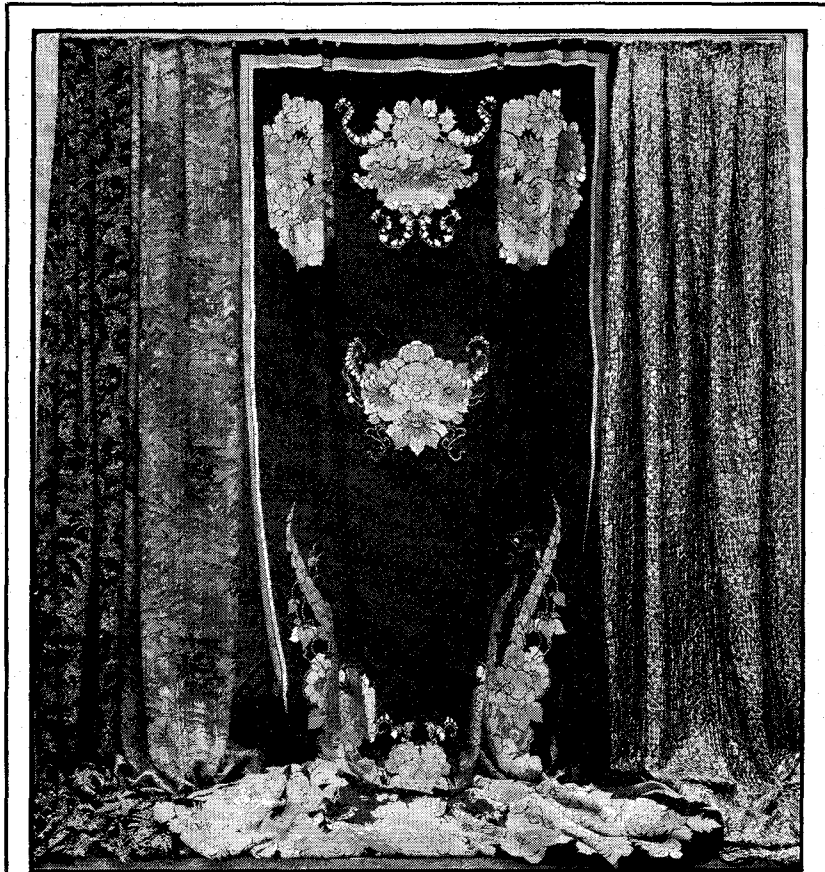


admit these things, but even if they were true they would indicate sources of strength and of growth. The mechanism which at the moment corresponds so tragically to a mechanical civilization may be infused with humanity. And the strength, the touch upon common things, the hold upon common emotions, the almost rapturous freedom, the carelessness, the lack of dignity, the very vulgarity, if you insist, of jazz are treasures beyond price in a world which is busy with business and a society corrupted by false ideas of politeness and gentility in the arts. Jazz at least is mastering its machine instead of allowing itself to be enslaved. It will not sacrifice music and it will possibly create music. I think that those who fear it too much, who find it not dainty enough, who will not incorporate it in the body of music, will do the more harm to the art they love."

Thus ends Mr. Seldes's defense of jazz—for the present—but



Courtesy of the Metropolitan Museum of Art

A MASTERPIECE IN SILK

Produced by machinery, this exquisite work figured conspicuously in the Metropolitan's recent Exhibition of Industrial Art.

one may surmise that he will soon write further, inasmuch as an article by the musical critic of the London *Times* reports impressions of jazz in America. Says the returned British traveler, provocatively:

"A movement, which was amusingly illustrated in a song recital given by that excellent artist, Miss Eva Gauthier, is the attempt of the 'young' group of American musicians to take 'jazz' seriously. 'Jazz,' they say, is, indeed, something which has sprung from our soil; let us accept it and enjoy it. Quite so; why not? Acting on the suggestion, I spent a delightful evening with some musical friends, sampling the admirable 'jazz' bands of various entertainments on Broadway, and the time was well spent.

"Besides discovering at last what is the technical distinction between 'jazz' and its elder relative, 'ragtime,' I heard enough of it to realize its lure when all more reasonable music is banished from the mind. But what Miss Gauthier did was to put a group of such songs in an Æolian Hall program, ranging from Purcell and Byrd to Bartok and Schoenberg, and a refined audience listened to 'Alexander's Ragtime Band,' feeling that she and they were making fools of themselves together. An uncomfortable business, only worth recalling to show how many are the birth pangs which must be suffered before an 'American School of Composition' can draw breath."

