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NOT long since, we heard much of naïveté—it was the fashion among the schools and the lesser individuals to use this term in describing the work of anyone who sought to distinguish himself by eccentricity of means. It was often the term applied to *bizarrerie*—it was fashionable to draw naïvely, as it was called. We were expected to believe in a highly developed and overstrained simplicity, it was the resort of a certain number who wanted to realize speedy results among the unintelligent. It was a pose which lasted not long because it was obviously a pose, and a pose not well carried, it had not the prescribed ease about it and showed signs of labor. It had, for a time, its effect upon really intelligent artists with often respectable results, as it drew the tendency away from too highly involved sophistication. It added a fresh temper in many ways, and helped men to a franker type of self-expression; and was, as we may expect, something apart from the keen need of obliviousness in the great modern individualists, those who were seeking direct contact with subject.

We have learned in a short space of time that whatever was exceptional in the ideas and attitudes of the greater ones, as we know them, was not at