

THE TRANSFIGURATION OF THE LORD.

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crashing to the ground. Some few fragments were used in the foundations of the caravanserai, and most of these can still be seen protruding. It is hoped that in the near future the Turkish Government will expropriate parts of this derelict, if attractive, building, so as to free a larger area for excavation and make it possible to recover a great deal more of the monument. Even as things are we have unearthed the bulk of three or four columns, two podia and parts of another two columns at least. From a strictly scientific point of view a restoration *on paper* of the arch is certainly possible. But it may be hoped that in the near future something approaching to a restoration *in fact* will be effected. No arch supported in this way on groups of columns is so far known, and this new addition to the ancient monuments of the city is one of the highest

value and historical importance. The style of the columns is not the least remarkable of its features: there is no parallel for this peculiar surface decoration. It may be a peacock-pattern or it may be a formalization of the trunk of a palm tree. In either case it is unique, except perhaps for one isolated column of the type in the great underground cistern of Yeri-Batan Serai; but this column itself may have been taken from our arch at a later date to replace one of the columns of the cistern that had been broken or become unsafe.

No minor finds were made at this second site except a certain number of coins and a furnace which seemed to indicate the presence of the mint reputed to have been here.

The funds for the whole of these excavations this year were most generously provided by Sir Joseph Duveen.

THE MUSIC OF HOMER

*As one who never wearies standing long
Beside the shore of the loud-sounding sea,
Hearing the dark waves thunder ceaselessly
Upon the beach, or on whom tireless throng
High visions while he listens to the strong,
Impassioned music of a symphony,
Where, through the crash, a deep-toned melody
Sounds clear and solemn as an evening song;
So I grow never weary when I hear
That tale of wanderings in many lands,
Of courage and revenge, or when again
I hear the bow twang in Apollo's hands,
The din of battle on the Trojan plain,
And women wailing shrill by Hector's bier.*

—Holmes Van Mater Dennis 3d.

THE STOGLAV AND ITS INFLUENCE ON THE RUSSIAN ICON

By M. M. LICHTMANN

The Icons reproduced in this article are from the collection of Corona Mundi, International Art Center.

IN discussing Russian iconography, it is necessary to take into consideration not only the Byzantine influence which preceded it, but also the purely Asiatic origin of the Russian people. In the profoundly religious feeling which seems to have been the stimulus of this unique craft, one sees a repetition of that inspirational source which lies at the root of the art of Asia.

Behind the creation of the early icons lies an ethical code which reveals how profoundly religious a feeling underlay this art, which was created in the heart of the impassible forests. It is true there were rules for the technical creation of the icons, but these were only its outer forms, and, to the iconographer, perhaps the least important. But to the moral and spiritual covenants of their art the icon-masters of early days dedicated themselves undeniably. This covenant to which the painter pledged himself is known under the name of *Stoglav* rules. These prescribed not only the technique of his art but also the rules of his behavior and of his life. "Humble, lenient, pious, does it befit the painter to be," says the *Stoglav*, and in this spirit does the craftsman dedicate himself.

In view of our present-day life, it is interesting to examine the rules of behavior which governed this artist. The *Stoglav* forbade an icon-painter "to gossip, to be facetious, to be quarrelsome or envious; nor could he be a drunkard, a robber nor a murderer". As bad habits would disqualify the most talented of icon-painters, the *Stoglav* sought zealously to preserve

the purity of spirit and body. These laws undoubtedly come from the heart of Asia where the religious painter still adheres to such principles of life.

Even regarding his personal life the *Stoglav* has its recipe; naïvely it suggests to the artist who cannot restrain himself, that he marry "according to the law". Apparently the preference was that icon-painters in those days should rather create in the solitude of the steppes or virgin forests, for the craft being considered an holy one, it was understood that those who dedicated their days to it should live correspondingly holy lives. Many of the greatest Russian icon-painters were monks. But those who were not, the *Stoglav* admonished to come often to the holy fathers, to consult them about all the problems of life; to live according to their instructions, keeping the fast-days and giving themselves much to prayer that they might live in humility.

