

AMERICAN VALUES IN PAINTING

few artists of their time, and even now they may be said to be the artists for artists. It is reasonable to hope that they were not successful, since that which was à la mode in the expression of their time was essentially of the dry Academy. One would hardly think of Homer Martin's "Border of the Seine" landscape in the Metropolitan Museum, hardly more then than now, and it leaves many a painter flat in appreciation of its great dignity, austerity, reserve, and for the distinguished quality of its stylism. What Martin may have gotten, during his stay in Europe, which is called impressionism is, it must be said, a more aristocratic type of impressionism than issued from the Monet followers. Martin must then have been knowing something of the more dignified intellectualism of Pissarro and of Sisley, those men who have been the last to reach the degrees of appreciation due them in the proper exactitude.

We cannot think of Martin as ever having carried off academic medals during his period. We cannot think of Martin as President of the Academy, which position was occupied by a far inferior artist who was likewise carried away by impressionism, namely Alden Weir. The actual attachment in characteristic of introspective temper in Alden Weir is not so removed from Martin, Fuller and Ryder as might be imagined; he is more like Martin perhaps though far less profound in his sense of mystery; Fuller being more the romanticist and Ryder in my esti-