

When the child begins to observe, and uses his reflective faculties, the intensity of his perception diminishes. Education finally destroys it and instills the spirit of imitation.

What compels the child to reproduce his impressions in plastic form is an innate necessity to use that medium of expression. This we see in the children of every country, especially among primitive peoples. The impression caused by form, the conception of it, its interpretation, obeys in every race an inevitable law. Its progressive evolution marks the anthropological estate of the races, the representation of form being more intense the more inferior the race is; for it is a principle recognized by psychology that the psychic intensity of the work is in inverse ratio to the state of civilization of the individual who produces it, while the intensity of artistic comprehension of an individual is in direct ratio to his degree of civilization.

From this, we conclude that those who consciously imitate the work of children, produce childish work, but not the work of children. This confirms, too, the principle that "unconsciousness is the sign of creation, while consciousness at best that of manufacture." The modern artist is the prototype of consciousness. He works premeditatedly, he dislocates, disharmonizes, exaggerates premeditatedly. He is an eclectic in spirit and an iconoclast in action.

Are these men an anachronism? Are they a logical absurdity? By no means. They express the character of their time; they are the fatal consequence of a false syllogism; they are the product of modern conditions.

Our epoch is chaotic, neurotic, inconsequent, and out of equilibrium.

Art is dead. I made this statement at the beginning of this article, and I repeat it now. But we know that death is not absolute but relative, and that every end is but the beginning of a new and a fresh manifestation.

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