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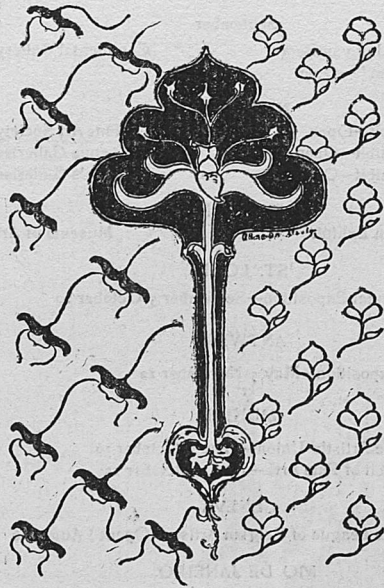
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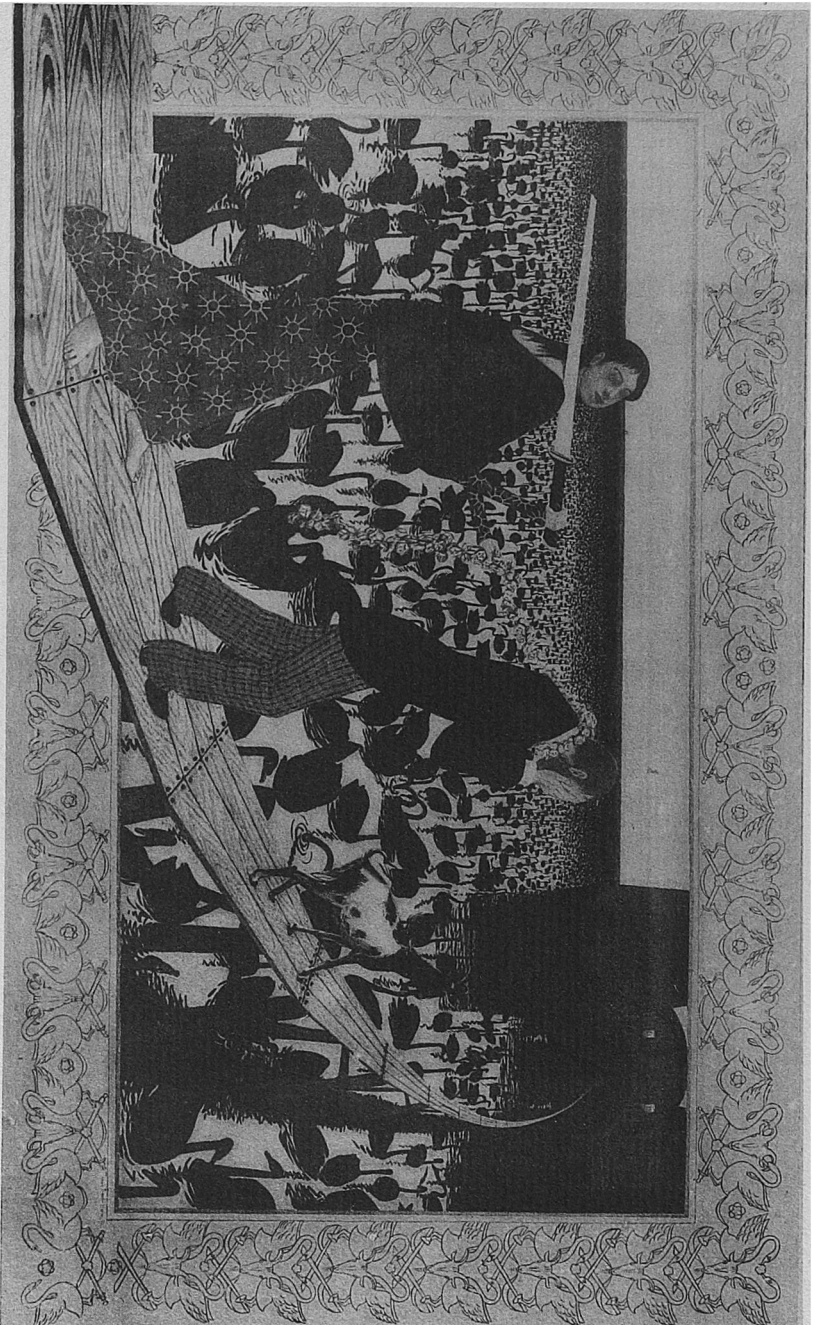
MODERN SYMBOLISM



THE revival of symbolism is one of the marked tendencies of the times in at least two or three of the great art producing countries of the world. In Paris, where every phase of art is strong and there is always room for a new sensation, the followers of this cult are well organized and hold exhibitions open to the uninitiated; which is a mistake, as the Philistine is more amused than benefited. In England the great school of decorative artists there are strongly tinged with this influence, almost mediæval, in spite of the very modern way in which it is sometimes expressed. In Belgium are several names well known to students of the restless, ever-changing world of art as dreamers of strange phantasies. In Holland, to quote again from the letter from The Hague, "there is a whole 'school' of symbolists. * * We were astonished at Beardsley's eccentricity, you know, but Beardsley is tame and prosaic—an exact copyist of nature's forms—a realist, compared to some of these vague imaginations. I don't know the artists' names, I was not interested enough to notice, but the things surely have a weird fascination."

In Germany, as will be seen by the curious plate reproduced on the opposite page, they have symbolism with a vengeance. But I will leave it to my readers to guess the significance of the grief of the gentleman in checked trousers. One might almost start another prize competition with regard to it. The question is, what is the motive power that causes such waves of thought? Is it the necessary reaction from extreme, merciless realism—one more revolution of the wheel of time?

THOMAS THEODOR HEINE



The Angler