

## ADVENTURES IN THE ARTS

They were not concerned with the spectacular aspect of the impressionistic principle, not nearly so much as with the satisfying realization of the object under the influence of the new scientific problem in esthetics with which they were concerned. For myself I am out of touch with Monet as a creator and I find myself extracting far more satisfaction and belief from Pissarro and Sisley, who deal with the problem of nature plus idea, with a much greater degree of let me even say sincerity, by reason of one fact and perhaps the most important one: they were not dramatizing the idea in hand. They were not creating a furor with pink and lavender haystacks. They were satisfied that there was still something to be found in the old arrangement of negative and positive tones as they were understood before the application of the spectrum turned the brains and sensibilities of men. In other words Courbet survived while the Barbizonians perished. There was an undeniable realization of fact still there, clamoring for consideration. There was the reality then even as now, as always. With Pissarro and Sisley there appeared the true separation of tone, making itself felt most intelligently in the work of these men from whom the real separatists Seurat, Signac, and Cross were to realize their principle of pointilism, of which principle Seurat was to prove himself the most satisfactory creative exponent.

The world of art lost a very great deal in the untimely death of Seurat; he was a young man of