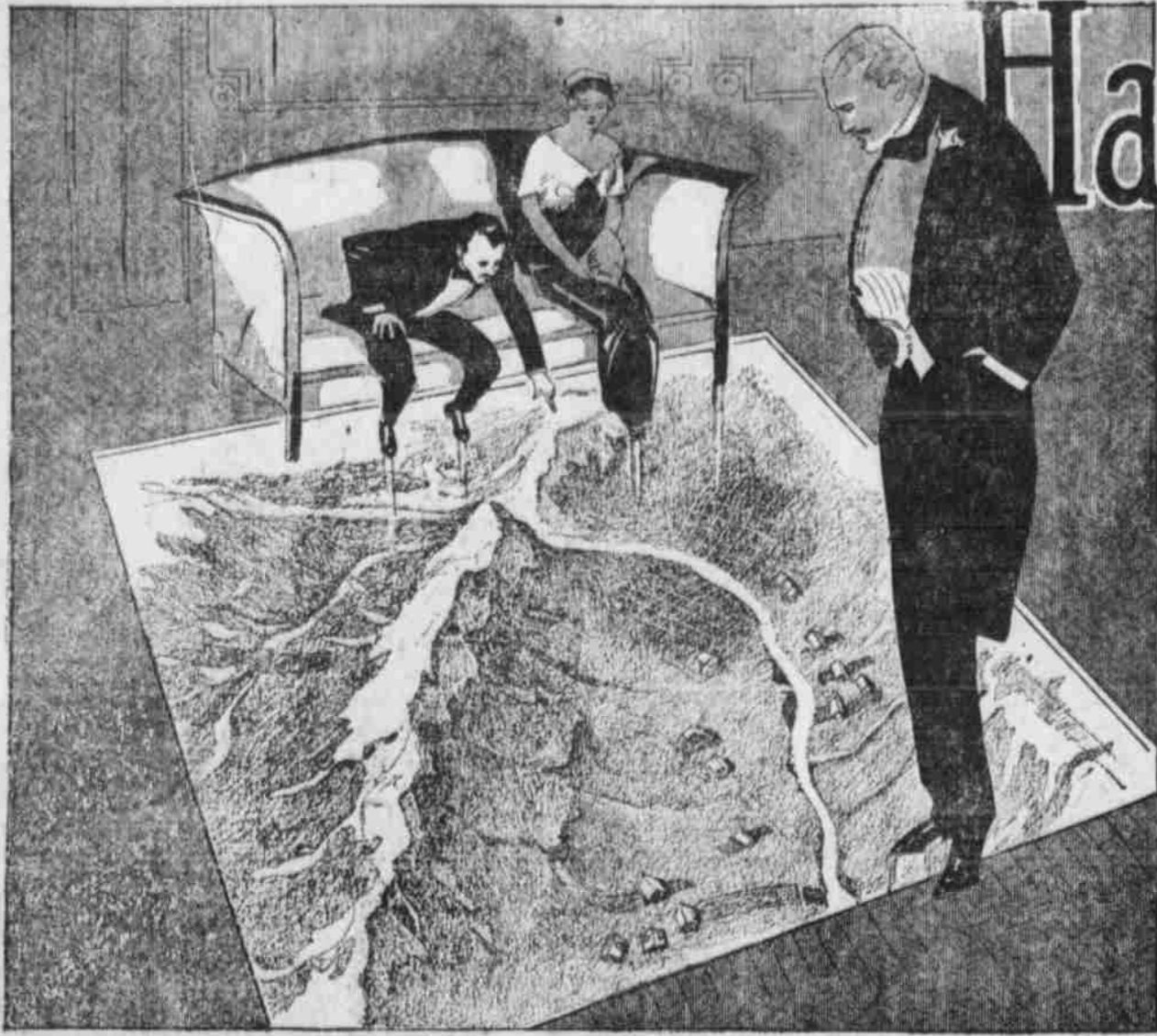


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"There is the masterpiece on the floor. No craning of necks to see it, no back-breaking twist. One can walk on its glass even."

THAT there is no standard in "art" is, of course, well known. You may be an "impressionist," or admire the technique which paints carefully every button on a coat and the texture of the fabric of a lady's dress. Art is anything that anybody likes—and so it comes about that anybody with a new idea may start a new "school" of art at any moment and find an appreciative following.

Mr. Frank Harris, the distinguished English critic and Shakespearean authority, has recently declared that there are a dozen artists walking the streets of London to-day, who can paint ten times as well as Raphael.

