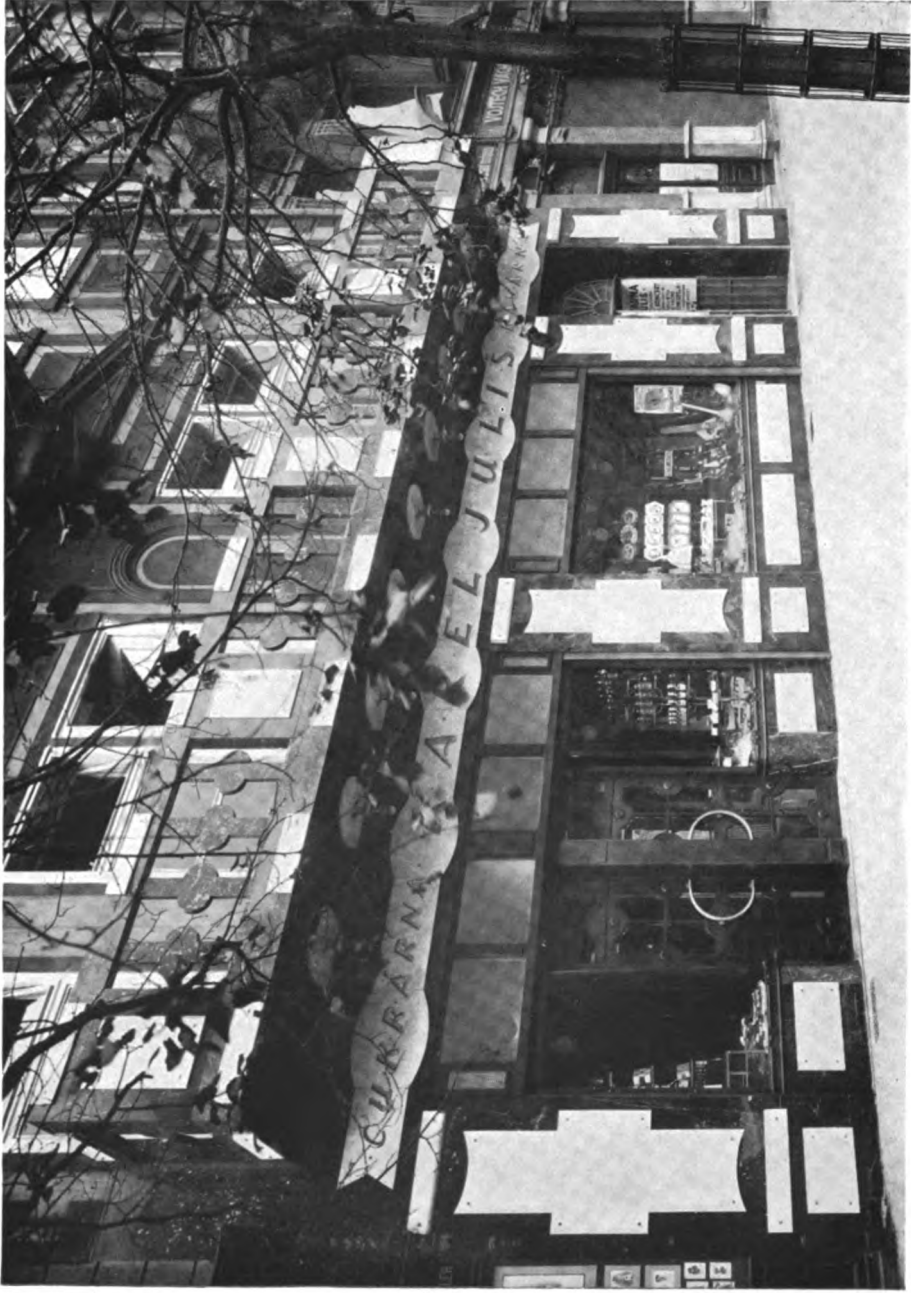
198. Josef Gočár. The Baths at Bohdaneč.



