

OUR IMAGINATIVES

Is it vision that creates temperament or temperament that creates vision? Physical vision is responsible for nearly everything in art, not the power to see but the way to see. It is the eye perfect or the eye defective that determines the kind of thing seen and how one sees it. It was certainly a factor in the life of Lafcadio Hearn, for he was once named the poet of myopia. It was the acutely sensitive eye of Cézanne that taught him to register so ably the minor and major variations of his theme. Manet saw certainly far less colour than Renoir, for in the Renoir sense he was not a colourist at all. He himself said he painted only what he saw. Sight was almost science with Cézanne as it was passion.

In artists like Homer Martin there is a something less than visual accuracy and something more than a gift of translation. There is a distinguished interpretation of mood coupled with an almost miniature-like sense of delicate gradation, and at the same time a something lacking as to a sense of physical form. In the few specimens of Martin to be seen there is, nevertheless, eminent distinction paramount. He was an artist of "oblique integrity": He saw unquestionably at an angle, but the angle was a beau-