One of the artists Mr. Harris elevates in this manner is S. H. Sime, who is best known as a newspaper illustrator. Mr. Sime shows an amazing fertility of imagination, and his drawings and paintings are numbered by the thousand. Probably no artist has ever had more ideas than Mr. Sime.

Pierre Loti heralds the fact that we "value bread more than art," and the new Futurists wildly assert that all art from earliest times is absurd, and that only no win their new futuristic conception of true art has art at last come into its own.

All this being so, it is not surprising that Mr. Montfort Coolidge, the New York painter, has found applause for his new dictum that pictures should, practically be hung on the floor.

Mr. Coolidge has designed one room for an Italian nobleman, Count Gabba, at Rimini, Italy, according to his ideas. The decoration is so planned that while sitting in this room you have the sensation of flying in an aeroplane and looking at the earth beneath your feet.

The ceiling of the room is colored to resemble the sky, while in the

application of the new principle of hanging your pictures on the floor. In this case it is used to produce the illusion of things that would naturally be seen beneath the feet, but it is asserted that every picture, no matter what it represents, would be seen better if hung on the floor.

It is well known that looking at pictures on the wall, especially if they be hung rather high, gives one a headache. This is chiefly due to the action of holding the head in an unnatural position with the neck sharply bent backwards. Few objects in nature have to be viewed at the peculiar angle required in looking at a picture high up on the wall of a room.

On the other hand when you look at a picture on the floor the attitude is the easiest one possible. Moreover, the action of bending down the head sends the blood toward the brain, and thus produces a more active intelligence and a greater power of concentration and appreciation.

When we have established the practice of hanging pictures on the floor, Mr. Coolidge and his followers assert we shall have a richer, a

Artists have before now glimpsed the possibilities of making the floor attractive, but the idea was never developed by a school.

The opposite practice of putting pictures on the ceiling has been tried, and, according to the Coolidge school, proved to be a mistake. Raphael painted his famous frescoes on the ceiling of the Sistine Chapel.

Not one person in a hundred thousand can see these paintings properly. If it were not for photography the world would be virtually ignorant of these great works.

The ancient Romans, who had correct ideas about most things, discovered the advantage of putting pictures on the floor. The mosaic pavements, which they placed in their palaces and villas were floor pictures in the fullest sense of the expression. Every subject in Greek and Roman mythology, every great episode in the history of Rome was depicted in mosaics upon some floor.

The Roman child learnt the wonderful achievements of his race as he ran about the floor of his father's villa. These mosaics have been largely destroyed during the centuries.

## Hang Your Pictures on the Floor.

Montfort Coolidge, the New York Artist, Captivates the Paris Art World by a Very Original Conception of Art



"Laughter"—by A. Boccioni. One of the Most Striking Futurist Pictures Which Could Be Excellently Hung on the Floor. This New Style Painting Is Considered by Many Thinking Persons as the Highest Form of Art.

is the picture and you may have no cause for complaint. It is impossible to obtain a commonplace everyday definition of Futurism, because the artist of this school speaks in futuristic language, which is constructed on the same principle as his pictures.

A great Futurist exposition is going to be held in New York. The movement originated in Paris, but it has many American followers.

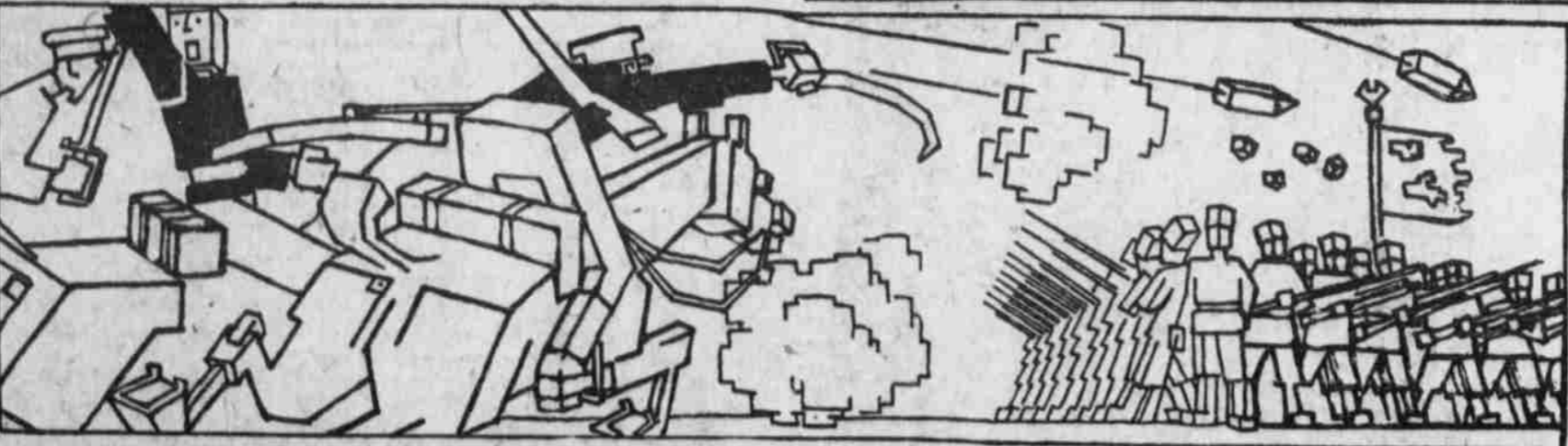
The Futurist does not aspire or pretend to paint anything that stands still. His ambition is to make the picture wiggle-waggle, figuratively speaking. He wants to give an impression of movement—of constant transformation.

