

ADVENTURES IN THE ARTS

absolute at-home-ness which he displays on all occasions in his audacious water-color pictures.

Marin brings you to the feeling that digression is for him imperative only as affording him relief from the tradition of his medium. John Marin employs all the restrictions of water-color with the wisdom that is necessary in the case. He says that paper plus water, plus emotion will give a result in themselves and proceeds with the idea at hand in what may without the least temerity be called a masterly fashion; he has run the gamut of experience with his materials from the earliest Turner tonalities, through Whisterian vagaries on to American definiteness, and has incidentally noted that the Chinese have been probably the only supreme masters of the wash in the history of water-color painting. I can say for myself that Marin produces the liveliest, handsomest wash that is producible or that has ever been accomplished in the field of water-color painting. Perhaps many of the pictures of John Marin were not always satisfying in the tactile sense because many of them are taken up with an inevitable passion for technical virtuosity, which is no mean distinction in itself but we are not satisfied as once we were with this passion for audacity and virtuosity. We have learned that spatial existence and spatial relationships are the important essentials in any work of art. The precise ratio of thought accompanied by exactitude of emotion for the given idea is a matter of serious consideration with the modern artists of