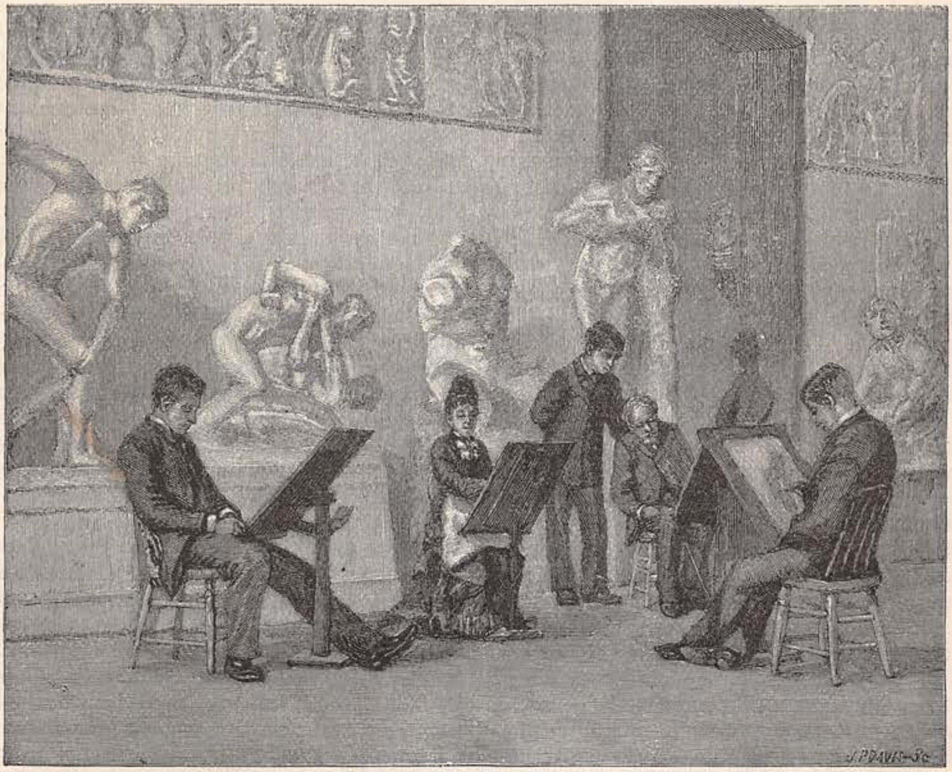
THE ART SCHOOLS OF PHILADELPHIA.

(WITH ILLUSTRATIONS BY THE PUPILS.)



THE ANTIQUE CLASS. (DRAWN BY PHILIP B. HAHS.)

THE schools of the Pennsylvania Academy of the Fine Arts are conducted upon a much more elaborate scale than those of the National Academy of Design. And whether or no they have on that account any superiority over the National Academy or the other New York schools, they have certain distinguishing characteristics that are worth considering. Philadelphia is, apparently, not to be described with precision as an art center. Although West, and Stuart, and the Peales are more or less intimately associated with its memories, and several excellent painters of more recent times have been born and have painted there; although its Academy of the Fine Arts is the oldest in America and possesses a permanent collection,—to which no one is forbidden to present any kind of painting or sculpture, one infers,—and although its private galleries are not only famous, but so deservedly famous that they contain by far the best works of several modern masters that are in this country, still, in spite of all this, Philadelphia, as an art center, is perhaps looked upon a little *de haut en bas*, from the towering æsthetic heights of the metropolis. It is, perhaps, in this regard somewhat provincial. Its "leading men" manage everything, and everything is viewed by them more from the stand-point which Mæcenas is apt to occupy than from either the government stand-point of Paris or that maintained by our own metropolitan plutocracy, which is more than content to let all the art there is outside its own galleries take care of itself. But the æsthetic provincialism of Philadelphia certainly has its advantages; and, however beneficent government supervision of art may be, it is perhaps better that, where there is no hope of such supervision,—as in a country whose attachment to "private enterprise" and jealousy of state intervention are rooted and comprehensive—there should really be some private enterprise. And this force, which, in New York, is exerted solely, or almost solely, by the painters themselves, and so is limited in many practical ways, is in Philadelphia a visible force, exerted with enthusiasm by the "leading men." These gentlemen are very unselfishly interested in the progress of art; and they pay for their enthusiasm liberally, and without in the least grumbling at the price. When the present Mæcenases pass away, probably they will be succeeded by others; very likely they have made arrangements that the good they are doing shall not die with them. At all events, at present they conduct the Philadelphia art schools upon an elaborate scale, and provide for art students more advantages, from a material point of view, than can be obtained anywhere else, and these advantages seem secure. There is no professional intermeddling. However fond these gentlemen may be of placing the pictures of Mr. Rothermel beside those of Fortuny and Millet and Delacroix in their own galleries, they do not permit even an artist so distinguished as Mr. Rothermel to have a voice in the management of what is distinctively *their* Academy. Possibly they dread professional jealousies, professional *junkerism*, what-not. Certain it is that they manage their Academy very well themselves. Models, male and female, are provided in abundance, and none of them are employed for more than a week or two every season. Dissections are arranged for to the heart's content of the students,—so any one unacquainted with their æsthetic usefulness would fancy. Modeling is cared for as well as painting and drawing. The collection of casts from the antique is larger than any in New York. One large room is entirely occupied by casts of the Parthenon and a few other marbles ranking next to these. The walls of another are nearly covered with Braun autotypes from the pictures of the old masters. The Academy's large collection of engravings and small but useful library are accessible to the students. There are two professors of drawing and painting and a lecturer on artistic anatomy. One would say, surely, that a school with such apparent advantages as these could sustain with equanimity the reproach of provincialism, and indeed take pride in being "a kind of family affair." In some sort a family affair, however, it is; and the pros and cons of argument concerning its superiority are quite analogous to those urged in the controversy as to the comparative advantages of such colleges as Amherst and Princeton and such a university as Harvard, say. This latter controversy is not yet settled in the minds of many excellent people, even in the abstract. But it is pretty clear that in the specific instance of the Philadelphia art schools, the circumstance that they are "a kind of family affair" is a great advantage to them, and, indeed, that if they should cease to be so, they would rapidly deteriorate in usefulness.