Conventional art has established that when a woman sits for her picture she sits still, and no academic painter has yet endowed a female portrait with several heads, a multiplicity of arms and countless legs. But one of the chef d'oeuvres of Futurist art, shows a woman with three heads, a large collection of arms and numberless legs. If she was a zigzag puzzle she would not be more sorely in need of being put together, if only the cut up parts matched, which they don't.

The Futurist Carra has tried to convey in a painting entitled "Cahots de la rue" (cab jolts), how many jolts he received while riding in a Paris cab. They look as an ensemble like the remains of a scavenger with an ugly job on hand, and a hideous ghoul or two thrown in.

Near by hangs a rival picture, a horse, and he is endowed with twenty legs. The animal might have been a cog wheel if the extra legs lying around his body had been properly adjusted, each hoof answering to a cog. But the trouble with trying to put anything futuristic into order lies in the fact that these artists are enemies of all established laws of order; so in Russolo's picture "La Rivolta" there are some hundred of clanking fingers groping up and down what either meant to be window panes or eiling or wall paper or up-to-date linoleum, for no one can tell just what Russolo wants the guesser to guess those bony ends are clutching after.

For all one knows the mixing up of the window panes, wall paper, ceiling and linoleum effect may be symbolic of the plutocrat who can have anything he wants and all he wants, one right after the other.



A Cubist's Sketch of an Incident in the Turkish War. It Has Been Printed Seriously by a Serious French Magazine.

It appeared to the eye of the artist at a certain moment, and not to hold the mirror up to nature.

The impressionists were ridiculed at one time, as much as any of the more recent schools of art have been, but now they are admitted to have produced the greatest painters of the nineteenth century.

Just now we have the Post-Impressionists, the Cubists, the Futurists and other schools.

The Futurists are the most important of any of these schools just now.

The Futurists take their name because they assert that their way is the way all painting will be done in the future. Otherwise their principal idea, so far as it can be ascertained, is that the artist should paint the impression that a subject creates in his mind, rather than the impression that is thrown on the retina of his eye. Here, as where they are in advance of the more impressionists.

If the impression in the artist's mind is a rather chaotic one, then so

## The Odd Home Life of Our Earliest 5-Toed Ancestors

RECENTLY a perfect fossil of an Eryops or Mud Puppy, the dominant animal of the Coal age, was found in Texas. The body and bones of the creature itself had disappeared, but in the red rock was a perfect print of it. The soft soil of millions of years ago had made a complete negative of the carcass and in the ages during which it slowly turned to rock, retained the print.

The Mud Puppy is interesting because it is man's earliest known direct ancestor. Here is the picture and here is Professor W. D. Matthew's picture of the world in which it lived.

By Prof. W. D. Matthew of the New York Museum of Natural History.

HERE were no broad-leaved trees nor flowering plants, birds nor mammals, nor any of the higher kinds of insects. The swamp vegetation was chiefly ferns and fern-like plants and giant relatives of the modern equisetums and club mosses, while coniferous trees grew in the uplands. The insects were all of the lower orders, dragon flies, cockroaches, millipedes and others; no bees, no ants, no butterflies nor beetles.

The land vertebrates were, at this ancient period, in the early stages of their adaptation to terrestrial life. Like the modern efts and salamanders, they were amphibious animals, half reptile, half fish, in appearance and habits.

