

SOME AMERICAN WATER-COLORISTS

obsession by a brilliant appreciation of the medium for its own sake. Homer steps out of the dry conventionalism of the English style of painting, which Sargent does not do. Much of that metallic harshness which is found in the oil pictures of Homer is relieved in the water-colors and there is added to this their extreme virtuosity, and a great distinction to be discovered in their sense of light and life, the sense of the object illumined with a wealth of vibrancy that is peculiar to its environment, particularly noticeable in the Florida series.

Dodge Macknight has seen with a keen eye the importance of this virility of technique to be found in Homer, and has added to this a passion for impressionistic veracity which heightens his own work to a point distinctly above that of Sargent, and one might almost say above Winslow Homer. Macknight really did authenticate for himself the efficacy of impression with almost incredible feats of visual bravery. There is no array of pigment sufficient to satisfy him as for what heat and cold do to his sensibility, as experienced by the opposite poles of a New England winter and a tropical Mexican landscape. He is always in search of the highest height in contrasts, all this joined by what his sense of fierceness of light could bring to the fantastic dune stretches of Cape Cod in fiery autumn. His work in water-color has the convincing charm of almost fanaticism for itself; and we find this medium progressing still further with the fearlessness of John Marin in the