The *Stoglav* also had its promise of reward for those master-painters who should lead lives in keeping with the commandments. It said that the Czar would enrich them with gifts and the Metropolitan would protect and reverence them above the "common people". In that day to be above the "common people" meant life itself, for the "common people" were in worse condition than plain cattle. It is therefore obvious that art in even the darkest ages of mankind was thus officially recognized as a shield for those who spoke its language.

The extent to which the laws of



DIPTYCH (ALTAR PIECE).

iconography were prescribed is apparent in the rules for groups, schools or teachers. Indeed, the *Stoglav* demanded the formation of such groups, so that the "painters should accept pupils, watch over them and teach them with all piety and purity".

Even divine inspiration is discussed. "And if to some God will reveal the gift of the art, he should be brought to the Metropolitan (church potentate) by his teacher; and if the Metropolitan sees that the art of the favored one is true and if he lives a pure life of devotion, untainted by infamy, then the Metropolitan should encourage him to continue this holy work with all ardor, and the pupil shall be accorded the same favor by the Metropolitan as his teacher". He is, at last, more than the "common people". *Stoglav* thus emphasizes that not only the ability to paint the true likeness of an image, not only divine inspiration itself, but also the pursuit of a pure life, was a vital part of the painter's art.

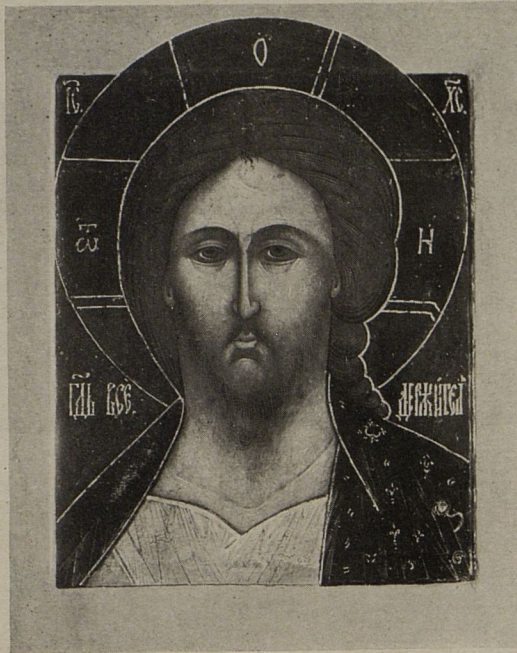
Above all human relations for the icon-painter, was his "holy work", his art, and it is characteristic to note the attitude of *Stoglav* regarding the relationship of an artist to his family. "The master-painter should not be partial toward his brother or son, neither toward his relatives."

It was forbidden also to show favoritism at the expense of art, and *Stoglav* threatens those who overstepped this rule. "And if to some of the pupils," it says, "God will not give this art-craft and he shall paint badly and live not according to the commandments, and the master will lend him his approval, showing instead of the pupil's paintings those of others; then the Holy Father, after investigation, shall put such master under ban, as a fearful example to others; and he shall henceforth forbid that pupil to touch the painting of icons.

On the other hand, it was impossible for one with real artistic abilities to be put into obscurity. The laws of *Stoglav*

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punished severely such act of injustice. "If to some pupil God reveals the art of icon-painting and he shall live according to the commandments, and the master will reproach him out of envy, so that the pupil may not share equal honors with him, then the Metropolitan, after investigation, shall put the master under a ban, but to the pupil he shall give still greater honor." And the



OUR LORD THE SAVIOR.

severest punishment is meted out for the following: "And whoever of the master-painters will hide his knowledge from his pupils, he shall be condemned to eternal torment together with him who hides his talent". There was no excuse for one who hid his masterpieces. It was demanded that he give them to the world, so that his creations could be enjoyed by the people. This rule



THE VIRGIN MARY.



JOHN THE FORE-RUNNER.

TRIPTYCH: DEISUS.

