

## ADVENTURES IN THE ARTS

vapid and unprofitable thinking. What Monet did was to encourage a new type of audacity and a brand-new type in truth, when no one had up to then attempted to see nature as prismatical under the direct influence of the solar rays. All this has since been worked out with greater exactitude by the later theorists in modernism.

While Van Gogh was slowly perishing of a mad ecstasy for light, covering up a natural Dutch realism with fierce attempts at prismatic relationship, always with the rhythms in a state of ecstatic ascendancy; and Seurat had come upon the more satisfying pointillism as developed by himself; somewhere in amid all these extravagances men like Robinson were trying to combine orthodoxy of heritage and radicalist conversion with the new and very noble idea of impressionism. That Robinson succeeded in a not startling but nevertheless honorable and respectable fashion, must be conceded him. I sometimes think that Vignon, a seemingly obscure associate of the impressionists, with a similar impassioned feeling of realism, outdid him and approached closer to the principles as understood by Pissarro: probably better by a great deal than Monet himself, who is accredited with the honor of setting the theme moving in a modern line of that day. And Pissarro must have been a man to have so impressed all the men young and old of his time. After seeing a great number of Monet's one turns to any simple Pissarro for relief. And then there was also Sisley.