

SOME WOMEN ARTISTS

stances. This does not imply lady-like approach or womanly attitude of moral. It merely means that their quality is a feminine quality.

In the work of Madame Delaunay Terck, who is the wife of Delaunay, the French Orphiste, which I have not seen since the war came on, one can say that she was then running her husband a very close second for distinction in painting and intelligence of expression. When two people work so closely in harmony with each other, it is and will always remain a matter of difficulty in knowing just who is the real expressor of an idea. Whatever there is of originality in the idea of Orphisme shall be credited to Delaunay as the inventor, but whether his own examples are more replete than those of Mme. Delaunay Terck is not easy of statement. There was at that time a marked increase of virility in production over those of Delaunay himself, but these are matters of private personal attack. Her Russian temper was probably responsible for this, at least no doubt, assisted considerably. There was nevertheless at that time marked evidence that she was in mastery of the idea of Orphisme both as to conception and execution. She showed greater signs of virility in her approach than did Delaunay himself. There was in his work a deal of what Gertrude Stein then called "white wind", a kind of thin escaping in the method. The designs did not lock so keenly. His work had always typical charm if it had not always satisfying vigor. His "Tour Eiffel" and a