

living. Are you never to know the high content of dissatisfaction with yourself? Are there no heights in Arcady to climb? We have moved on from our sheltered pastoral fields, O inhabitants of Smithville, Berryville, and Jonesville Corners, and there is no returning. It will be well for you, if you are to survive—and arrive, to be up and doing.

There, at this minute, opposite sits the mason who is busy with my neighbor's house—sits upon the wall, waiting for eight o'clock for fear lest he give ten minutes' extra time. I, who am awakened by the early bird—it is an oriole—and am at my work betimes, realize that I have misspelled my title. I should have written, *A Modern Idle*.

A SOMEWHAT supersubtle friend of mine, who is forever seeking to discover the hidden causes of all sorts of events, likes to explain the decline of negro-ministry in the United States toward the end of the nineteenth century as caused in great measure by the coincident rise of after-dinner oratory. He maintains that the hunger of the normal human being for "chestnuts" being now stayed gratuitously by the post-prandial speakers, the Interlocutor and the End-Man could not withstand the competition and therefore went out of business. Probably a strict logician would dismiss this as a fallacy, denying that what is *post hoc* is necessarily *propter hoc*. And yet the suggestion is alluring, and it would account for the deliberate joke-hunting and for the persistent anecdote-mongering which debases so much of our latter-day dinner-table speaking.

Is it also fallacious to point out a similar connection between the strange vogue of Christian Science and the marvellous development of the Correspondence School in recent years? Is not the underlying theory of the Correspondence School a belief that Absent Treatment is available also in education? Hitherto the art of healing has always found its profit in the personal influence of the physician on the patient, direct and almost hypnotic; and yet this element is necessarily lacking in any system of Absent Treatment. Hitherto in the art of education, great stress has been laid on the personal contact of the teacher and the pupil, on the immediate but unconscious influence exerted by the gifted instructor in arousing and in stimulating the ambition of the

aspiring beginner; and yet this element is necessarily lacking in any scheme of instruction by letters only. In both cases the impression of the wiser man upon the more ignorant is surrendered voluntarily.

That the Correspondence Schools are now flourishing is evidence that they have supplied an obvious deficiency in our previous educational arrangements, even if they have had to get along as best they could without the potent aid of the actual teacher's presence. Their popularity is proof also that the Complete Letter-Writer of our youthful days, with its forms for all sorts of occasions, was not really complete, since it did not engage to supply a perfect education also. There seems to be no field of instruction which the epistolary tutor is not now prepared to preëempt. It is true that I have not happened yet to read any advertisement of a Correspondence Sunday-School, and yet such an institution may exist, even though I have no knowledge of it. Indeed, it seems impossible that the method of Absent Treatment should not have been applied to Religion as well as to Sign-Painting and Dentistry and English Literature.

I say this with the more confidence since I chanced recently to find in a column of educational advertisements two appeals to ambitious youth, which opened unexpected vistas as to the possibilities of instruction by letters. These two advertisements followed one another without the interposition of any other advertisement of any other Correspondence School. Thus displayed they afforded an example of what may perhaps be termed Humor by Juxtaposition. Here they are—with only a polite transformation of the address, made advisable solely because these remarks of mine are not intended for the advertising pages of this magazine:—

PLAYWRITING AS A PROFESSION brings fame and fortune. You need not be a genius to succeed. Full course by correspondence. Address Dramatic Institute, Bean City, Mass.

LEARN PLUMBING. Many of our students have graduated in four months and are earning regular plumber's wages. Illustrated catalogue Free. Mississippi Trade School, Mississippiville, Mo.

The sole suggestion the reader may feel called upon to make is to the effect that it is a pity that the writer of the first advertisement did not declare that "many of our students are earning regular playwright's wages," and that the writer of the second advertisement did not assert that in plumbing "you need not be a genius to succeed."

· THE FIELD OF ART ·

CÉZANNE—AN INTRODUCTION

OF all the arts, painting is the one whose spread from land to land must always be the slowest. A new musical composer appears in Germany and his works may have their first auditions simultaneously in half a dozen of the great cities of the world. A great poet is heard in France and his works, in the original and in translation, may be read in San Francisco as in St. Petersburg, a short time after their publication in Paris. Even sculpture, by the quasi-perfection of the reproductive processes to which it lends itself, may be diffused about the world with the rapidity which its appreciation demands. But painting—limited to the unique examples which the master produces—travels far more slowly. Especially is this true when the relation is that of Europe to America. Constable could, after all, easily send his work to Paris when, in London, it did not meet with the success it deserved. Monet and Pissaro made their journey to the English capital in as few hours as they would have needed days, had an American gallery been the object of their study; and to-day, we see Rodin exhibiting in Prague, Manet's work being sent to Germany, and Sorolla's from southern Spain to Paris or London with comparative ease. But America, while presenting a rich field for artist and dealer, is so far off from the great European centres that with the cost and risks of transportation—not to speak of the great extra expense imposed by our hostile art-tariff,—the organizing of an exhibition of work by a new man or a new school is so hazardous a venture that it has rarely been undertaken. And so we have to-day the case of Cézanne—by all odds the strongest of recent influences in continental painting, and practically an unknown name in America!

To convince oneself of his importance in Europe, one need only glance at the great exhibitions. At the Salon d'Automne of last year there was a wonderful retrospective exhibition of some sixty Cézannes. And as one walked from these galleries into those filled with the current work of the year one felt almost that a separate group of pictures—and a large one—might have been made with such

a title as "followers of Cézanne." With the impetus which the great retrospective gave to the study of the master (this being supplemented by at least one important private exhibition), the influence was still more marked at the Salon des Indépendants in the spring, where quite surely not less than four to five thousand pictures in that bewildering show of seven thousand works were other than they would have been if the painters had never known Cézanne. Even in the conservative and more or less official spring salons, where the work is principally by men who cannot readily change, either by the rigidity of their styles or the public's demand of a certain well-recognized order of work from them, the influence of Cézanne is plainly seen.

The younger men of Germany are basing their art on Cézanne to a very considerable degree, as a number of their elders did before them. Probably in no other country is there more eager buying of Cézanne's pictures, and a German painter tells me that in many and many a small city of his native land, there are more works by Cézanne to be seen than there are in the Luxembourg—this circumstance we must note, however, being far outbalanced for the art-lover in Paris by the quantities in the collections of dealers and connoisseurs, which are more accessible to the public in France than anywhere else.

Finally, the men who are bringing back the art of Paris to Austria, Hungary, Poland and Russia, may without hesitation be said to have chosen Cézanne as their favorite master and guide. England, as might be expected, remains true to its tradition of seeking inspiration at home.

Within the last few years much writing about Cézanne has been done; and widely differing judgments of his work have been made. Nowadays, the trend is more and more insistently to eulogy, even to the highest, most unbounded eulogy, and in anything like advanced quarters, derogation scarcely ventures a murmur. Only a short time ago was the period of equally divided combat, while before that, the painter, when mentioned at all, was merely a butt for ridicule.