

ADVENTURES IN THE ARTS

tiful one, and while many of his associates were doing American Barbizon, he was giving forth a shy, yet rare kind of expression, always a little symbolic in tendency, with the mood far more predominant. In "The sand dunes of Ontario" there will be found at once a highly individualistic feeling for the waste places of the world. There is never so much as a hint of banality in his selection. He never resorts to stock rhetoric.

Martin will be remembered for his singularly personal touch along with men like Fuller and Ryder. He is not as dramatic as either of these artists, but he has greater finesse in delicate sensibility. He was, I think, actually afraid of repetition, a characteristic very much in vogue in his time, either conscious or unconscious, in artists like Inness, Wyant, and Blakelock, with their so single note. There is exceptional mysticity hovering over his hills and stretches of dune and sky. It is not fog, or rain, or dew enveloping them. It is a certain veiled presence in nature that he sees and brings forward. His picture of peaks of the White Mountains, Jefferson and Madison, gives you no suggestion of the "Hudson River" emptiness. He was searching for profounder realities. He wanted the personality of his places, and he was successful, for all of his pictures I have seen display the magnetic touch. He "touched it off" vividly in all of them. They reveal their ideas poetically and esthetically and the method is personal and ample for presentation.