

REVALUATIONS IN IMPRESSIONISM

sarro and Sisley assisted greatly in the creative idea for our lasting use and pleasure by the consideration of the intellect which they applied to it; just as Seurat has given us a far greater realization than either Signac or Cross have offered us in the principle of pointillism.

The "test of endurance" in the impressionistic movement is borne out; the strength of realization is to be found in Pissarro and Sisley and not in the vapid niceties of Monet, whose work became thinner and thinner by habitual repetitive painting, and by a possible false sense of security in his argument. Monet had become the habitual impressionist, and the habitual in art is its most conspicuous fatality. The art of Monet grew weaker throughout the various stages of Waterloo, Venice, Rouen, Giverny, and the Water Lilies which formed periods of expression, at least to the mind of the observer. Monet's production had become a kind of mercerized production, and a kind of spurious radiance invested them, in the end. It remained for Pissarro, Sisley, Cézanne, and Seurat to stabilize the new discovery, and to give it the stamina it was meant to contain, as a scientific idea, scientifically applied.