

## REVALUATIONS IN IMPRESSIONISM

first by reason of a greater simplicity of effect which dominates all of their pictures. We see in both these men a real and impressive desire for a more exacting scientific relation as discovered by intellectual consideration, than is to be found in the emotional outcry predominating in most of the pictures of Monet. These do not hold for us in this day as solidly as they were expected to. There is a kind of superficiality and consequent dissatisfaction in the conspicuous aspiration toward the first flush, one may call it, of enthusiasm for impressionistic experience. There comes to one who is really concerned, the ever increasing desire to turn toward Pissarro and Sisley and to quietly dispense with many or most of Monet's pictures, not to speak of a legitimate haste to pass over the phlegmatic enthusiasms of the younger followers.

One feels that Pissarro must have been a great man among men not so great. One feels likewise that the stately reticence of a man like Sisley is worth far more to us now, if only because we find in his works as they hang one beside another in numbers, a soberer and more cautious approach to the theme engrossing him and the other artists of the movement of that time. In the pictures of Sisley there is the charm of the fact for itself, the delight of the problem of placing the object in relation to the luminous atmosphere which covers it.

Men like Pissarro and Sisley were not forgetting Courbet and his admirable knowledge of reality.