NEW TRAPS FOR PICTURE-FAKERS

SHERLOCK HOLMES HIMSELF could hardly surpass in resourcefulness the brilliant French chemist and physicist, Mr. Bayle, who is at the head of the Bureau of Judicial Identity in Paris, and recently address the French Academy of Sciences on his new and ingenious methods of detecting fraudulent works of art. He uses not only the microscope and both X-rays and ultra-violet rays, but also an invention of his own, the chromoscope. According to an article by Jacques Boyer in *La Nature*, "chemical analysis is rarely employed because of the difficulty of obtaining samples to analyze." However—

"In the case of a picture painted upon canvas it is possible to detach from the rear side a thread a few millimeters in length. The fragment will reveal under the microscope the nature of the fabric (hemp, linen, etc.), while micro-analysis will indicate the character of the sizing, this indication being confirmed if necessary by spectroscopic examination."

Inasmuch as every artist has his own characteristic brush-stroke, always a mark of genuineness, Mr. Bayle employs a special apparatus to make the brush-stroke visible while incidentally it reveals any traces of accidents and retouching. Says Mr. Boyer:

"Mr. Bayle conceived the idea of taking advantage of the unequal sensitiveness to different colors of photographic plates prepared with bromide of silver on gelatin. He photographs the picture to be tested with suitable illumination. In order to obtain a light having any desired wave-length, he has constructed a special apparatus which he calls a four-focus chromoscope or a polychrome selective projector. This comprises four electric bulbs, from which issue beams of light which converge at a given point. Three of these are fitted with screens which are red, blue, and green, respectively, while the light of the fourth remains white."

By combining these four beams of light in various ways and with various degrees of intensity, the operator is enabled to bring out spots and marks produced by accidents or retouching in a very remarkable manner, we are told. In a case recently tried in which a portrait of a woman painted by Renoir was the subject of litigation, he was able to show the very form of the brush-mark which had been altered from the normal by reason of a stroke of paralysis which the painter had suffered. Mr. Bayle also makes use of the ultra-

violet rays in certain tests. These have the property of exciting fluorescence in certain mineral colors, such as zinc-white. In connection with these rays he employs a glass screen treated with nickel chromate which arrests the visible rays of the spectrum and intensifies the fluorescence of various colors, and especially of varnishes. The particular advantage of this method is that it instantly reveals the slightest scratch and any unevenness of the varnish—i. e., any extra thickness or thinness at a given spot. Obviously this offers an admirable means of detecting any falsification of dates or signatures. A third method of examination is spectral analysis by means of a large Fery spectrograph. Finally he employs an instrument called a spectrophotometer, which is described as being in itself a laboratory wherein multiple optical combinations can be made, and which furnishes a precise quantitative analysis of any mixture of pigments. The author illustrates the use of these methods by citing cases:

"In the first instance the magistrates confided to Mr. Bayle a 'Portrait de la Tirana' which had been attributed to Goya. He first photographed the picture with the four-focus chromoscope. In this manner he showed plainly the hesitating manner in which

the work had been executed, the retouching which had been done on the neck, the shoulder and the right arm of the woman, as well as certain spots and brush-hairs. The head was then examined by the X-ray, which indicated that the sizing had been done with red lead, a finding which was confirmed by both chemical and spectral analyses."

The picture was then illuminated with the ultra-violet rays which were directed particularly upon the spot which bore the inscription visible to the naked eye, "Goya A. 1799." Instantly the fluorescence which appeared entirely altered the aspect of this area. The name faded away, while the "1799" was changed to "1792" and "The Tirana" appeared underneath some indications of scratching along a line which was thickened or overloaded with varnish. It was at once obvious that the work had been falsified by a skilful forger, who had first scratched out the true date and then revarnished the picture. The judges decided, accordingly, that the painting was not a genuine Goya.

Again, as we are told, a certain judge required Mr. Bayle to examine minutely some of the latest works of Renoir, known to be authentic, and particularly to study the technique of the painter in order that he might thus be prepared to compare a contested picture with one known to be genuine. The picture in question was a "Woman Wearing a Yellow Hat Trimmed with Red and White Roses." Renoir's son lent two genuine canvases to M. Bayle. Then he succeeded in finding a pupil of the great painter, and also the dealer from whom he bought his paints. From these witnesses he obtained valuable data as to the manner in which Renoir worked, which may be summarized as follows:

