

INTERNATIONAL  
STUDIO

## THE EDITOR'S FORECAST

THE APRIL issue of INTERNATIONAL STUDIO will be more than usually international in content. Spain, England, France, Finland and America will all be represented. Most important among the articles from England, or inspired by English work, will be an essay by Arnold Bennett which he has called *Pictures and Music*. It is a criticism not so much of pictures as of our attitude toward them. Most of us, Mr. Bennett believes, have never learned to see pictures at all; we only, and that rarely, look at them. That there is great pleasure to be derived from art if only we have a little understanding of what it is all about is unquestionably true; it is equally true that it is a pleasure which many miss. Mr. Bennett has a suggestion, so simple that, as he says, you may at first think it ridiculous, as to how that lack may be overcome and how even those whose appreciative faculty is well developed may increase the delight they get from pictures. To even hint at his suggestion here would be to spoil the enjoyment you will have in reading his essay.

THE NAME of Seurat is known wherever art is discussed, but, partly because there are so few of them and these infrequently published, the productions of this artist are not nearly so well known as are those of many lesser men. He died while still a young man, leaving only a limited amount of work behind. For the next number of this magazine Guy Eglinton has contributed an article which is a biographical and critical study of the painter and his contributions to modern art.

THE AMAZING run on Zuloaga during the five weeks of his exhibition at the Reinhardt Galleries in New York City has put his recent canvases under an especially close scrutiny. Unquestionably this distinguished Spanish painter comes to America at the very crest of the present craze for things Spanish. In fact he may be said to cap the "Spanish Hour" that has struck in America. Next month there will be a critical review by Ralph Flint of his recent New York exhibition in INTERNATIONAL STUDIO and an attempt made to analyze the various whys and wherefores of this sensational incident in the art world. At times the throngs of visitors at the Reinhardt Galleries have been beyond the circumscribed capacities of this Fifth Avenue house; one Saturday the attendance mounted to more than fifty-five hundred. The Zuloaga furore recalls the tremendous popular interest in the Sorolla show of 1909 when the Hispanic Society's doors were besieged by enraptured throngs of over-night art patrons. Once in a blue moon something happens in the art world to catch the popular fancy and then you can't see the forest for the trees.

AMERICA knows little about the art of Finland, and what it does know is confined to the pictures of one or two

artists. Painting, however, is essentially international, too much so in modern times to reveal much of the inherent qualities of a people. But there is an ancient art in Finland, a manual art peculiar to the country, that is typical of the Finns—the art of the Rya, a beautiful, hand-knotted rug, used in the homes of the people usually as a wall tapestry. It is the work of the peasant-folk, done in the leisure of the long winters. Almost always it is dated, and the earliest known to survive bears the mark, 1705. Eugene Van Cleef, writing of them in the April number, says: "Connoisseurs

hold their colors as their greatest asset. The harmony in many instances is almost perfect. The colors are pure, soft, fresh, recalling the warm bright tones of an autumn landscape such as one may witness in a far northern country."

PROFESSOR WALTER R. AGARD considers *The Sculptural Portrait* in the April number in a richly illustrated treatise that stimulates critical thought.

He divides the portraiture of sculpture into three classes: the exact likeness of realism, in which the Romans excelled; the expression of character by the exaggeration of essentials and the elimination of accidental data, in which the Egyptians surpassed all others, and the conversion of the portrait into a work of art by so organizing the form as to create an esthetic expression, which is what the Greeks did in their golden age and what certain of the moderns are doing today. "A portrait may be more than a portrait," says the author, "it may be a work of art. That is to say, regardless of its similarity to a model, it may be so constructed in terms of line and mass that it will be a source of esthetic delight." This is an article which will appeal to the artist and the art-lover alike.

MOST of the Spanish artists with whose work we are familiar are painters of figures chiefly. In the great majority of their canvases, from El Greco to Zuloaga, landscape is introduced only as a background. Fortuny is the only one with whom we first associate unpopulated pictures. Ballesteros de Martos, one of the foremost critics in Spain, has written an account of a young painter who is more concerned with the mountains and cities of his country than with its people. Gregorio Prieto has been honored in Spain but has yet to exhibit in America, and the illustrations to this article, which will appear in the April issue, will be the first showing of his work in this country.

THE "Portrait of Marie Antoinette," by Mme. Vigée Le Brun, is reproduced on the cover of this issue by courtesy of the Wildenstein Galleries.

Peyton Besswell

five hundred eight

MARCH 1925