

## HENRI ROUSSEAU

all the outcome of the struggle toward an affected naïveté such as we have heard so much about, but was, on another hand, a real phase of their originality, the other swing of the pendulum, so to call it. It was the "accent" of their minds and tempers, it was a true part of their personal gesture, and was something they could not, and need not, do anything about, as if it were the normal tendency in them in their several ways. We all of us know that modern art is not haphazard, it is not hit or miss in its intention at least, certainly not the outcome of oddity, of whim, or of eccentricity, for these traits belong to the superficial and cultivated. We have found that with the best moderns there has been and is inherent in them the same sincerity of feeling, the same spirit directing their research. The single peculiarity of modern art therefore, if such there be, is its special relationship to the time in which it is being produced, explicitly of this age.

What we know of the men, much or little, proves that they are, and have all been, simple earnest men, intelligent, following nowise blindly in pursuit of fresh sensation, excitement, a mere phantasy, or freak of the mind. It was, and is, the product of a logic essentially of themselves, and of the period they represent; and because this period is not the period of sentimentality in art, but a period striving toward a more vigorous type of values—something as beautiful as the machinery of our time—it is not as yet to any great degree cared for, understood nor,