

ADVENTURES IN THE ARTS

pletion and perfection. That is why we find Cézanne working incessantly to create an art which would achieve a union of impressionism and an art like the Louvre, as he is said to have characterized it for himself. We know now how much Cézanne cared for Chardin as well as for Courbet, and Greco. There is a reason why he must have respected Pissarro, far more than he did at any time such men as Gauguin, the "flea on his back" as he so vividly and perhaps justly named him. There was far more hope for a possible great art to come out of Van Gogh, who, in his brief seven years had experimented with very aspect of impressionism that had then been divulged. He too was in search of a passionate realization of the object. His method of heavy stitching in bright hues was not a perfected style. It was an extravagant hope toward a personal rhythm. He was an "upwardly" aspiring artist by reason of his hyper-accentuated religious fervours. All these extraneous and one might even say irrelevant attempts toward speedy arrivism are set aside in the presence of the almost solemn severity of minds like Pissarro and Sisley, and of Cézanne, who extracted for himself all that was valuable in the passing idea of impressionism. The picture which lasts is never the entirely idiosyncratic one. It is that picture which strives toward realization of ideas through a given principle with which it is involved.

So it seems then, that if Monet invented the principle of impressionism as applied to painting, Pis-