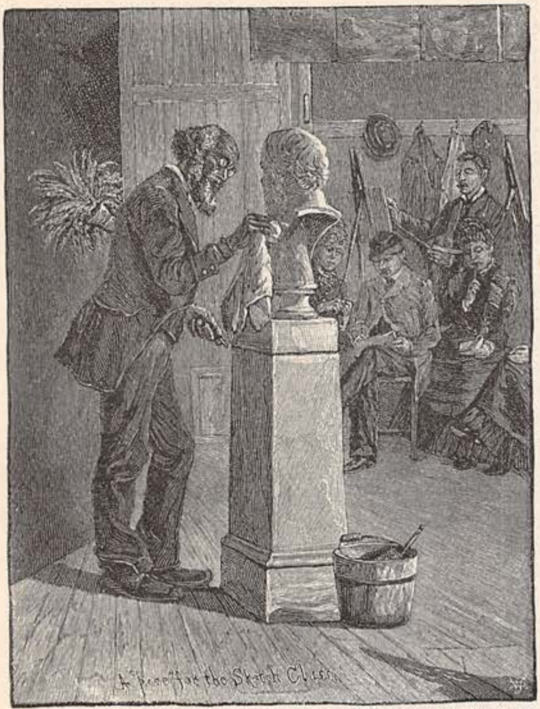
They have always, since their foundation, had something of this character,—have always depended upon individual exertion and the enthusiasm of a few whose ardor has not been dampened by the general untoward atmosphere of a place that is distinctly not an art center. But it is only within the past ten years that they have become systematized as they are at present. During the early history of the Academy, they were little else than associations of artists who took advantage of the Academy easel-room and casts, and now and then formed for themselves life classes, usually under the auspices of the Artists' Fund Society. They paid their models by subscription, and, in general, were simply a co-operative society with improvement in drawing for a common object. In 1847, the Academy, then in Chestnut street, was burned, and rebuilt with closer reference to the needs of these desultory strugglers, whereupon naturally the numbers of the classes increased in due proportion to the increased accommodation for them, and the school began to take some definite shape. A certain standard of admission was established and maintained by a committee of artists and directors. However, in one respect the fire had proved a disadvantage, as the casts were destroyed by it and were not replaced, indeed, until nearly ten years thereafter. It is probable there was not much instruction in these years, and that what there was was not of the strictest and best. One of the painters who dispensed it, I believe, set his pupils at making copies of his own paintings. In such an instance it may be doubted if the attainment of accuracy was not overbalanced by the general æsthetic decay involved. But when, in 1868, Mr. Christian Schussele was appointed professor of painting there was an end of that, and the claims of nature, and of Greek rather than of Philadelphia art, as models, came to be better recognized. There was an end, too, of desultory instruction. System was introduced, and the instruction considerably extended. Since then, on the whole, the schools have prospered. For a time, however, in the interval between the sale of the Chestnut street property in 1871 and the completion of the present building in 1876, the casts were placed in a building at the corner of Sixteenth and Filbert streets and used there. Afterward they had to be stored in a house on Penn Square which belonged to the Academy, where they could be little used for lack of space and light, although the students who still remained on the rolls drew from them occasionally. But during this time, life classes were formed by a private society called the Sketch Club, and many of their members joined the classes of the Academy when they were thoroughly re-established in 1876. In that year, Doctor Keen, who had for some years given private courses of lectures to artists in the Philadelphia School of Anatomy, was appointed professor of artistic anatomy, and Mr. Thomas Eakins—with whose name and ability as a painter every visitor to the Exhibition of the Society of American Artists last winter must be acquainted—was chosen assistant professor of painting and pro-sector in anatomy. For the past three years, then, the schools have been in operation as they are at present.

For the past season their statistics are as follows: first antique class, 41 men, 18 women, total, 59; second antique, 27 men, 16 women, total, 43; life class, 81 men, 47 women, total, 128; making altogether 149 men, 81 women, and a grand total of 230 on the rolls of the schools. The following table, however, shows that the average attendance is certainly not greater than these figures imply:

AVERAGE ATTENDANCE.

Day Antique	33.4
Evening "	27.0
Men's morning life class, 6 days in the week	14.5
" evening " 3 " "	30.0
" morning modeling class, 3 " "	12.0
Women's " life " 3 " "	21.2
" evening " " 3 " "	11.5
" afternoon modeling " 3 " "	12.0
Daily average of all men's life classes	35.5
" " " women's "	16.35
Daily average of all life classes	51.85
" " " antique "	46.90
Daily average of all classes	98.75
Maximum attendance (November 21, 1878)	133.
Minimum " (November 27, 1878)	64.
General average	96.5

The rooms in which the students draw and paint and model would not fail to excite the envy of New York art students. The Academy is a spacious building, and its scale is as much larger than that of the National Academy of Design as the difference between the prospective needs in 1860 and in 1876 would naturally make it. But whereas the National Academy was designed chiefly for the exhibitions of pictures without much regard to the comfort and convenience of the classes, which are relegated to the basement, almost the entire ground floor of the much larger Philadelphia Academy is exclusively reserved for the use of the schools. As one enters from Broad street, he soon finds himself in the hall of antiques, lighted by a large skylight. To the left is the "Dying Gladiator," before which two or three young people have erected their easels and are working in crayon. The right wing of the hall is lined with casts from the "Venus of Milo" and Myron's "Discobolus," past the Roman emperors and down to very late work, and including, of course, the usual casts for beginners. The students are taking their choice, and are scattered in every direction, getting each his or her favorite view of some cast. They form either the first antique class to which they have been admitted upon the presentation of an acceptable drawing from the solid, such as the cast of a head or hand, and in which they draw from casts of portions of the body; or the second antique, to which they have been promoted upon making a satisfactory drawing from casts representing the whole figure. Down what may be called the nave of this spacious interior, the first door on the right opens into a room in which the sketch classes only, work. Around the walls are, perhaps, the most complete collection of carbon photographs from old masters in the country (outside of the Braun agency), and the benefit to be obtained from a study of them, and possibly it would not be too fanciful to say the insensible benefit of a daily view of them, must be of consequence. On a raised turntable is a young woman, say in a black dress with a red shawl thrown over her head and shoulders and reclining in a picturesque attitude in a chair,—posing in her turn for the co-operative sketch class, which is similar in design to those of the National Academy, and the Art Students' League. Next this, on the same side, is the main life class room of the Academy, provided with dressing-rooms and other conveniences, and probably the largest room in the country that is devoted to such a purpose.

