

ADVENTURES IN THE ARTS

clusiveness was at one and the same time his virtue and his defect. For mystical reasons, it was imperative for him to include all things in himself, and so he set about enumerating all those elements which were in him, and of which he was so devoted and affectionate a part. That he could leave nothing out was, it may be said, his strongest esthetical defect, for it is by esthetical judgment that we choose and bring together those elements as we conceive it. It is the mark of good taste to reject that which is unessential, and the "tact of omission," well exemplified in Cézanne, has been found excellently axiomatic. So that it is the tendency in Whitman to catalogue in detail the entire obvious universe that makes many of his pages a strain on the mind as well as on the senses, and the eye especially. The absolute enforcement of this gift of omission in painting makes it easier for the artist, in that his mind is perforce engrossed with the idea of simplification, directness, and an easy relationship of the elements selected for presentation to each other.

It is the quality of "living-ness" in Cézanne that sends his art to the heights of universality, which is another way of naming the classical vision, or the masterly conception, and brings him together with Whitman as much of the same piece. You get all this in all the great masters of painting and literature, Goethe, Shakespeare, Rubens, and the Greeks. It is the reaching out and the very mastering of life which makes all art great, and all artists