

## ADVENTURES IN THE ARTS

of facility held him from spontaneity, as it is likewise somewhat evident in Martin, and still more in Fuller.

They were artists in timidity, and had not the courage of physical force in painting. With them it was wholly a mental process. But we shall count them great for their purity of vision as well as for the sincerity and conviction that possessed them. Artistry of this sort will be welcomed anywhere, if only that we may take men seriously who profess seriousness. There is nothing really antiquated about sincerity, though I think conventional painters are not sure of that. It is not easy to think that men consent to repeat themselves from choice, and yet the passing exhibitions are proof of that. Martin and Ryder and Fuller refresh us with a poetic and artistic validity which places them out of association among men of their time or of today, in the field of objective and illustrative painters. We turn to them with pleasure after a journey through the museums, for their reticence let us say, and for the refinement of their vision, their beautiful gift of restraint. They emphasize the commonness of much that surrounds them, much that blatantly would obscure them if they were not pronouncedly superior. They would not be discounted to any considerable degree if they were placed among the known masters of landscape painters of all modern time. They would hold their own by the verity of feeling that is in them, and what they might lose in technical excellence, would be com-