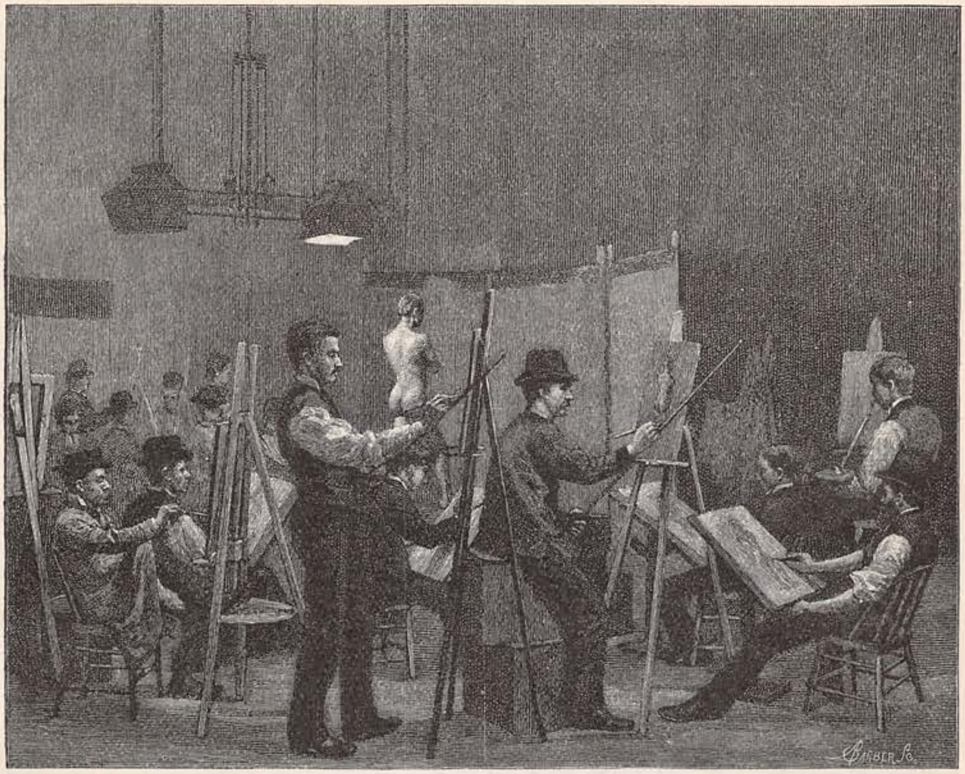

A Pose for the Sketch Class

A POSE FOR THE SKETCH CLASS. (DRAWN BY HARRY R. POORE.)

Here the men's and women's life classes work at different hours. Admission to the life classes is granted upon presentation of a satisfactory drawing from a cast of the entire figure. All the drawings are submitted to the committee of instruction, who, with Professor Schussele, examine and pass upon them at the regular bi-monthly meetings. In this room,—to take one class as an example of all,—some twenty young men, considerably younger than the average at the National Academy schools, range themselves every morning and evening in a semicircle around a living and nude model. Almost without exception they use the brush—which would excite wonder and possibly reprehension from the pupils of the National Academy. From five to thirty minutes is spent in posing the model, which the pupils do themselves, sometimes under the supervision of Professor Schussele or Mr. Eakins, but oftener unaided. The model is an admirable one,—at least the one I saw, an athletic sailor, was fine. And if, as I infer from some of the sketches that lay about the room, this is not always true, it is probably due to Professor Schussele's preference for variety over monotonous excellence. When the model is changed every week or fortnight, in the course of a season there must be not a few that in no degree suggest Aphrodite or Apollo. But I saw a sketch of none that was not individual, none whose ugliness was characterless. A half hour after this finely developed sailor just mentioned had been posed, it was interesting to make the circuit of the easels. Every degree of merit and every variety of method was to be noticed. Of course there was nothing ideal on any canvas or paper,—nothing better than the superb figure that was the focus of the group. But one looks for beauty elsewhere than in the work of pupils, and indeed would be by no means hopefully impressed at witnessing evident effort after it. Here and there, however, there were canvases that had clearly caught traits of the model. One in particular had an admirable portrait of the man,—everything essential indicated in a half hour's work, and nothing added or needing to be added but emphasis, definiteness, completeness. From this the scale of excellence descended to an outline drawing in charcoal, which it would require weeks to bring into any resemblance to the model; or, indeed, to get together at all. It was notable, however, that excellence considerably preponderated,—notable also that earnest diligence, not to say ardor, was universal. As I have said, the majority of students were painting. Professor Schussele, who is conservative, prefers a long apprenticeship in drawing with the point or stump. He insists on a long preliminary study of the antique. Mr. Eakins, who is radical, prefers that the pupil should paint at once, and he thinks a long study of the antique detrimental. There is no conflict; for the instruction is nothing if not elastic, it appeals to the pupil's reason with candor, and avoids anything like rigid direction. But, as is natural with ambitious students, most of these take Mr. Eakins's advice. That advice is almost revolutionary, of course. Mr. Eakins's master, Gérôme, insists on preliminary drawing; and insistence on it is so universal that it was natural to ask an explanation.

"Don't you think a student should know how to draw before beginning to color?"

"I think he should learn to draw with color," was Mr. Eakins's reply. And then in answer to the stock objections he con-



THE MALE LIFE CLASS. (DRAWN BY WALTER M. DAVIS.)

tinued: "The brush is a more powerful and rapid tool than the point or stump. Very often, practically, before the student has had time to get his broadest masses of light and shade with either of these, he has forgotten what he is after. Charcoal would do better, but it is clumsy and rubs too easily for students' work. Still the main thing that the brush secures is the instant grasp of the grand construction of a figure. There are no lines in nature, as was found out long before Fortuny exhibited his detestation of them; there are only form and color. The least important, the most changeable, the most difficult thing to catch about a figure is the outline. The student drawing the outline of that model with a point is confused and lost if the model moves a hair's-breadth; already the whole outline has been changed, and you notice how often he has had to rub out and correct; meantime he will get discouraged and disgusted long before he has made any sort of portrait of the man. Moreover, the outline is not the man; the grand construction is. Once that is got, the details follow naturally. And as the tendency of the point or stump is, I think, to reverse this order, I prefer the brush. I don't at all share the old fear that the beauties of color will intoxicate the pupil, and cause him to neglect the form. I have never known anything of that kind to happen unless a student fancied he had mastered drawing before he began to paint. Certainly it is not likely to happen here. The first things to attend to in painting the model are the movement and the general color. The figure must balance, appear solid and of the right weight. The movement once understood, every detail of the action will be an integral part of the main continuous action; and every detail of color auxiliary to the main system of light and shade. The student should learn to block up his figure rapidly, and then give to any part of it the highest finish without injuring its unity. To these ends, I haven't the slightest hesitation in calling the brush and an immediate use of it, the best possible means."

"All this quite leaves the antique out of consideration, does it not?"

Mr. Eakins did not say "the antique be hanged," because though he is a radical he is also contained and dispassionate; but he managed to convey such an impression. "I don't like a long study of casts," he said, "even of the sculptors of the best Greek period. At best, they are only imitations, and an imitation of imitations cannot have so much life as an imitation of nature itself. The Greeks did not study the antique: the 'Theseus' and 'Illyssus,' and the draped figures in the Parthenon pediment were modeled from life, undoubtedly. And nature is just as varied and just as beautiful in our day as she was in the time of Phidias. You doubt if any such men as that Myron statue in the hall exist now, even if they ever existed? Well, they must have existed once or Myron would never have made that, you may be sure. And they do now. Did you ever notice, by the way, those circus tumblers and jumpers —I don't mean the Hercules? They are almost absolutely beautiful, many of them. And our business is distinctly to do something for ourselves, not to copy Phidias. Practically, copying Phidias endlessly dulls and deadens a student's impulse and observation. He gets to fancying that all nature is run in the Greek mold; that he must arrange his model in certain classic attitudes, and paint its individuality out of it; he becomes prejudiced, and his work rigid and formal. The beginner can at the very outset get more from the living model in a given time than from study of the antique in twice that period. That at least has been my own experience; and all my observation confirms it."

