

AMERICAN VALUES IN PAINTING

THERE are certain painters who join themselves together in a kind of grouping, which, whether they wish to think of themselves in this light or not, have become in the matter of American values in painting, a fixed associative aspect of painting in America. When we speak of American painting, the choice is small, but definite as to the number of artists, and the type of art they wished themselves to be considered for. From the Hudson River grouping, which up to Inness is not more marked than as a set of men copying nature with scrupulous fidelity to detail, rather than conveying any special feeling or notion of what a picture of, or the landscape itself, may convey; and leaving aside the American pupils of the Academy in Paris and Rome, most of whom returned with a rich sense of rhetorical conventionalities in art—men like William Morris Hunt and Washington Allston—we may turn to that other group of men as being far more typical of our soil and temper. I mean artists such as Homer Martin, Albert P. Ryder, George Fuller, and the later Winslow Homer who certainly did receive more recognition than any of them prior to his death.

Martin, Ryder, and Fuller could not have enjoyed much in the way of appreciation outside of a