

always pursued me. I finally came to America. I hoped to find distraction and forgetfulness here. I expected that the hurried and restless life in the New World would down all thoughts of Vera in my mind. For a short time I thought I had succeeded in banishing her ghost from my memory, but last night, after I had spent a day in hard work and study, she again appeared in my dreams. Again those appealing eyes, that reproachful look, pierced my soul.

O Vera, beloved Vera, wilt thou never give me rest? Wouldst thou have me, on whom thy mantle fell, carry on thy life's mission? Dost thou not see that I am not the same man that sat by thy side, and drank in every inspiring word that passed thy dear lips? How can a man have confidence in the future of a people if he has no more confidence in his own future? How can a man ruined in body and spirit build upon the ruins of a country?

I am no more the man who pledged his life for thy people. That man has gone with thee to the grave. All that has remained of him is a mere shadow, a mere reflection of his former being. Oh, spare me, dear Vera, absolve me from my promise. Only men wishing to live, to live a free life, and not those satisfied to die for the cause, should take up arms to defend their national honor, thou wouldst often say. But I do not wish to live; I cannot live. Death would be to me the greatest blessing. I would then join thee: and together we would fall before the throne of the Almighty and pray for the restoration of thy people.

Oh, forgive me, Vera; say *Absolvo te*.

MISCELLANEOUS.

OUR ILLUSTRATIONS.

We are indebted for the illustrations of Polish art and architecture accompanying the editorial article on "The Poles and their Gothic Descent" to the Rev. P. L. Swiatkowski, C.R., of Chicago. The examples of architectural style are reproduced from K. Moklowski's *Sztuka Lodowa w Polsce*, and the altar pieces are taken from the periodical *Free Poland* and from Dr. Stanislaw E. Radzekowski's work on the Zakopianian style of Polish art entitled *Styl Zakopianski*. Zakopane is a large village of about 4500 inhabitants in Galicia and is famous as a health resort for consumptives. It is remarkable that these simple mountain folk should possess a native artistic taste. Everything that they use, says Stanislaw Witkiewicz, one of the prominent members of this school, "is characterized by delicacy of form and ornamentation" (*Styl Zakopianski*, 1904, No. 1). "The characteristic feature of the Zakopianian style," the same artist continues, "is its peculiar method of construction—the distinct evidence of synthesis and the attempt to emphasize it by corresponding orna-

mentation. He who does not possess a sense of construction, who does not feel the spirit of this conflict with the rigidity of matter, with gravity, with weight (and it is this conflict which is the essence of every construction) such a person is incapable of creating forms out of the material with which the art of the people has presented us. This style is also characterized by straight lines and right angles, and to this peculiarly characteristic form it is very rarely unfaithful. Not only the form but color also forms a constructive element of beauty." In fact, this style is distinguished by a luxuriant variety of color. Its ornamentation is fundamentally geometrical and rich in plant motives. Six-pointed stars are usually found as decorative motives on important parts of each work of art.

The artistic taste of Polish architecture is evidenced not only in residences and churches but even in barns and grain elevators. It is remarkable that Mohammedan mosques are not wanting, for Islam spread as far north as Poland in the later Middle Ages, though it has almost disappeared there in recent times.

The large majority of the Polish people are adherents of the Roman Catholic faith. Protestantism is not absent and predominates mainly among the Mazurs. The Poles seem to have a natural aversion to the Greek church which in Russian Poland has often been forced upon them. The artistic style of their Roman Catholic altars indicates the intensity of their Roman faith, and in spirit is not unlike the better known types of Italian religious art.

Our frontispiece represents Maryan Langiewicz, the Polish revolutionist, born August 5, 1827, at Krotoshin. He joined the revolution of 1863 as the leader of a band of 4000 volunteers, most of them peasants armed with scythe blades fastened to poles to serve as lances. In spite of the bravery of the Poles the Russian army proved too strong and overcame them in two engagements, on March 17 at Chrobrze and the next day at Busk and finally forced them across the Galician border where Langiewicz was interned by the Austrian government until February 1865, when he removed to Switzerland. Later he was employed by the government in the artillery service. He lived in Paris for some time under the name Langlé but returned to Constantinople, where he died in 1887. Our picture shows him in company with a Polish girl who had followed him into the dangers of the revolution and served him as *aide de camp*.