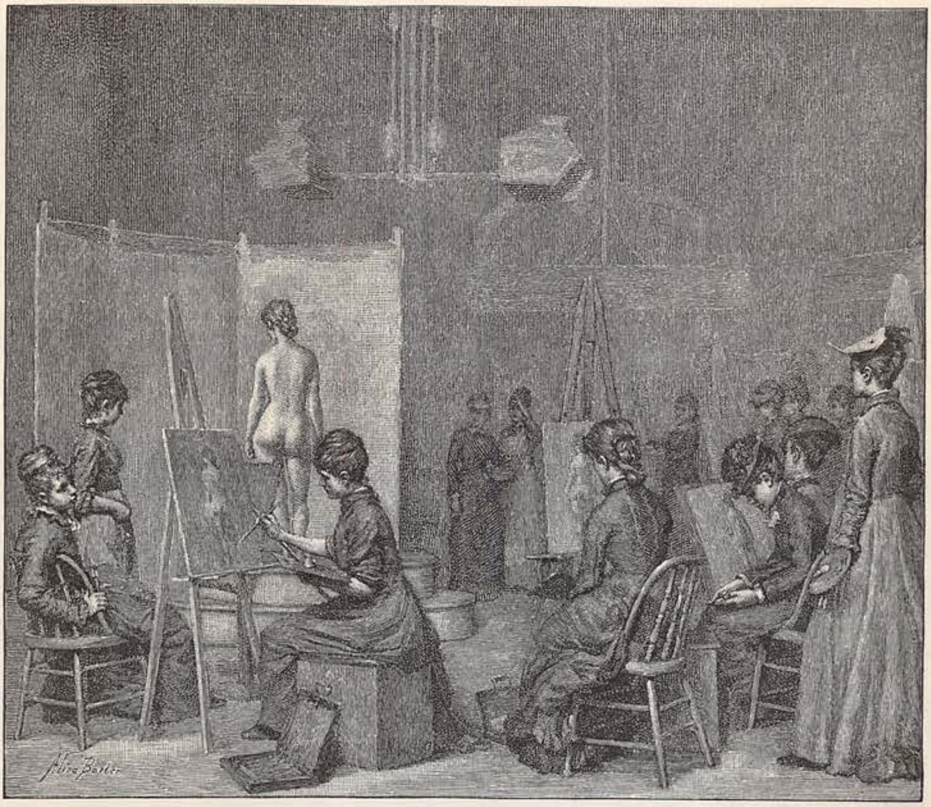
Here then are two things which distinguish the Philadelphia from the New York schools—immediate drawing with the brush and no prolonged study of the antique. Another is modeling, of which there is none at all done at either the Cooper Union or the National Academy, and which is not practiced at the League in direct connection with painting. When Mr. Eakins finds any of his pupils, men or women, painting flat, losing sight of the solidity, weight and roundness of the figure, he sends them across the hall to the modeling-room for a few weeks. There is now no professor of modeling, but, as modeling is not pursued for the end of sculpture but of painting, the loss is not deeply felt. And Mr. Eakins is frequently present to give advice and render assistance. Some twelve or fourteen students are in this room daily. It is large, high, and light. The same liberal provisions are made for procuring models for it as are made for the classes in painting. A change is made at least every fortnight, and the students make themselves familiar with every variety of form. They model extremely well, as a rule, I should say—though there are the same differences to be observed here as in the painting classes. The same characteristics in other respects are evident also. Nowhere is there any effort at anything but individual portraiture—no attempt to make a Phidian statue from a scullion model. I saw an excellent test case of this: the model was a heavy, finely developed woman; the trunk was admirable, but the extremities were large and coarse—manifestly made so by hard physical labor. One would have said that the temptation to correct the distortions of nature by the aid of the idea furnished by the trunk would have been irresistible. But apparently no such notion had even occurred to any one. Evidently, the modelers were, for the time being, bent on learning how to work rather than on original creation.

"We change the model as often as possible," explained Mr. Eakins, "because it is only by constant change that pupils learn that one model does not look at all like another. There is as much difference in bodies as in faces, and the character should be sought in its complete unity. On seeing a hand one should know instinctively what the foot must be."

"Sometimes there seems to be small indication in one of the other," I interposed, innocently, glancing at the model on the turn-table.

"I only mean that nature builds harmoniously," was the reply. "I grant that you can't instinctively apprehend unnatural distortions, or argue from a man's hand that he has lost a toe."

What chiefly distinguishes the Philadelphia school, however, is its dissections for advanced pupils. Every winter, something more than a fourth part of the students spend more or less time in the dissecting-room, under Mr. Eakins's supervision, and twice a week all the pupils listen to the lectures of Dr. Keen upon artistic anatomy. The matter is pushed so far as to be pursued in studies outside the schools. In the instruction given by the schools, perhaps not more than one-tenth of the pupil's time is accorded to the work of dissection. Every winter or early spring, Mr. Eakins takes a large class to a suburban bone-boiling establishment, where they dissect horses in the slaughter-house, and in summer they continue the work with studies of the living animal (modeling and painting and studying his movement), which they make at Mr. Fairman Rogers's farm. Lectures similar to those of Dr. Keen are common to almost all art schools, of course. Abroad, some knowledge—some scientific knowledge, if the adjective emphasizes—of anatomy is insisted upon, and in Paris, at least, even dissection, though not provided for, is encouraged by M. Gérôme, some of whose pupils make their own arrangements with the hospital authorities and learn what they can for themselves of the intricacies of bone and muscular structure and movement. Although in neither the Academy nor the Cooper Union schools of this city is there any instruction in anatomy, the Art Students' League has lectures once or twice a week by Mr. Hartley, the sculptor. But in dissections presided over and directed by the professor of painting, the school of the Philadelphia Academy is, so far as I know, unique. The question at once suggested by this is vigorously and variously discussed among those of the painters who pay any attention to such matters. Perhaps the consensus of competent opinion is against the advisability of insisting on a scientific study of structure to the end of the representation of aspect. Whether or no this is so, there are surely many reasons why it should seem natural; and of these, two may serve as specimens, namely: the general ignorance of painters, even those most interested, upon the subject, and the unanimous rejection of dissecting by the art schools of the world. That is to say, in the first place, one's ignorance, empirically, of the value of dissecting induces an *a priori* feeling against it—something which really amounts to a prejudice; and in the second place, one feels fortified in one's somewhat hasty conclusion by the circumstance that in countries where art is most loved, and the best means of promoting art and producing artists most carefully considered, dissecting is left to the haphazard option of the individual pupil, who, furthermore, is not specially advised of its



