



THE artistic and intellectual life of the Eastern United States tends to concentrate itself more and more in New York, just as has occurred in the capitals of all the European countries. Boston and Philadelphia undoubtedly fulfil the same function as the great provincial cities of the Continent, which also once formed independent intellectual metropoli.

The question as to the innate cause of this development and as to whether it may really be regarded as a development, is very difficult to answer. Since we are faced with an accomplished fact, it is scarcely necessary to find an answer. It is possible that the manifold aspects of cultural phenomena are somewhat minimized on this account, and that the concentration of intellectual and artistic life and experience in one spot may lead to a certain restriction to type. But this is also a fact which we can merely register without further comment. In any case, the advantage lies in the considerable spread of things cultural, rather than in any deepening of their content.

Ervine Metz, who has just settled in New York from Chicago, fits excellently into the frame of modern art as practised and aspired to by the artists of New York. This whole movement is no longer a national movement. Beside the national groups of artists, bound by tradition, we find creative impulses all the world over which must be regarded as purely international. They are bound to one another by their conception of life, or let us boldly say, their Weltanschauung, and it is no matter of moment whether they live in Paris, Berlin, Moscow or New York.

Such phenomena are especially marked in spheres where art is made to serve the needs of modern life, such as architecture and commercial or advertising art. Modern Parisian fashion-plates which derive absolutely from