

## WHITMAN AND CÉZANNE

tendency of one thing toward another in nature, that trees and hills and valleys and people were not something sitting still for his special delectation, but that they were constantly aspiring to fruition, either physical, mental, or let us say, spiritual, even when the word is applied to the so-termed inanimate objects. He felt the "palpitaney," the breathing of all things, the urge outward of all life toward the light which helps it create and recreate itself. He felt this "movement" in and about things, and this it is that gives his pictures that sensitive life quality which lifts them beyond the aspect of picture-making or even mere representation. They are not cold studies of inanimate things, they are pulsing realizations of living substances striving toward each other, lending each other their individual activities until his canvases become, as one might name them, ensembles of animation, orchestrated life. We shall, I think, find this is what Greco did for Cézanne, and it is Cézanne who was among the first of moderns, if not the first, to appreciate that particular aspirational quality in the splendid pictures of Greco. They "move" toward their design, they were lifted by the quality of their organization into spaces in which they were free to carry on the fine illusion of life.

Whitman has certainly aspired equally, but being more things in one than Cézanne, his task has been in some ways greater, more difficult, and may we say for humanistic reasons, loftier. Whitman's in-