THE WOMEN'S LIFE CLASS. (DRAWN AND ENGRAVED BY ALICE BARBER.)

importance. The first step candor takes, however, in an instance of this sort is toward the possible readjustment of preconceptions, or at least prejudices, by actual experience. Such a step here implies a visit to the Philadelphia school and an actual experience of its dissections and accompanying anatomical lectures. Let the reader attempt it in imagination. He starts with the preconceptions just hinted; summed up, these may be said to be the prevailing feeling in regard to dissection,—the atmosphere of the dissecting room; the ugly, not to say horrible, "material" with which it is of necessity provided; its arsenal of dread-looking implements; its tables and benches, disclosing only too plainly their purpose, and finally, the dead and dismembered semblance of what was once a human being. All one's feeling in regard to this is accentuated and emphasized by the thought that it is all to an end distinctly not utilitarian but æsthetic; and thus one's physical revulsion is re-enforced by an intellectual notion that it is, in its nature, paradoxical and absurd.

"Don't you find this sort of thing repulsive? At least, do not some of the pupils dislike it at first?" Mr. Eakins is asked.

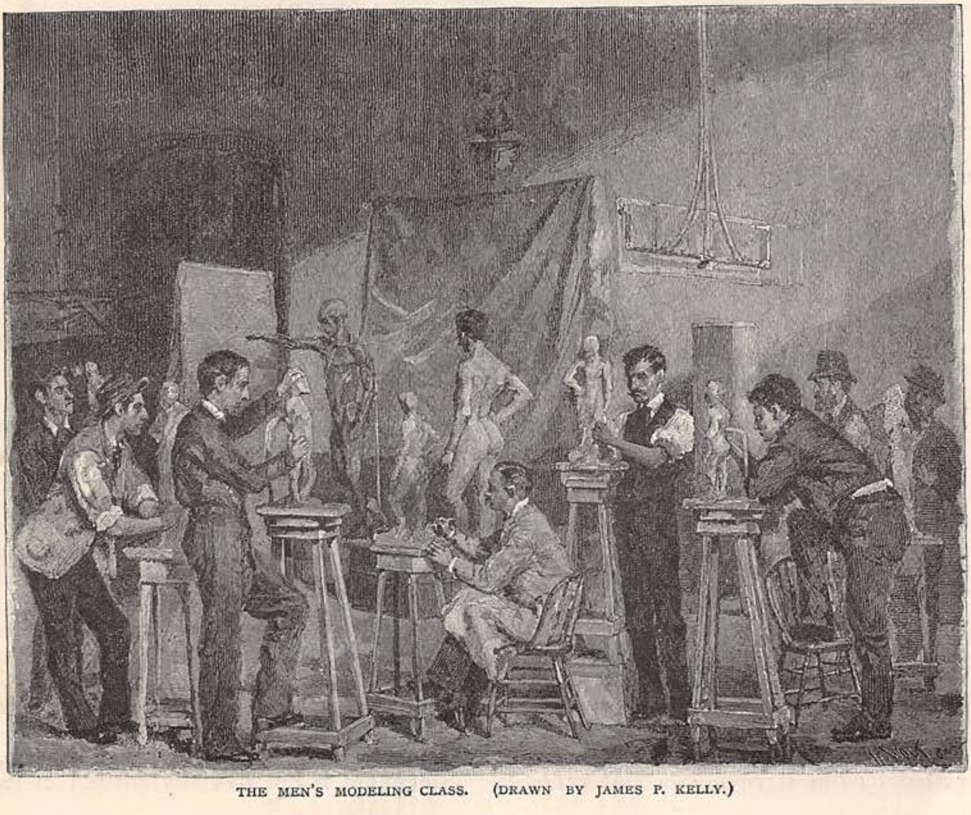
"I don't know of any one who doesn't dislike it," is the reply. "Every fall, for my own part, I feel great reluctance to begin it. It is dirty enough work at the best, as you can see. Yes, we had one student who abstained a year ago, but this year, finding his fellows were getting along faster than himself, he changed his mind and is now dissecting diligently."

"But you find it interesting, nevertheless?"

"Intensely," says one of the students, with ardor.

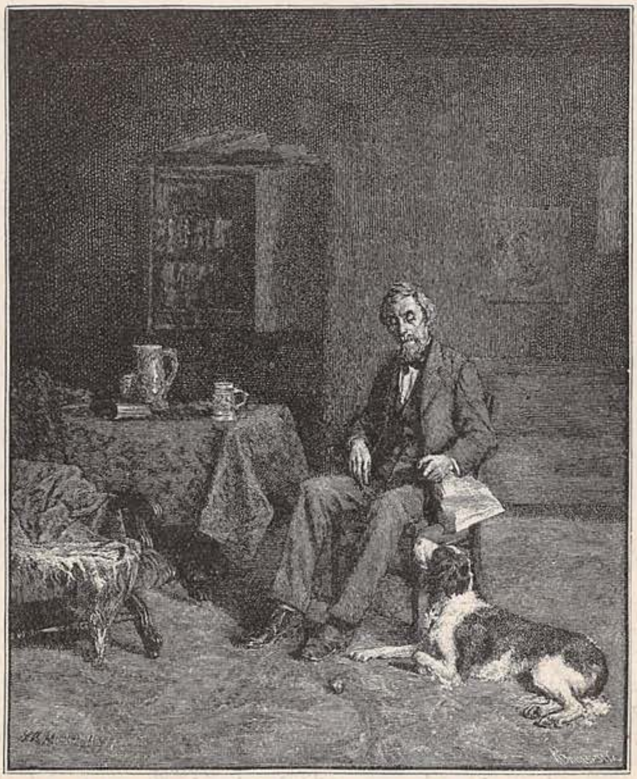
"And don't you find your interest becoming scientific in its nature, that you are interested in dissection as an end in itself, that curiosity leads you beyond the point at which the æsthetic usefulness of the work ceases? I don't see how you can help it."

"No," replies Mr. Eakins, smiling, "we turn out no physicians and surgeons. About the philosophy of æsthetics, to be sure, we do not greatly concern ourselves, but we are considerably concerned about learning how to paint. For anatomy, as such, we



THE MEN'S MODELING CLASS. (DRAWN BY JAMES P. KELLY.)

care nothing whatever. To draw the human figure it is necessary to know as much as possible about it, about its structure and its movements, its bones and muscles, how they are made, and how they act. You don't suppose we pay much attention to the viscera, or study the functions of the spleen, I trust."

