

## OUR IMPRESSIONISTS

there is a certain underlying spirit of resignation. He surely knew that a love of sunlight would save any man from pondering on the inflated importance of world issues.

Having seen Twachtman but once my memory of his face recalls this admixture of emotion. He cared too much for the essential beauties to involve them with analyses extraneous to the meaning of beauty. That the Japanese did more for him than any other Orientals of whom he might have been thinking, is evident. For all that, his own personal lyricism surmounts his interest in outer interpretations of light and movement, and he leaves you with his own notion of a private and distinguished appreciation of nature. In this sense he leads one to Renoir's way of considering nature which was the pleasure in nature for itself. It was all too fine an adventure to quibble about.

Twachtman's natural reticence and, I could also believe, natural skepticism kept him from swinging wildly over to the then new theories, a gesture typical of less intelligent natures. He had the good sense to feel out for himself just where the new theories related to himself and set about producing flat simplicity of planes of color to produce a very distinguished notion of light. He dispensed with the photographic attitude toward objectivity and yet at the same time held to the pleasing rhythmical shapes in nature. He did not resort to divisionalism or to ultra-violence of relationship. The pictures that I