In the carboniferous age the amphibians were the dominant type, and the reptiles were just beginning to evolve from them, becoming adapted to a more strictly terrestrial life. These earliest reptiles are very close to the primitive amphibians, and the wide gap that now separates these two classes of vertebrates was then so slight that it is difficult to draw any

separating line between them.

Here, then, is the type of animal that lorded it over the denizens of the gloomy forests and dark morasses of the coal period; a sort of gigantic tadpole or mud puppy, with wide, flat head, no neck, a thick, heavy body, short legs and paddle-like feet and a heavy flattened tail. While able to crawl clumsily and slowly upon the land, he must have been far more at home in the water, living in the dead pools and backwaters and slow moving streams that traversed the far extended coast marshes of the great interior sea to the west of the Appalachian highlands.

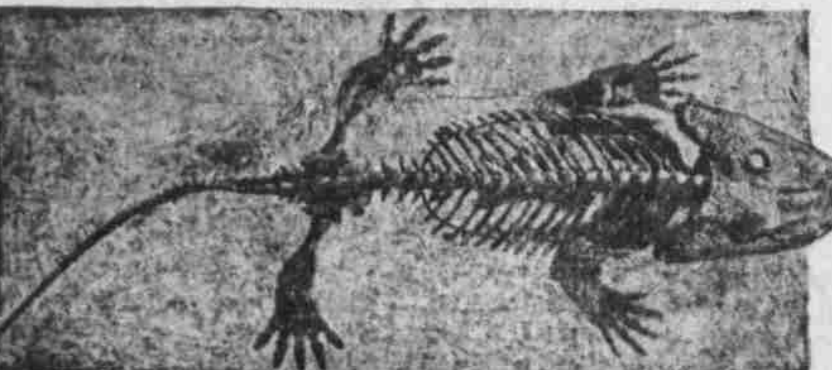
That this beast, slow, heavy and clumsy, small brained and low organized, should be one of the highest types of living beings in his time may help us to realize how remote and far away was the era of the coal forests.

That he is a collateral ancestor of all the higher animals—of reptiles, birds, mammals and of man himself—all evolved through the millions of years which have since elapsed from animals of the same type and grade of organization, may serve at least to raise our respect for the possibilities of development which lay in the primitive amphibian.

The giant dragon fly that darted over the head of the slow-crawling Eryops might seem, except in size, a far more promising candidate for the position

of ancestor to the intelligent life which was to appear in the dim future. But the insect had fulfilled the mechanical possibilities of which his structural organization was capable. The future progress of the insect type was to lie not in the direction of a more perfect mechanism, but in the perfection of the metamorphosis during the growth of the individual and in the establishment of elaborate social organizations and instincts.

The amphibian was but beginning the adaptation of the vertebrate structure to a terrestrial habitat, and in his organization lay concealed a potential evolution to a far higher plane of existence than the insect organization has been able to reach. It is not so easy to say just wherein this superiority lay, but probably the possession of an internal instead of an external skeleton was an essential feature of it. The internal skeleton has also certain marked mechanical advantages.



This Is Your Ancestor, the Mud Puppy.



"After the Theatre"—by Carra. A Futurist's Impression of "Swathed Women's Forms, Huge Black Cabs Like Beetles and Abrupt Floods of Lights."

middle of the floor is set a large panel of glass. Some distance below the glass and lighted electrically from the sides is a painting representing the Italian Alps as they would appear if seen from an immense height.

This wonderful room will be used for musical entertainments. The artist explains that the painting being below the level of the eye it can be enjoyed in comfort while listening to the music, but a decorated ceiling is far too high to be properly appreciated in these circumstances.

The music room is only a modified

nobler and a more influential art. People will spend hours in contemplation of a great work of art upon the floor, when they would not spend five minutes in looking at the same picture on the wall.

These enthusiasts say that we shall have great galleries with pictures on the floor, while the walls and ceiling will be covered with restful tones and designs. The vastly increased power of appreciating art brought about by this innovation will, they think, lead to a development of art such as the world has never known before.

but we possess enough of them to know how well they were executed.

Perhaps if the Roman Empire had not been swallowed up in the barbarism of the dark ages, the art of arranging and painting pictures on the floor would, long before now, have been tremendously developed.

There has been a remarkable effort in our time to make art more original, more expressive of the mind of the artist and less a mere effort to reproduce nature. Fifty or sixty years ago the impressionists came up and asserted that the way to paint was to represent a thing as