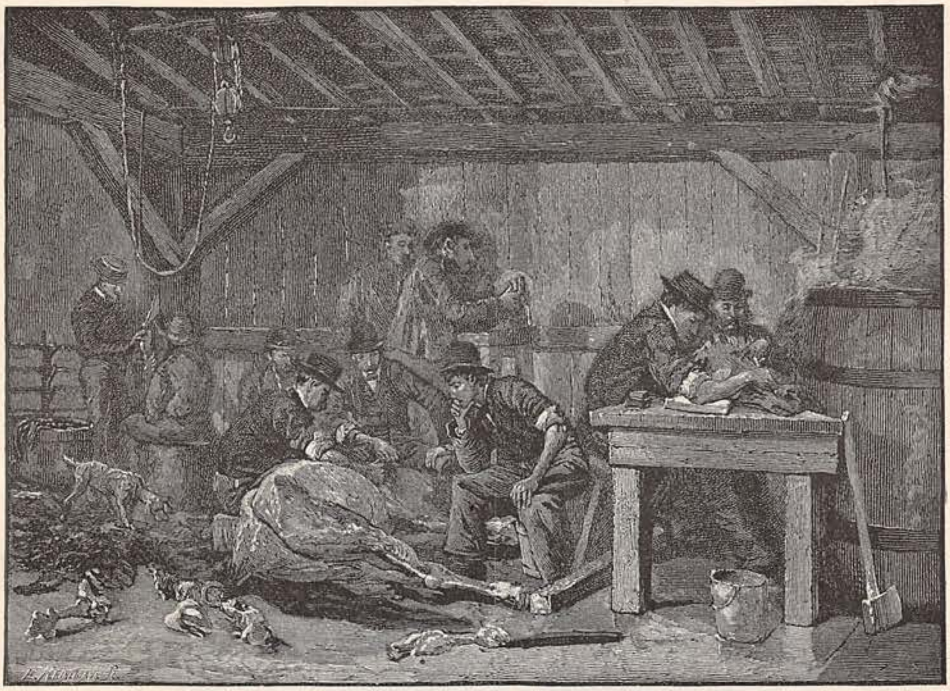


PORTRAIT OF GENTLEMAN AND DOG. (FROM PAINTING BY SUSAN H. MACDOWELL.)

"But the atmosphere of the place, the hideousness of the objects! I can't fancy anything more utterly—utterly—inartistic."

"Well, that's true enough. We should hardly defend it as a quickener of the æsthetic spirit, though there is a sense in which a study of the human organism is just that. If beauty resides in fitness to any extent, what can be more beautiful than this skeleton, or the perfection with which means and ends are reciprocally adapted to each other? But no one dissects to quicken his eye for, or his delight in, beauty. He dissects simply to increase his knowledge of how beautiful objects are put together to the end that he may be able to imitate them. Even to refine upon natural beauty—to idealize—one must understand what it is that he is idealizing; otherwise his idealization—I don't like the word, by the way—becomes distortion, and distortion is ugliness. This whole matter of dissection is not art at all, any more than grammar is poetry. It is work, and hard work, disagreeable work. No one, however, needs to be told that enthusiasm for one's end operates to lessen the disagreeableness of his patient working toward attainment of it. In itself I have no doubt the pupils consider it less pleasant than copying the frieze of the Parthenon. But they are learning the niceties of animal construction, providing against mistakes in drawing animals, and they are, I assure you, as enthusiastic over their 'hideous' work as any decorator of china at South Kensington could be over hers. As for their artistic impulse, such work does not affect it in any way whatever. If they have any when they come here they do not lose it by learning how to exercise it; if not, of course, they will no more get it here than anywhere else."

Insensibly the visitor begins to be impressed by the extreme sense of this, and



ANATOMICAL STUDIES. (DRAWN BY CHARLES L. FUSSELL.)

his surroundings to take on a different look. The "subject" comes to be but an organism of bones and muscles. The casts of arms depending from a swinging bar become interesting for what they show; the muscles being painted red, the tendons blue, and the bones white, one is enabled to see at a glance their reciprocal relations. One "places" all the paraphernalia of the room; begins to appreciate first how much less liable the young men and women who study here are to draw impossible legs, arms, trunks, than they were before; come to feel that, after all, it is the province of an art school to provide knowledge and training, and not inspiration; and finally to perceive how wide of the mark it is to suppose that familiarity with such scenes as this of necessity dulls one's sensitiveness.

In the evening there is a lecture in the spacious lecture-room, upon the specific subject with which the students have been making themselves practically familiar during the few days just preceding. Upon the platform is Dr. Keen, the professor of artistic anatomy, surrounded by the illustrations for his lecture. He describes the leg, bones, muscles and tendons, and their several functions. Then he illustrates its construction by the skeleton, the manikin and the "subject"—it is worth noting that compared with the last, the two former are of small account in point of clearness and vividness of illustration. Then the model steps upon a chair and is put through various movements which show the action and aspect of what has just been described and explained. Every one pays strict attention; the lecturer is vivacious to enthusiasm and the perfect lucidity of his lecture is emphasized by constant iteration until the youngest and the dullest must understand it; in less than two hours every pupil probably knows as much about the leg as will be of any service to him in drawing and painting it.

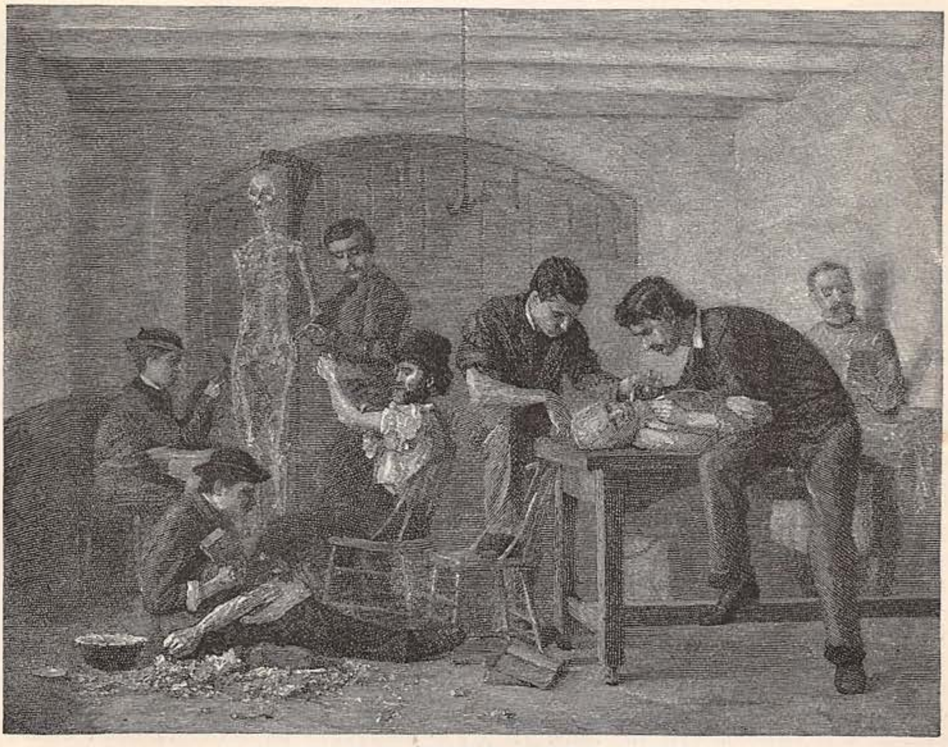
"Do you imagine that the pupil will be able to draw a leg better for knowing all that?" I asked Mr. Eakins.

