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Zil National Library. "The materials are unknown to all scholars."

112. Sobre a palavra Poucho.
By Dr. Leo Wiener, with
notes by Dr. Schuller. Part
copy and part original. A
critical study. -

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SBH
PL 240/4:83 P21
Carta de Hartt a Fuenia Penna
de 21 julho 1873

"~~For the paper (M)~~" I beg to thank
you once more for your va-
luable notes and particularly
for the Jurupari story which
verifies one of mine. Entre
vous I do not find very
much of value in the Mss.
of Dr. C. de Mag. - but he
mentions some points of in-
terest for which I will give
him his credit.

Since I last wrote I have
made a grand discovery. In
studying the fresh pots and
scrolls of the Marajo pottery
I was struck by their perfect
resemblance to Etruscan forms.

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Since there was no probability of their having been derived from the same source, there was every probability that a physical reason existed for their independent evolution, and I believe I can now show not only why lines curved and straight please us but why the same ornament must infallibly be hit upon independently in course of time by nations widely separated.

You know that the retina is not equally sensitive and that only a small part of a visual image, really only a point, that falls on the yellow spot in the back of the eye is

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distinctly visible. If we look at a straight line we instinctively (?) move the eye so as to cause the whole image of the line to pass through the yellow spot just as in the dark we draw a stick through the finger (?) to see if it is straight. If the line is horizontal we use in looking the line the lateral longitudinal muscles (?) of the eye. If vertical the superior and inferior longitudinal muscles are used. The perfectly even, regular use of the muscles of the eye in looking at (?) a straight line gives ~~us~~ our pleasure. With training (?) much more plea-

sure is afforded by looking
 along (?) a curved line. With
 experience and education we are
 able to get the mental effect
 of lines without the necessity
 of running the eye over them.

We have here the key to enable
 us to understand the aesthetic
 effect produced by abstract
 line ornaments. The line
 themselves give us pleasure as
 musical tones do. The plea-
 sant effect is heightened by
 the way in which the lines
 are arranged and the way in
 which certain unit follow one
 another.

In a original art I am sa-
 tisfied that ~~the~~ the first or-
 namental form means no-

thing. They are songs without
 words. With constant repetition
 and the increased experience of
 the artist the forms gradually
 undergo change. Resemblance
 between abstract ornaments
 and natural forms will by
 and by be noted, and these
 last more or less conventio-
 nalized are substitute for the
 former. A host of natural
 form to-day used in deco-
 rative art have been adopted
 in this way in order to ex-
 plain the more clearly what
 I mean. Let me show how
 by evolution the Greek fret,
 and ~~the Greek fret~~ Vitruvian
 scroll have originated and so-
 me of the forms ~~belong~~ to which

they have given rise. I am ^(very) sorry that I cannot write the whole explanation out at length.