

who has not been from first to last a scientist, and very few artists have been, has made the costly error of introducing himself into the idea

We need only to refer to Ingres, Courbet, and the best of Cezanne for a relief from this obsession.

With the mention of Cezanne one returns to Levy again. Levy is a production of the esthetic principles of both Matisse and Cezanne. Without Cezanne Levy would not have come to his understanding of Matisse and without that rigid principle of organization Levy could not have improved upon the experience derived from Matisse. It is a question now if even Matisse would rely less upon spontaneous vigour and more upon the reticent principle of research.

Painting is an intellectual affair, and is best understood by the intellect. This plate of peaches and pears before me as I write is reality a scientific idea, and not an emotional one. It is a material volume to encounter and no amount of excess praise over the deliciousness of the flavour will change the ideas and intentions of the principles inherent in these objects. They have their physical volume and chemical combination. The painter has as much to do with these essentials as he has with the ocular illusion they present to him.

True painters are always serious about the rectangle they are to fill. Trivial painters find it every moment the easy trick.

I find all this artistic seriousness inherent in the paintings of Rudolph Levy. I find the intellectual processes functioning. He is one of the very few painters of today giving attention to colour for its own sake. I wonder if he isn't the single follower of Matisse who has been and still is occupied with this intellectual calm and directness. It lies in all probability in the nature of Levy himself who in my very short acquaintance of a momentary visit appears to be a man of definite decisions and sound judgments, which is certainly an important asset to personality these days, among artists especially. I may be damaging the careers of many other painters who studied under Matisse in saying this, but in the Germanic, French, English, and American areas I know of no one who has so well accomplished a private speculation from a dominant public influence.

Levy's work has almost a touch of the Chinese in its coolness and severity, and that in itself recommends it. It is no flattery at all to say that as painter he is probably the best painter in Germany today. It must be horribly embarrassing for powerful people who teach to see the results that accrue and go astray from their well meant divagations. We all know the tragic results of having followed Whistler, Sargent, Chase, Zorn, Henri and the other gifted speakers on the subject of art. I wonder if there are just as many failures in every period, of Ingres, of Delacroix, for example? We see only the good influence of one like Courbet every where upon the greatest men of the period to follow him. I have recently seen a most remarkable early picture of Renoir done in the direct manner of Courbet showing all the while the more nervous feminine touch characteristic of the greatest colourist that ever lived outside of Cezanne. But who has seen a better result springing from Matisse than Rudolph Levy? All in all I think it time to congratulate this artist for his understanding of, and his power to dismiss those aspects which had no relation to himself personally of the first strong influence in his career.

That the second was Cezanne is both clear and logical, and his perhaps not so powerful excursions in the cubistic field only help to establish for him his own comprehension of quiet dignified organization. He brings himself up to the present moment through his sympathy with it and that is what every artist must do.

The return to nature out through cubism is left to every man for himself. It is too late now to be a cubist. The cubists have rounded out their cycle, just as the impressionists did, and the pointillists, with the most wonderful of all young painters, George Seurat.

They will be no marked developments in cubism simply because there cannot be. They have found their authentic sculptors Lipschitz and Laurens, both men of distinction in their respective ways, and we are all now left to our plain spoken ways of expressionism in the ways we wish to go. With Bracque as a classical rounding out of the cubistic idea, the new conspicuous movement is of course toward nature by way of Ingres realism. My vision of a year ago and I am sure there is no reason to modify it, is that cubism is an institution, and if it sounds rather strong, I may add a commercial institution. This is due no doubt in great to the influence of the dealer who is in nearly all cases an anxious being. Quantity measure seemed