"Knowing all that will enable him to observe more closely, and the closer his observation is the better his drawing will be," he returned; and the whole point of such instruction is there.

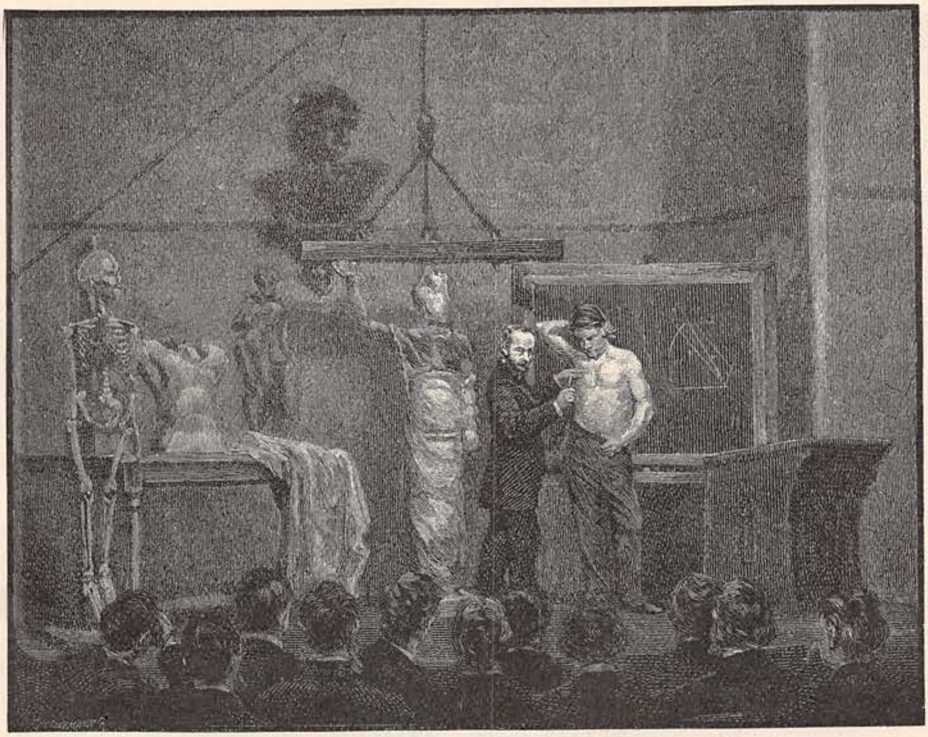
Dr. Keen himself speaks of it something in this way: The object of his course of lectures, he says, is not a study of pure anatomy, but of anatomy in its relation to form; not to make anatomists but artists. The means of illustration are as varied and complete as it is possible for them to be.

Separate bones and a mounted skeleton, plastic models, numerous drawings and the blackboard he uses constantly; when the muscles are demonstrated a cadaver is dissected and all studies are corrected and enforced at the moment by study of the living model, whose muscles are called into play by weights, suspended rings, and other apparatus for showing the effect of various postures. The dissections for the lectures are all done by the class of advanced students,—numbering some six or eight, perhaps, under the direction of Dr. Keen and of Mr. Eakins. Every day during the dissections, the life classes are admitted to the dissecting room to study the parts already lectured upon and to make drawings of them for reference and guidance. There are some thirty lectures in the course, which, one may judge from the following details, is tolerably thorough: after an introductory lecture upon, the relations of anatomy to art, and methods of studying artistic anatomy, some eight lectures are devoted to the skeleton and twelve to the muscles, chiefly, of course, the superficial muscles; the face naturally occupies a good deal of attention and dissections of the human head are accompanied by dissections of horses', cats', dogs', and sheeps' heads to show comparisons and variations. Electricity is used to show the action of individual muscles, and four lectures are given to the individual features of the face, with analyses of their forms and their exaggerations in caricature. Two lectures relate to the skin and its appendages, the hair and beard, and a careful study is made of the wrinkles of the skin, especially those of the face. Finally, four lectures are devoted to the subjects of "postural expression," the proportions of the body, and the influence of sex upon physical development.

It quite takes one's breath away, does it not? Exhaustive is a faint word by which to characterize such a course of instruction. Must a painter know all this, one asks himself in a kind of awe-struck bewilderment. On the one hand, it may be inquired if it is possible for even a painter to know too much; and on the other one may be reminded how dangerous a thing a little learning is. After all, systems of teaching, prescriptions what should be taught and how what is taught should be taught are very far from being simple



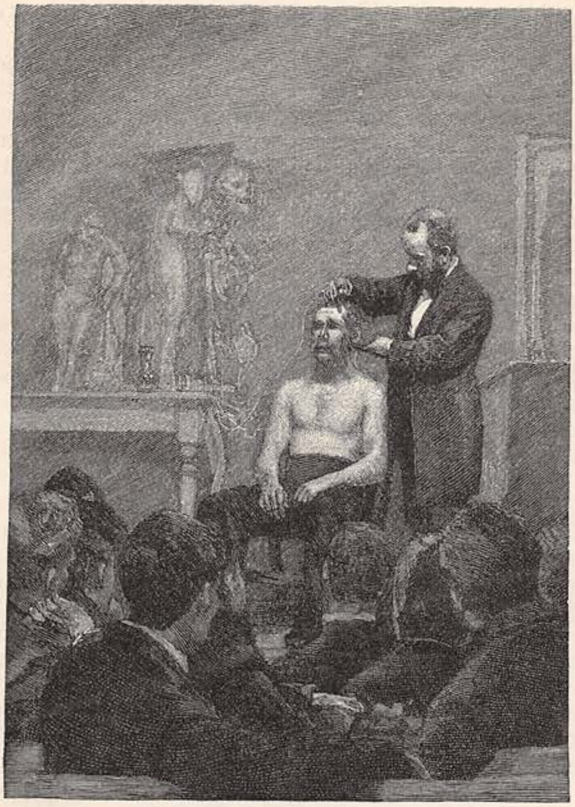
DISSECTING ROOM. (DRAWN BY THOMAS P. ANSHUTZ.)