199. Josef Gočár. Bank of the Czechoslovak Legions, Prague.



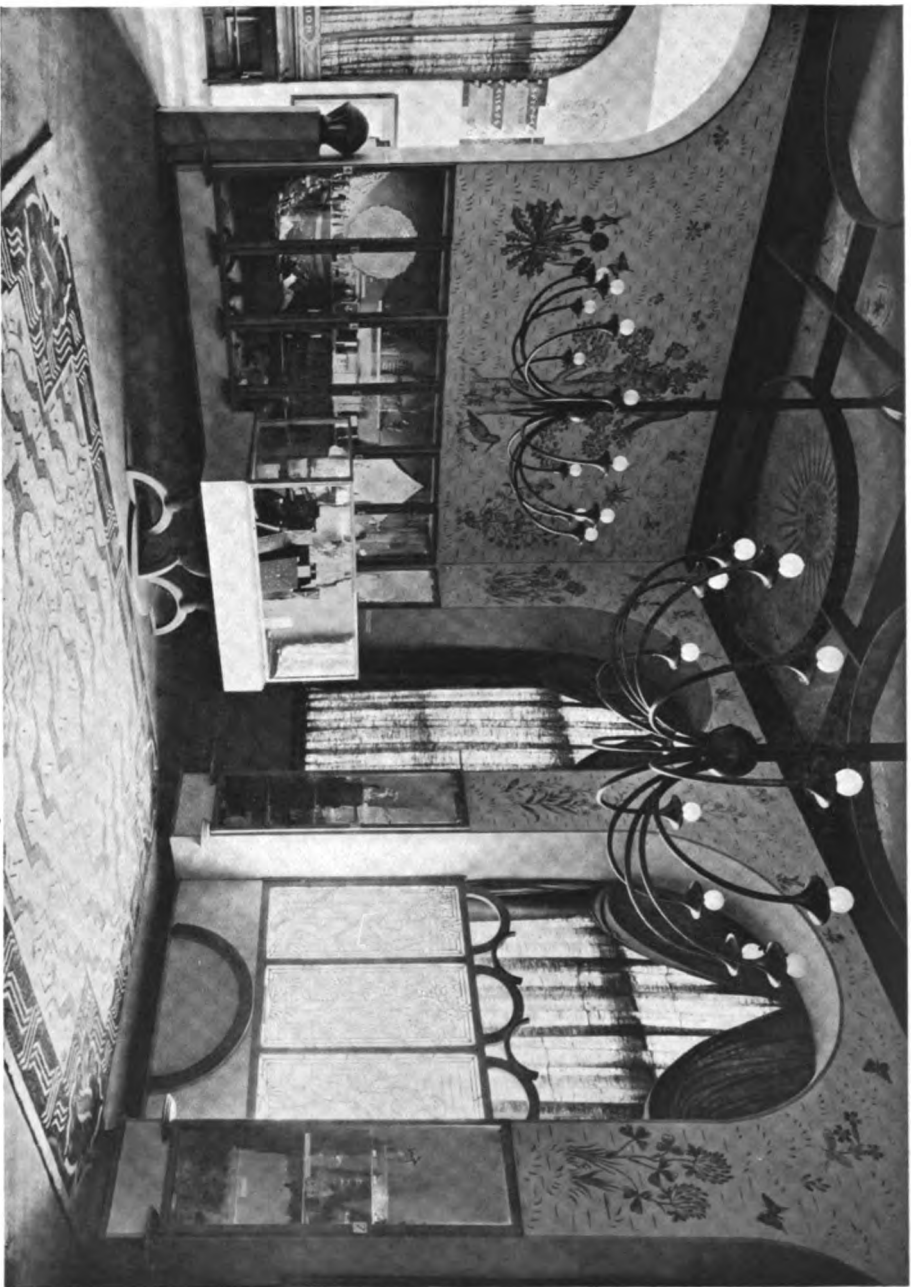
200. Paul Janák. Hlávka Bridge, Prague.



201. Paul Janák. Shop Front in Prague.



202. Paul Janák. Entrance Hall of a Villa.



203. O. Novotný. Exhibition Pavilion, Czechoslovak Union of Arts and Crafts, Prague.

