

## AMERICAN VALUES IN PAINTING

will not be copied for they further nothing beyond themselves. No influence of these painters has been notable, excepting for a time in the early experience of one of the younger modernists who, by reason of definite associations of birthright and relativity of environment, essayed to claim Albert Ryder as a very definite influence; just as Courbet and Corot must in their ways have been powerful influences upon Ryder himself. Albert Ryder is too much of a figure to dismiss here with group-relationship, he must be treated of separately. So far then, there is no marked evidence that the influence of Fuller or Martin was powerful enough to carry beyond themselves. They had no tenets or theories other than those of personal clarification. All three remained the hermit radicals of life, as they remain isolated examples in American art; and all of them essentially of New England, in that they were conspicuously introspective, and shut in upon their own exclusive experience.

But for all these variances, we shall find Homer Martin, George Fuller, and Albert Ryder forming the first nucleus for a definite value in strictly American painting. They were conscious of nothing really outside of native associations and native deductions. The temper of them is as essentially American as the quality of them is essentially Eastern in flavor. They seldom ventured beyond more than a home-spun richness of color, though in