THE ANATOMICAL LECTURE. (DRAWN BY CHARLES H. STEPHENS.)

matters to determine. The late Mr. Mill disposed of the question as to whether the classics or the mathematics should receive the more attention by demanding whether a tailor should make coats or trowsers. But it is impossible to get one of Mr. Mill's "complete inductions" upon many things, and it often comes down to a consideration of individual needs and capacities. M. Hamon, for example, with his poetical bent for painting pretty allegories of Autumn and Spring, would have wasted his time, certainly, if he had devoted much of it to the study of artistic anatomy. And probably neither Dr. Keen nor Mr. Eakins would insist upon a landscape painter taking an elaborate course of botany as a necessary preparation for the painting of forest interiors and stretches of fields. There are many minds which information that is anything like exhaustive does inevitably embarrass, many genuine impulses which it does unquestionably distort. What the Duke of Wellington said of a certain British nobleman, that "it was a pity that his education had been so far too great for his abilities," has a meaning which it is unwise ever to lose sight of. At the same time, there are many among whose possessions education is the most priceless of all. For an apt illustration, take Mr. La Farge and Mr. W. T. Richards painting the sea-shore at Newport. Minute carefulness of detail would be fatal to Mr. La Farge's poetic interpretation of the atmosphere and color and spirit of the place. But without his carefully minute study of wave forms, Mr. Richards's pictures, on the other hand, would be wholly uninteresting; and though, as it is, they are to many eyes none too inspiring, it will nowhere be maintained that they have not so real a movement as to be, in their way and occasionally, extremely interesting. And there is this to be said further, that no one knows if Mr. La Farge has not made just as careful studies and found them just as necessary, although no trace of them appears in the works to whose excellence they may have contributed. That last is so much oftener true than is genererally imagined. Corot, for example, was one of the most careful draughtsmen of his time, and the sub-structure, so to speak, of his tremulous branches and moving masses of foliage is as thoroughly studied, as "knowing," as Gérôme's anatomy. Moreover, it is always to be borne in mind that the first, if not the only business of the students in a school of art is to learn how to use their tools—meaning by tools not only crayons and brushes, but the eye and the mind. In considering in what and how to instruct them there can be no greater mistake than to consider them as artists instead of as potential artists.

Two dangers, however, this devotion of the Philadelphia school to artistic anatomy and dissection is clearly open to, and one would say that they were grave and to be constantly heeded and guarded against by the authorities there. One is the danger of acquiring the habit of looking for anatomy and nothing else—which is practical enough; and the other, possibly none the less important in that it is insensible and impalpable, the danger arising from constant association with what is ugly and unpoetic, however useful, instead of even occasional association with what is poetic and beautiful, however useless. A sculptor, more than an artist of any other kind perhaps, cannot know too much anatomy, and cannot bear anatomy too constantly in mind. And yet one of our sculptors confessed the other day that he had been bothered by his own stores of anatomical information. The retort that no one else had would have been easy and possibly just. But what he meant to convey is certainly worth attention; namely, that an artist might readily acquire a habit of looking solely at structure and neglect both character and color and all the other elements of art not less important than structure, which depend so much on intuitive perception and so little on exact knowledge. Even a sculptor, it is conceivable, might become so enamored of the exquisite adaptedness to its ends of that marvelous structure, the human frame, that his figures would, to other people, look as much like skeletons or manikins as men. "What one wants," so continued the authority just quoted, "is once to have had a thorough knowledge of anatomy, and to have forgotten it. Then you are not likely to go wrong (and the most that anatomy can do



DIFFERENTIATING THE MUSCLES OF THE FACE BY ELECTRICITY. (DRAWN BY SUSAN H. MACDOWELL.)

for one is to prevent mistakes), and may keep your mind fixed on matters which count more." To all of which Mr. Eakins would, no doubt, reply that the prominent lack of sculptors, even, is a better knowledge of anatomy—leaving genius, of course, out of the question; that of all the things that can be taught, anatomy is the most important; that in order to forget it—which notion he might regard as fanciful—one must at least have learned it; and that all art must be based upon correctness. It is idle for critics of the Philadelphia methods to suppose that they are pursued with an enthusiasm that is blind to objections. "Of course, one can waste time over anatomy and dissection," Mr. Eakins said to me. "I did myself, when I began to study; I not only learned much that was unnecessary, but much that it took me some time—time that I greatly begrudged—to unlearn; for a time, my attention to anatomy hampered me." Nothing can be needed to show more clearly how fully this whole matter has been considered at the Philadelphia schools.

The other danger—the danger of general tendency—is much more difficult to deal with. It is in a quiet way scouted, indeed, at Philadelphia. And it may, to be sure, be imaginary. Unprofessional opinion is of much more value upon the results than upon the methods of art study. Only the advanced pupils of Mr. Eakins dissect, and it is fair to suppose them mature enough to appreciate what they attempt and why they attempt it. At the same time, one may take leave to suggest that the atmosphere of the dissecting room is not exactly what one could call the ozone of æsthetics; that a constant attention to the mechanism of art does little to quicken one's sympathy with the spirit which is the vital element of every work of art, and lacking which, however correct, every work of art becomes lifeless; and that a thirst for knowledge by no means leads to a delight in beauty. Beginners on the piano now learn to play with both hands at once, instead of, as formerly, surmounting three separate difficulties in weary succession. And it may be that drawing with color will, at no very distant day, become quite as universal a practice. But any one may ask, Why not push the matter still further, logically, and make a study of ways and means synchronous with general æsthetic progress? Is it possible to overcome the practical difficulties in the way? Logic and practicability are so often at war,—especially the logic of analogies. Does not one study grammar before rhetoric? And yet on the other hand, is not the practical study of literature itself crying out for reform almost automatically; and sometime may not the children in the public schools be analyzing a sentence from Ruskin or Emerson instead of: "To see the sun is pleasant," for example? All which things and the other things that they involve are matter for reflection and serious speculation, and not for snap decision. It is of course of no interest to the reader whether the present writer sympathizes with the art and the teaching of Mr. Eakins, whether he thinks that Mr. Eakins is a little too hard upon the Greeks, and a little too enthusiastic about the beauty of circus tumblers; that his realism, though powerful, lacks charm; that in his care for the complete equipment of his pupils he forgets to give them any sailing orders, sealed or otherwise; that he is a trifle too unclassic, so to speak, too unacademic in his ideas, (not in his expression); that he is too skeptical concerning the invisible forces that lie about us, and now and then, as when in the spring the buds burst into blossoms, give tokens of their existence; and that his opinions and his feelings must inevitably be shared to a greater or less degree by his pupils. The distinguishing features of the Philadelphia art school and of the instruction there given,—these are what should interest the reader. If they do not, it is surely not because of any lack of interest in the subject.