

WHITMAN AND CÉZANNE

dicative too that he felt the frank force of Manet. It was his special distinction to strive toward a simple presentation of simple things, to want to paint "that which existed between himself and the object," and to strive to solidify the impressionistic conception with a greater realization of form in space, the which they had so much ignored. That he achieved this in a satisfying manner may be observed in the best of his landscapes and still-lives, and in some of the figure studies also. The endeavor to eliminate all aspects of extraneous conception by dismissing the quality of literature, of poetry and romance from painting, was the exact characteristic which made him what he is for us today, the pioneer in the field of modern art. It was significant enough when he once said to Renoir, that it took him twenty years to find out that painting was not sculpture. Those earlier and heavy impasto studies of his are the evidence of this worthy deduction. It was significant, too, when he said that Gauguin was but "a flea on his back," and that "he does nothing but paint Chinese images."

The phrase that brings these two strikingly original personages in art together is the one of Cézanne: "I remain the primitive of the way I have discovered"; and that of Whitman, which comes if I am not mistaken from *Democratic Vistas*, though it may be from elsewhere in Whitman's prose, running chiefly: "I only wish to indicate the way for the innumerable poets that are to come after me," etc.,