Editor's Note

Judith A. Ronayne

Follow this and additional works at: https://digitalcommons.salve.edu/newporthistory

Recommended Citation
Ronayne, Judith A. (1982) "Editor's Note," Newport History: Vol. 55 : Iss. 188 , Article 1. Available at: https://digitalcommons.salve.edu/newporthistory/vol55/iss188/1

This Editorial is brought to you for free and open access by Digital Commons @ Salve Regina. It has been accepted for inclusion in Newport History by an authorized editor of Digital Commons @ Salve Regina. For more information, please contact digitalcommons@salve.edu.
Frontispiece: Wilton Robert Lockwood, John La Farge, oil on canvas, 38 x 30 inches.

Gift by Subscription, Courtesy Museum of Fine Arts, Boston
EDITOR’S NOTE

“Courage indeed, was one of his inborn traits and in his work
he was ever ready to press a resource as far as he could make
it go. In glass he felt that the possibilities were illimitable and
as great as his achievements were, he dreamed of still more
daring things.” (ROYAL CORTISSOZ, 1911)

This quest for “still more daring things” earmarked John La Farge
as a proverbial Renaissance man responsive to all areas of human
activity and his oeuvre as a dramatic synthesis of artistic and cul-
tural influences.

James Yarnall’s series on La Farge has illuminated the artist
as humanist typified through his work in the landscape idiom. In
this final segment, the author discusses La Farge’s painting “The
Last Valley” as a pivotal exhibition piece indicative of a popular
interest in art as more than a concept of ideal beauty or emotion
but art as a philosophy, art as science, a product of human en-
deavor and as Tolstoy noted in the late nineteenth century “one
of the conditions of human life.”

This article, “John La Farge’s “The Last Valley”, brings the
life and career of La Farge full circle into his extensive involve-
ment in the decorative art of stained glass, the area which con-
sumed the majority of his time and effort throughout the latter
portion of his life. John La Farge’s insatiable thirst for knowledge
led him to the discovery of innovative breakthroughs in the field
of “art glass” thereby helping to bridge the artistic schism between
the artist as painter and the artist as craftsman.

— J.A.R.