

REVALUATIONS IN IMPRESSIONISM

great artistic and intellectual gifts. There was an artist by the name of Vignon who came in for his share during the impressionistic period, probably not with any more dramatic glamour than he achieves now by his very simple and unpretentious pictures. I am sorry for my own pleasure that I have not been able to see more of this artist's pictures from whom I think our own Theodore Robinson must have gained a deal of strength for his own bridge building between Bastien Le Page and the Monet "eccentricity," so to call it.

There is always a reason for reticence, and it is usually apt to come from thinking. Sisley and Pissarro, Vignon, Seurat, and Robinson were thinking out a way to legitimize the new fantastic craze for prismatic violence, and they found it in the direct consideration for the fact. They knew that without objects light would have nowhere to fall, that the earth confronted them with indispensable phenomena each one of which had its reason for being. They were finding instead of losing their heads, which is always a matter of praise. I could stay with almost any Pissarro or Sisley I have ever seen, as I could always want any Seurat near me, just as I could wish almost any Monet out of sight because I find it submerged with emotional extravagance, too much enthusiasm for his new pet idea.

Scientific appreciation had not come with scientific intentions. Like most movements, it was left to other than the accredited innovators for its com-