

ADVENTURES IN THE ARTS

whispered "l'amour"! These are moments of a real lyrist, and would match any line of Banville, of Ronsard, or of Austin Dobson for delicacy of touch and feeling, for freshness, and for the precise spiritual gesture, the "intonation" of action requisite to relieve the moments from what might otherwise revert to commonplace sentimentality.

Whatever the prejudice may be against all these emotions glacé with sugary frosting, we feel that his art has brought them into being with an unmistakable gift of refinement coupled with superb style. How an artist like Beardsley would have revelled in these moments is easy to conjecture. For here is the quintessence of intellectualized aquarelle, and these touches would surely have brought into being another "Pierrot of the Minute"—a new line drawing out of a period he knew and loved well. These touches would have been graced by the hand of that artist, or by another of equal delicacy of appreciation, Charles Conder—unforgettable spaces replete with the essence of fancy, of dream, of those farther recesses of the imagination.

Although technically and historically Barrymore has the advantage of excellent traditions, he nevertheless rests entirely upon his own achievements, separate and individual in his understanding of what constitutes plastic power in art. He has a peculiar and most sensitive temper, which can arrange points of relation in juxtaposition with a keen sense of form as well as of substance. He is, one might say, a