

AMERICAN VALUES IN PAINTING

by Inness, Wyant & Co., will represent for us the really great beginning of art in America. There will follow naturally artists like Twachtman and Robinson, as likewise Kenneth Hayes Miller and Arthur B. Davies for reasons that I think are rather obvious: both Hayes Miller and Arthur B. Davies having skipped over the direct influence of impressionism by reason of their attachment to Renaissance ideas; having joined themselves by conviction in perhaps slight degrees to aspects of modern painting. Miller is, one might say, too intellectually deliberate to allow for spontaneities which mere enthusiasms encourage. Miller is emotionally thrilled by Renoir but he is never quite swept. His essential conservatism hinders such violence. It would be happier for him possibly if the leaning were still more pronounced.

The jump to modernism in Arthur B. Davies results in the same sort of way as admixture of influence though it is more directly appreciable in him. Davies is more willing, by reason of his elastic temper and intellectual vivacity, to stray into the field of new ideas with a simple though firm belief, that they are good while they last, no matter how long they last. Davies is almost a propagandist in his feeling for and admiration of the ultra-modern movement. Miller is a questioner and ponders long upon every point of consequence or inconsequence. He is a metaphysical analyst which is perhaps the extraneous element in his painting. In