

ADVENTURES IN THE ARTS

mation the greatest romanticist, and artist as well, of all of these men. But Alden Weir failed to carry off any honor as to distinctive qualities and invention. A genial aristocrat if you will, but having for me no marked power outside of a Barbizonian interest in nature with a kind of mystical detachedness.

But in the consideration of painters like Martin, Fuller and Ryder we are thinking chiefly of their relation to their time as well as their relation to what is to come in America. America has had as much painting considering its youth as could be expected of it and the best of it has been essentially native and indigenous. But in and out of the various influences and traditional tendencies, these several artists with fine imaginations, typical American imaginations, were proceeding with their own peculiarly original and significantly personal expressions. They represent up to their arrival, and long after as well, all there is of real originality in American painting, and they remain for all time as fine examples of artists with purely native imaginations, working out at great cost their own private salvations for public discovery at a later time.

All these men were poor men with highly distinguished aristocratic natures and powerful physiques, as to appearances, with mentalities much beyond the average. When an exhibition of modern American painting is given, as it surely will and must be, these men and not the Barbizonian echoes as represented