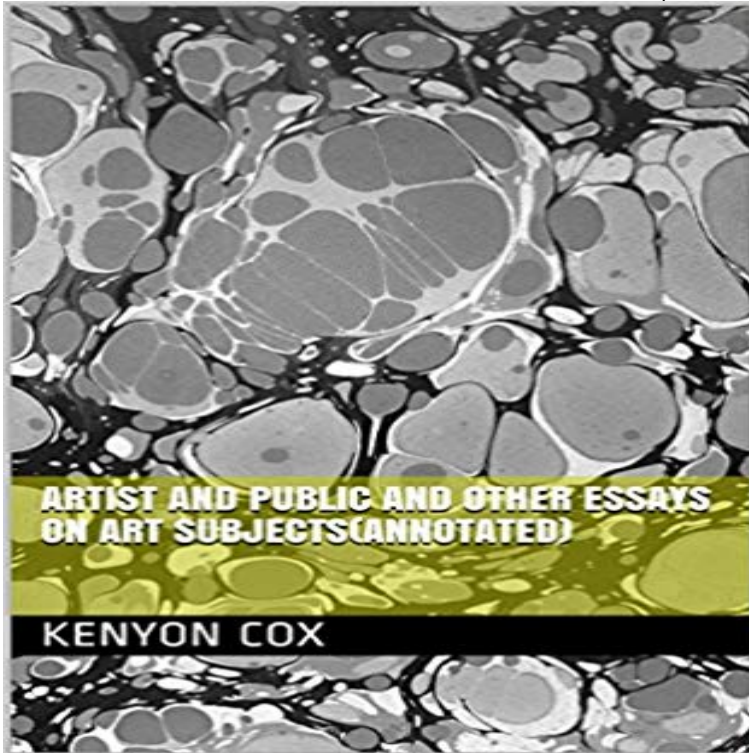


## Artist and Public And Other Essays On Art Subjects(Annotated)



is last essay stands, in some respects, upon a different footing from the others. It deals with the work and the character of a man I knew and loved, it was originally written almost immediately after his death, and it is therefore colored, to some extent, by personal emotion. I have revised it, rearranged it, and added to it, and I trust that this coloring may be found to warm, without falsifying, the picture. The essay on The Illusion of Progress was first printed in The Century, that on Saint-Gaudens in The Atlantic Monthly. The others originally appeared in Scribners Magazine. KENYON COX. Calder House, Croton-on-Hudson, June 6, 1914.

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ARTIST AND PUBLIC I ARTIST AND PUBLIC In the history of art, as in the history of politics and in the history of economics, our modern epoch is marked off from all preceding epochs by one great event, the French Revolution. Fragonard, who survived that Revolution to lose himself in a new and strange world, is the last at the old masters; David, some sixteen years his junior, is the first of the moderns. Now if we look for the most fundamental distinction between our modern art and the art of past times, I believe we shall find it to be this: the art of the past was produced for a public that wanted it and understood it, by artists who understood and sympathized with their public; the art of our time has been, for the most part, produced for a public that did not want it and misunderstood it, by artists who disliked and despised the public for which they worked. When artist and public were united, art was homogeneous and continuous. Since the divorce of artist and public art has been chaotic and convulsive. That this divorce between the artist and his public--this dislocation of the right and natural relations between them--has taken place is certain. The causes of it are many and deep-lying in our modern civilization, and I can point out only a few of the more obvious ones. The first of these is the emergence of a new public. The art of past ages had been distinctively an aristocratic art, created for kings and princes, for the free citizens of slave-holding republics, for

the spiritual and intellectual aristocracy of the church, or for a luxurious and frivolous nobility. As the a

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