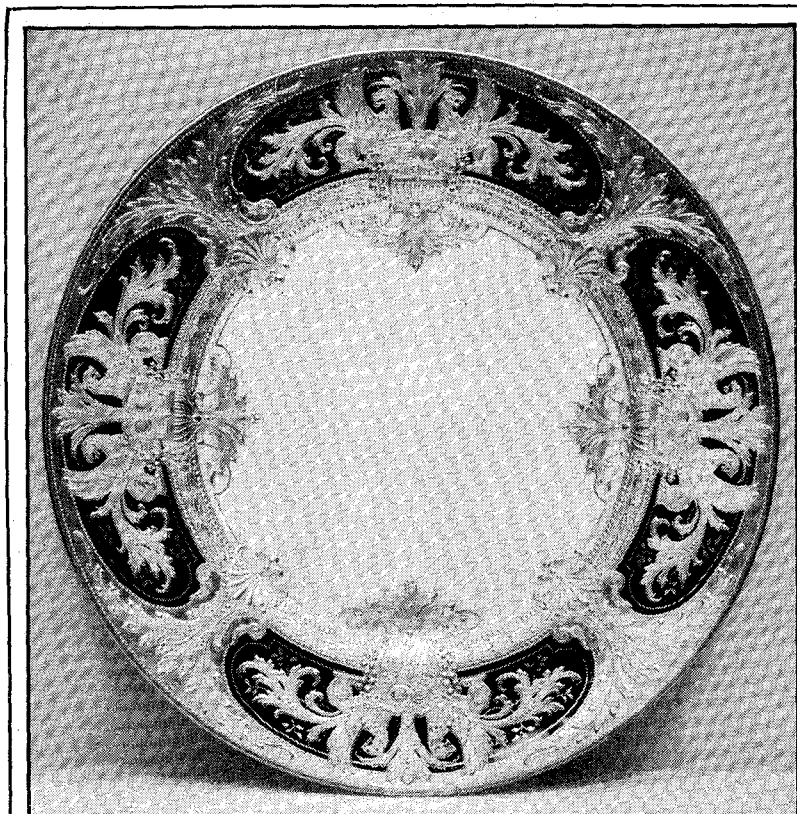
"During the first twenty years of his life the artist used no yellow except Naples yellow; he painted with small quantities of pigment which he diluted greatly with a mixture of oil and turpentine; finally, because of the infirmity which affected the movements of his right arm, his brush-strokes were short and abrupt. In order to verify the correctness of this information M. Bayle began by analyzing the colors of Renoir's palette which was placed at his disposal by the artist's son. He then examined by the spectrograph minute particles of pigment, scarcely larger than the point of a needle, taken from the canvas. By means of the instrument described above he vaporized these fragments of color between two carbons inserted in the path of a high-frequency spark, whose image was directed through the slit of a spectrograph. The examination of the spectrograms thus obtained made it possible to identify the elements which entered into each mixture examined."

Among the paints taken from Renoir's palette, Naples yellow (antimoniate of lead) and ochre (consisting of a form of clay rich in oxid of iron) were found; but chrome yellow, cadmium yellow, and other light yellows similar in tint, were entirely lacking. The same finding was obtained in the minute specimens taken from the genuine canvas. In the picture under litigation no trace was found of the antimony radiation—the painter had employed cadmium yellow, chrome yellow or strontium yellow, but never by any chance Naples yellow!

THE COVER DESIGN—Gaspar Pieter Verbruggen, the painter of the brilliant Still Life on the cover, was one of the most famous of the Dutch and Flemish school who specialized in flowers. He was born in Antwerp in 1664, and died there in 1730. It is interesting to note that recent examinations by botanists of the flowers in several of these pictures seem to show that some of them do not exist to-day. Apparently they cultivated certain varieties of flowers in the seventeenth century which have now become entirely extinct.

THE SHORT STORY TYPICAL OF AMERICA

THE EXACT VESSEL for catching and holding the various racial characteristics of America is what one writer calls the short story in the introduction of what has become an annual collection of short stories, the book of the O. Henry Memorial Award, containing the "Prize Stories of 1923." Blanche Colton Williams, one of the five judges, goes ahead to prove it from the experience gained from reading thousands of short stories in the past few years. That the good stories are increasing in number is her contention, altho not perhaps in the same ratio in which magazines are increasing.



Courtesy of the Metropolitan Museum of Art

HOW THE MUSEUM BENEFITS THE FACTORY

Frank Graham Holmes, who designed this plate, drew his inspiration from porcelains in the Metropolitan Museum of Art.

The main point is that we are developing through them a distinctively American literature. She says:

"As magazines increase in number, good stories increase, but not in equal ratio. The reason, which will commend itself to all readers, is apparent to any reader who has served a term in the editorial office. A story is rejected on one of several counts: it falls below the standard of the magazine; it is not of the type suited to the purpose and the audience of the magazine; it comes at a time when the vaults are overstocked. If superlatively excellent, it may overthrow both the second and third barriers. But, let us say, it is rejected because it departs from type. It may develop a psychological struggle, an adventure of the soul, whereas the periodical to which it is offered prefers stories of physical adventure. Sent back, the script may be bought subsequently by a magazine of repute superior to the first. But make no mistake: the editor paying most to-day has the pick of the market. He has first chance, tho he may not pick the best. He may leave ungathered a peach of a story, because he believes his readers like apples or plums. Editor Number Two may observe the fine fiber of the rejected fruit and serve it up. So the good story is salvaged. Stories below standard fall to publications implicitly serving readers of lighter, cheaper fiction. The inferior story, then, ultimately finds an audience."

In an analysis of the stories printed in the volume, the author shows that the "current of American fiction bears on its bosom the heritage of all the racial streams which have united to form it."