

REVALUATIONS IN IMPRESSIONISM

IN the consideration of the real factors in the impressionistic movement, we learn that it is not Monet and the younger crew such as Moret, Maufra, George d'Espagnat and Guillaumin who give us the real weight of this esthetic argument. We find Monet going in for hyper-sentimentalized iridiscences which culminate or seem to culminate in the "Lily" series until we are forced to say he has let us out, once and for all, as far as any further interest in the theory with which he was concerned. We are no longer held by these artificial and overstrained hues, and we find the younger followers offering little or nothing to us save an obvious integrity of purpose. These younger men had apparently mis-comprehended idiosyncrasies for ideas and that, save for a certain cleanness of intention, they were offering scarcely anything of what is to be found by way of realization in the pictures of a really great colorist like Renoir.

The two artists who give the true thrill of this phase of the modern movement are without question Pissarro and Sisley. It is the belief of these two artists in the appearance of things for themselves, under the influence of the light problem, which gives them a strength not always visible at