



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

OUR COVER

WE believe our Cover to be one of the most noble ever designed for an Art Magazine.

It is the work of Mr. R. Allston Brown of New York city.

The only part we had in the evolving of this fine design was to require that there should be a Renaissance Arch, spanning a Bust of "Jupiter Otricoli" now in the Vatican.

Mr. Brown made four different designs before he arrived at the final result, and we cannot speak too highly of the taste he has displayed in the composition and the technical execution of this sumptuous work.

The design as a whole Symbolizes: the return to the Spirit of Greek and Renaissance Art, not the forms. The forms of Greek and Renaissance Art

change always, but its Spirit, its Beauty and its marvelous Sanity are eternal!

The first fruit of Decadent "Modernism" was: neurotic "Impressionism," which flouted the pursuit of the Beautiful by Artists, and offered in its place, as an aim:—"Expression of Character in a Personal Technique." The net result has been—Anarchy in the World of Art.

This Cover symbolizes our aim: to React against this Degeneracy, and to urge a return to the pursuit of Spiritual Beauty—whether an Artist works in the Greek, Gothic, Renaissance, English or American Style.

Mr. Brown has finely expressed our intention, and we congratulate him and ourselves upon the result.

TIMOTHY COLE

FOR more than thirty-five years the beautiful wood-engravings of Mr. Timothy Cole have appeared with almost unbroken regularity in the monthly issues of the *Century Magazine*.

Thanks, then, to the enterprise and discriminating taste of the publishers and editors of that magazine and to his own unrivaled productions, Mr. Cole needs no present introduction to the public, but it is with much gratification that we are able to announce an engagement with him to engrave a series of twelve subjects selected from American Masterpieces, one of which will appear each month in THE ART WORLD.

The first of these is the "Youth," painted by Thomas Cole, who, although no relative, was, like his interpreter in this wood-engraving, born in London. [1852.]

Timothy Cole was brought to this country when a child in 1857. In 1868 he was apprenticed to a Chicago firm of wood-engravers, but losing all his effects—including his beloved piano and violin—in the great fire of 1871, he fortunately decided to come to New York.

After various ventures in his art Mr. Cole attracted the attention of the late Mr. A. W. Drake, superintendent of the art work of *Scribners'*—now the *Century Magazine*, and from that time his career has been one of uninterrupted success. Through the liberality of the publishers and his own sterling artistic conscience Mr. Cole escaped all temptation to produce "pot-boilers"—the bane of so many talented artists, or even to produce work unworthy of his last efforts, and to-day we find him with enthusiasm unabated in the full strength of his powers and with Artistic judgment and feeling matured to a rare excellence. In 1883 Mr. Cole was engaged by the Century Company to go abroad to engrave the masterpieces of painting at first hand in the galleries of Europe. The first series he undertook

was the Italian, beginning with the primitives and reaching to the time of Tintoretto and Paolo Veronese.

Leaving Italy, Mr. Cole went to Holland and there engraved the most notable examples of the Dutch and Flemish Schools. After this in turn came the English, Spanish and French masters, and finally in 1909 he returned to this country to add to previous successes his renderings of the Masterpieces in American Galleries.

Mr. Cole rewards us in his own work—in the satisfaction of pursuing and achieving—of contributing a high artistic ideal and a wealth of imperishable beauty to the finer treasures of the world, but he has not failed of ample recognition and honor. At the Chicago Exposition, in 1893, he was awarded a gold medal. One at the St. Louis and another at the Buffalo Exposition, also a gold medal at the Paris Exhibition (American Section) 1900. In 1910 Mr. Cole received honorable mention from the Society of Arts in Paris for his *Carrière* subject. He is an honorary member of the Guild of Craftsmen of London, England, and in 1906 was elected an Associate Member of the National Academy, New York, and made a full Academician in 1908. In 1912 the degree of Doctor of Arts was conferred upon Mr. Cole by Dickerson College, Carlisle, Pa., and about the same time he was made a member of the National Institute of Arts and Letters of the City of New York.

Not the least gratifying to him must have been the dinner lately given in his honor by the National Arts Club, New York, when he was presented with a gold medal. His address on that occasion was notable, not only as an expression of the highest artistic ideals, but for its broad philosophical and ethical trend—an evidence that Timothy Cole regards the Art of Life of supreme importance and that it includes the motives and activities of the Artist with all other forms of human endeavor.