

ADVENTURES IN THE ARTS

his etching, that is, the newest of it, one feels the sense of the classical and the modern joined together and by the classical I mean the quality of Ingres, conjoined with modern as in Renoir, relieved of the influence of Italian Renaissance.

But I do not wish to lose sight of these several forerunners in American art, Martin, Ryder and Fuller who, in their painting, may be linked not without relativity to our artists in literary imagination, Hawthorne and Poe. Fuller is conspicuously like Hawthorne, not by his appreciation of witchcraft merely, but by his feeling for those eery presences which determine the fates of men and women in their time. Martin is the purer artist for me since he seldom or never resorted to the literary emotion in the sense of drama or narrative, whereas in the instances of Ryder or Fuller they built up expression entirely from literary experience. Albert Ryder achieves most by reason of his vaster poetic sensibility—his Homeric instincts for the drama and by a very original power for arabesque. He is alone among the Americans in his unique gift for pattern. We can claim Albert Ryder as our most original painter as Poe takes his place as our most original poet who had of course one of the greatest and most perfect imaginations of his time and possibly of all time.

But it is these several painters I speak of, Martin, Ryder, and Fuller, who figure for us as the originators of American indigenous painting. They