



MONTE FORNO

FROM PAINTING BY OTTO WYLER

IN THE SWISS ART EXHIBITION AT THE BROOKLYN MUSEUM

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES



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THREE GREAT SWISS ARTISTS

Among the artists represented in the Swiss Art Exhibition at the Brooklyn Museum three names are pre-eminent, those of ARNOLD BOECKLIN, GIOVANNI SEGANTINI and FERDINAND HODLER. They all belong to the retrospective department of the exhibition and are mentioned here in the relative order of time in which they became eminent, BOECKLIN having been active after the fifties of the Nineteenth Century, while the activities of SEGANTINI began after the eighties. HODLER was active at the same time, but lived to a much greater age, dying in 1918.

ARNOLD BOECKLIN may be ranked without hesitation as the greatest artist of central Europe during the middle period of the Nineteenth Century. This position is due to his poetic imagination, to his unflinching choice of serious and significant subject matter, to his remarkable feeling for color harmony, at the time when the artists of Germany were generally deficient in this particular, and above all to a peculiar quality which can only be called classic, since it was undoubtedly inspired by his long residence in Italy and by his dependence on Italian and older classic inspiration. In this dependent relation he was, however, thoroughly modern and he may be characterized as the greatest and most original representative of classic sentiment among modern painters. His famous pictures are the "Elysian Fields" (Gefilde der Seligen), in the National Gallery of Berlin, and the "Island of the Dead," of which there are three repetitions, one in the Gallery of Leipzig, one in private ownership at Worms and one now in the Brooklyn Museum, belonging to a private owner in Switzerland, from the Bâle Museum.

GIOVANNI SEGANTINI, also hardly known in the United States, ranks as the chief painter of Swiss mountain scenery and as one of the very greatest landscape artists of modern times. Notwithstanding the poverty of his early life and his lack of academic education, he became one of the leading innovators in the technique of modern painting and was in advance of the Pointellists. He worked out independently a system of his own known as "divisionism," in which strokes of bright color (instead of dots and points, as with the Pointellists) are so combined on an under-painting of white as to produce the effects of natural light and color on the eye, with much greater vivacity and vibratory power than is found in a mixture of pigments on the palette, which is supposed to copy similar effects. The colors are, in fact, mixed by the eye after they are placed on the picture. There are three SEGANTINIS in the Brooklyn exhibition, all of them of first importance.

The distinctive national artist of Switzerland since the death of SEGANTINI is FERDINAND HODLER



THE VILLAGE POLITICIANS, BY MAX BURI
In the Swiss Art Exhibition at the Brooklyn Museum

(1853-1918), who is represented in the Brooklyn Swiss exhibition by seven paintings, including both landscapes and figures. The landscapes are remarkable in showing not only the evolution of HODLER's own art, but as reflecting the history of evolution in modern art as a whole. The evolution, of course, has not usually occurred in the life of one single painter, but is generally found in a sequence of painters. This evolution, as reflected in HODLER's work, is from a more conventional and academic style to one which represents the more salient, characteristic and skeletonizing features of landscape, portraying broad effects without attempting the literal interpretation of multiplied details. All the HODLER landscapes in this exhibition are worthy of the artist's great distinction and represent him at his best at the various periods of his art. The most important figure subject of the present exhibition, and highly characteristic of his sturdy and serious art, is a large picture of five old men seated on a bench, facing front. The picture apparently represents the disillusionment of age and is called the "Life Weary Ones" (Die Lebensmüden). This picture was shown in the frontispiece of the last issue of the BULLETIN.

In a review in *Science* of "The Letters of William James," Professor E. L. THORNDIKE, of Columbia University, ranks WILLIAM JAMES as one of the half-dozen greatest Americans of his generation. "He was also," says Professor THORNDIKE, "a past master of writing. Every one with intellectual interests will wish to read his letters. They will be well rewarded, whether they seek better acquaintance with a great man, or literature itself, or stimuli to reflections upon the conditions of scholarly and scientific work in America. As literature the letters have the verve, the magic gift of epithet and the utter sincerity which, writing or speaking, JAMES never lacked."