

INTERNATIONAL
STUDIOART and OTHER THINGS *By GUY EGLINGTON*

Continuation of THE COMPLETE DICTIONARY OF MODERN ART TERMS

G

GAMUT—Learned synonym for RANGE, used chiefly in complimentary sense. Applicable to the preliminary reconnaissance which most painters make before they discover what the public likes.

GENIUS—A species of chronic indigestion impelling its victims to create works of a totally useless beauty, which few, if any, can be persuaded to buy. The victim of creative dyspepsia. Popularly, one who in public life paints models, writes, composes, dances or sings, and in private life dresses the part. It is noteworthy that the official costume of the genius has changed with the prevailing dyspepsia, the romantic velvet of the last generation giving place to the more aggressive habit of the successful business man. The latter may, however, easily be distinguished by his leisurely manner and the dreamy idealism of his eyes.

GENUINE—*Financial*: Implies—often rashly—that the statement printed on the label of a work of art is in accord with the facts. One expert, to put the matter more simply, has pronounced the work in question to be of a given century, school or hand and no other expert has so far come along to contradict him. *N.B.*—A work so labeled is by no means guaranteed either as to quality or as to condition, but only as to antiquity, provenance and price. Warning to the unwary!! To the unwary amateur with a penchant for criticism: Danger! The privilege of pronouncing a work to be *genuine* or *not genuine* is the exclusive monopoly of the expert and all trespassers will be prosecuted!! To the unwary purchaser with a penchant for antiques: Caution! Such general guarantees as “Genuine Gothic,” “Genuine Renaissance,” and especially “Genuine Early American” are slender pegs on which to hang your domestic happiness. As the advertisers say, “It commits you to nothing!” *Phil.* A much safer use of the word. Married to nouns like emotion, imagination, talent, it implies that the artist is one of those rare mortals who—in contrast with the vast majority, capable only of vicarious enjoyment—enjoy life, love and the spectacle of the stars in and through their own persons. Use sparingly.

GONFLÉ—See under Appendix A. *French for the critic and man about town.* See also under PNEUMATIC, MESTROVIC.

GOTHIC—*Phil.* Originally a term of abuse, connoting barbarism, the word received, at the hands of nineteenth-century romantics, a new baptism of faith, to become henceforward the ultimate haven of the sensitive soul, yearning for peace. *Arch.* In response to this yearn, architects of the last century used their best endeavors to revive the styles of medieval architecture with which it is associated, producing for the delectation of the modern world the varieties known as *Wardour Street* and *Wedding Cake*. Both are still with us. In our own generation the mystic halo which surrounds the word has, however, been set at a rather more rakish angle and the style itself has become thoroughly domesticated. A Gothic *milieu* is, one gathers, almost *de rigueur* in the best families and the installation of a *prie-dieu* by the side of one's bed the first step in social advancement.

GRAND—Has acquired a jocular and slightly satiric sense, which, properly used, may be of inestimable value to the critic in his difficult social relations. Essentially non-committal, it has distinct advantages over the more usual phrases, INTERESTING, AMUSING, CHARMING, DELIGHTFUL, etc., as a pacifier for the proud parent and his wife. The wise critic will, however, consult Appendix A, and lay in a good stock of French phrases for this purpose. See also under TACT.

—EUR—A matter of scale, not dimension. Painters of the great open spaces please copy.

GREAT—A little word with a vast implication. An exclamation, as applied to contemporary painting, connoting benevolence on the part of the public, cupidity on the part of the dealer and criminal rashness on the part of the critic.

H

HAPPY—Obscure word much affected by lady-critics. May apparently be applied indiscriminately to composition, arrangement, color scheme, draughtsmanship or other academic virtues. Some lady-critic kindly define!

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APRIL 1925