THESE THREE ICONS FORM A TRIPTYCH WITH THE VIRGIN MARY TO THE LEFT, OUR LORD THE SAVIOR IN THE MIDDLE, AND JOHN THE FORE-RUNNER TO THE RIGHT.



THE VIRGIN MARY.



OUR LORD THE SAVIOR.



NEOPALIMAYA KUPINA, THE UNCONSUMING ONE.

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was most beautiful and serene in teaching an artist that his art belongs not to himself but to the world, and condemns him if he hides it. An official curse was upon all those artists who were drunkards and lived immoral lives. They were forbidden to practice their art and the Metropolitan would openly pronounce his curse in the Church upon him who did the "work of God carelessly".

Strictly forbidden was it to sell mediocre icons to the ignorant peasants. It was considered a blasphemy to paint an icon badly. And those who, in spite of the warning, continued their malevolent practice, were punished by the Czar. It is no wonder that the icons were good. The *Stoglav* had no excuse for those who claimed to make a living by selling bad icons. "Not every one need be an icon-painter. There are many other crafts besides the craft of icon-painting whereby the people can make a living."

The keynote of these rules was "not to let the Divine Image be sacrilegied". All Metropolitans, archbishops, and abbots of monasteries were ordered to watch over icon-painting in their districts as well as over the icon-painters, and to honor the good painters everywhere "more than the common people". Of course the *Stoglav* thus created a tremendous army of censors who were supposed to understand thoroughly this great art. Many Metropolitans not only greatly encouraged iconography in their districts but were themselves renowned icon-painters, such as Manary Simon and others. Metropolitans Peter and Andrei Rublev were probably the greatest of all, especially the latter. The famous icons of Rublev are even mentioned in the *Stoglav* as models from which to copy. The Russian icon-painters did not take

their inspiration from nature. They were forced, by obeying all these necessary regulations, to look for inner inspiration. Thus many a masterpiece was created within the frame of the prescribed form of a divine image or



JOHN THE FORE-RUNNER.

a sacred story, notwithstanding the censor's control of each line and color.

The Russian icon-painter proves that within the borders of a traditional form, there exists another one—boundless if inspired by deep artistic feeling.

The greatest masters have been inspired by Byzantine art and have created immortal masterpieces, without betraying its conventions. Nicholas Roerich, one of them, has also created a number of paintings in the traditional Byzantine style. *The Last Angel* and *And We See* are among the few which are in America, in the Roerich Museum.

Cimabue, whose masterpieces are still a source of inspiration in our days,



"AND WE SEE," BY NICHOLAS ROERICH

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was not hampered by the traditional school of his time, which so recalls the best of Byzantine style. His *Madonna* in the Louvre shows plainly that form and tradition limit a master's inspiration as little as the frame of a human body prevents the spirit from rising above the rules and regulations set by men.

Corona Mundi, International Art Center in New York, in its three exhibitions of a year ago and this year acquainted the American public with very rare examples collected in Russia. These promise a great future for an art as yet not sufficiently known in this country. Nicholas Roerich says of the Russian icon:

"Almost the highest place in ancient Russian artistic creation should be given to the icons, applying this definition on a large scale. The faces of these 'wonder-working' paintings are magically impressive. There is a deep understanding of the effects of silhouette-painting in them; and a deep sense of proportion in the treating of the background. The faces of Christ, of the Virgin, of some beloved Saints seem actually to radiate the power attributed to them: the face of Judgment, the face of Goodness, the face of Joy, the face of Sorrow, the face of Mercy, the face of Omnipotence—yet still the same face—quiet in its features,



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fathomless in the depth of coloring: the wonder working-face.

"You feel that all this has been created consciously, not casually, and that you have been brought to that house of God for some reason; that you will keep the impression of its beauty and benefit by it more than once.

"These works—to quote from an old book of the seventeenth century—have been painted 'with honest mind and decent purpose and with noble love for embellishment', that the people may see themselves here as standing before the face of the Sublime."



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THE TRIUMPHAL ARCH AT ORANGE.