The Open Court
A MONTHLY MAGAZINE


Founded by Edward C. Hegeler.

The Open Court Publishing Company
CHICAGO

Per copy, 10 cents (sixpence). Yearly, $1.00 (in the U.P.U., 5s. 6d.).
The Open Court

A MONTHLY MAGAZINE


Founded by Edward C. Hegeler.

War.

The Open Court Publishing Company

CHICAGO

Per copy, 10 cents (sixpence). Yearly, $1.00 (in the U.P.U., 5s. 6d.).

Entered as Second-Class Matter March 26, 1897, at the Post Office at Chicago, Ill. under Act of March 3, 1879.
Copyright by The Open Court Publishing Company, 1914.
CONTENTS:

Frontispiece. Vasili Verestchagin.
War on War (Illustrated). Paul Carus ........................................... 649
An Appeal to the Universities of America. Ernst Haeckel and Rudolph Eucken ........................................... 659
Poor Belgium. Paul Carus ......................................................... 662
A Briton's View on Germany. Louis Hamilton ................................. 672
Heaven and the War. Philip E. B. Jourdain .................................... 674
The Tragedy of Fanaticism. Calvin Thomas .................................... 675
Bacon's "Christianity Old and New." William Benjamin Smith .......... 683
The Buddhism of China (With illustrations). Reginald Fleming Johnston 697
The Taoist Pope on Religion (With portrait) ................................. 707
An International Club for Women ................................................. 710
Book Reviews and Notes ............................................................. 712

Tolstoy on Patriotism, War and Christianity

These remarkable essays were suppressed by the Russian government when they first appeared. Exiles from Russia were their only readers. The sentiments here expressed are highly characteristic of this extraordinary Russian. Paper, pages 98. Price 25c.

The Open Court Book Room

1001 Peoples Gas Building
Chicago

On Sale at All Leading Book Stores

COUNT LEO TOLSTOY
VASILI VERESTCHAGIN.
After a photograph taken in Chicago.

Frontispiece to The Open Court.
WAR ON WAR.

BY THE EDITOR.

VASILI Vasilievitch Verestchagin is an apostle of peace. He was an officer who served in the Russian army and took an active part in many battles; but he was also a painter, and as such he devoted his brush to a "war on war" by picturing the horrors of battles with an overwhelming reality.

Verestchagin was born October 26, 1842, at Tcherepovez in the district of Novgorod, Russia. He attended the naval academy at St. Petersburg and became an officer. At the same time he devoted himself with great zeal to painting, attending the St. Petersburg art academy. He undertook a journey to Germany, France and Spain and settled for a while in Paris where he became a pupil of Gerôme. During the years 1864-1866, he studied nature in the Caucasus. In 1867 and 1868 he joined General Kauffmann's military expedition to Turkestan and distinguished himself as an officer. After a second sojourn in Paris, he traveled to Siberia in 1869. In the seventies, we find Verestchagin in Munich where he was attracted by the painter Horschelt, well known as a connoisseur of the Caucasus. In 1874 he accompanied the Prince of Wales to India and on his return he settled in Paris. The Russo-Turkish war of 1877-78 called him back to Russia to change the brush for the sword, and he was present at the battle of Plevna.

At this time Verestchagin's inclination to paint pictures of war became generally known in Europe through exhibitions which

1 Now called Petrograd, or as the German joke calls it, Petro-krumm, "crooked Peter," in contrast to grad, "straight."
spread his fame as a specialist in the representation of battle scenes. It is difficult to say whence he had acquired his almost abnormal taste for picturing the horrors of war; it seems probable

that it was innate in his constitution. Similar cases are not unknown. As an instance we mention Emil Neide of Königsberg² who became famous by painting scenes of horror, such as "Tired of Life," "At

²Neide is an unusually gifted artist of Slavic descent and German edu-
cation. The original titles of the pictures here mentioned are "Die Lebens-
müden," a pair of young lovers tied to each other at the moment when they
are determined to drown themselves; Am Orte der That, a criminal with tied hands at a lonely place in the woods where a dead body is dug out by laborers in the presence of a magistrate of the court and a gens d'armes. The picture Vitriol, shows a pale girl with all the expression of hatred and jealousy holding a bottle of vitriol in her hands, standing behind a tree and lying in wait for her rival, a young lady who is led out from a brilliantly illuminated castle by a frivolous young officer. Like the works of Verestchagin, the pictures of Neide are distinguished by a wonderful technique and exactness of detail. Neide was also capable of painting beautiful subjects, such as “Psyche Crossing the Styx” in Charon's boat, and “Archimedes Teaching Astronomy.” The latter is a fresco in the aula of the University at Königsberg.
CAUGHT—SHOT.
VICTORIOUS TURKS ON THE BATTLEFIELD.
the Scene of Crime,” “Vitriol” and similar subjects. This same man, who had extraordinary talent, loved the gruesome and liked to sit in the dark listening to ghastly stories that would make his flesh crawl and his hair stand on end. When he visited great
RETURN FROM PETROWSKI PARK.
RETREAT FROM MOSCOW.
cities, such as Berlin and Paris, the first places he would frequent were the morgues, and whenever there was opportunity of seeing a suicide or the victim of a murder, he hurried to the spot.

It is true that Verestchagin named the series of his pictures of the Russo-Turkish war with the significant title "War on War," but he also painted other scenes of horror, as the "Nihilists on the Gallows" and "Blown from the Cannon's Mouth," the execution of Brahmins by English cannoniers.

In the nineties Verestchagin painted many pictures of Napoleon I in his Russian campaign and had them exhibited, with many others of his paintings, in almost all the large cities of Europe and the United States. His canvases are now scattered over the civilized world, but the richest collection is contained in the Tretjakoff gallery at Moscow.

We here reproduce a number of Verestchagin's pictures of the Napoleonic War, a monument of the artist's Russian patriotism and his accusation of French cruelty. The French have no regard for the holiness of sacred buildings, for the Ouspinski church at Moscow is changed into a horse stable as shown in one picture. On another we see Russian peasants led before Napoleon, who is dressed in heavy winter garments, and the scene signifies that the poor fellows are condemned to die without investigation or even the pretense of a court-marital. The execution of men suspected as spies is represented in another picture, published in The Open Court for October on a plate facing page 641.

The winter of 1812 was unusually hard, and the victorious French army deemed itself fortunate to have entered Moscow; but the old Russian capital was mainly built of wood, and caught fire, whereby it became uninhabitable to the invaders. We see Napoleon watching the conflagration from the ramparts of the Kremlin, the old imperial castle of the Czars; in the background stand some of his generals.

The French could no longer stay in Moscow, and Verestchagin pictures the retreat in a series of paintings which exhibit the hopelessness of the victors and their doom in the frigid winter.

Verestchagin was also an author; he wrote the following books, "Sketches and Reminiscences"; "Sketches of my Trip to India" (two volumes written in company with his wife); "The War Correspondent" (a novel, published in Cotta's Romanwelt in 1894); "Military Excursions in Asia and Europe"; "Reminiscences of

^ A reproduction of this picture appeared in The Open Court of October, facing page 640.
the Years of my Youth," and "Autobiographies of Insignificant People."

When Russia declared war on Japan he could no longer stay at home but hastened to the Russian headquarters at Port Arthur, where he became a victim of a Japanese torpedo. On April 13, 1904, he accompanied the Russian admiral on the good ship Petro-pawlowsk and with it sank to the bottom, off the harbor of that stronghold.