

his school, it became, as it were, a centre of thought, an embodiment of a circle of modern ideas in this country, whence it was reimported into France nearly a generation after its first appearance. Something similar happened to a once neglected but now renowned English landscape-painter, Constable, whose pictures when exhibited in France in 1824 created a profound sensation, and had such an influence on the artists of that country that they are said to mark an era in landscape-painting there.¹

85.
Constable's
influence in
France.

Such journeys of discovery in the realm of thought and ideas have now become almost impossible. In the course of our century Science at least has become international: isolated and secluded centres of thought have become more and more rare. Intercourse, periodicals, and learned societies with their meetings and reports, proclaim to the whole world the minutest discoveries and the most recent developments. National peculiarities still exist, but are mainly to be sought in those remoter and more hidden recesses of thought, where the finer shades, the untranslatable idioms, of language suggest, rather than clearly express, a struggling but undefined idea. Thought has its dawn and twilight, its chiaroscuro as well as its open day; but the daylight has grown wider and clearer and more dif-

86.
Science be-
come inter-
national.

¹ See Walter Armstrong in the 'Nineteenth Century' for April 1887; Julius Meyer, 'Geschichte der modernen französischen Malerei,' Leipzig, 1867, Book 7, chap. 2; A. Rosenberg, 'Geschichte der modernen Kunst,' vol. i. p. 63. Rosenberg thinks the influence of Constable on French Art is exaggerated, and mentions Paul Huet, whose early pictures date from 1822. But an Englishman, Bonington, who, however, is claimed as

of the French School, was even before Huet and Constable. See also what Delacroix wrote to Th. Sylvestre in 1858: "Constable est une des gloires anglaises. C'est un véritable réformateur, sorti de l'ornière des paysagistes anciens. Notre école a grandement profité de ses exemples et Géricault était revenu tout étourdi de l'un des grands paysages qu'il nous avait envoyés" (quoted by Emile Michel in 'Grande Encyclopédie,' art. "Constable").