

SOME AMERICAN WATER-COLORISTS

today. That is the special value of modern painting to the development of art.

The Chinese really knew just what a wash was capable of, and confined themselves to the majesty of the limitations at hand. John Marin has been wise in this also though he is not precisely fanatical, which may be his chief defect, and it is probably true that the greatest experimenters have shown fanatical tendency, which is only the accentuated spirit of obsession for an idea. How else does one hold a vision? It is the only way for an artist to produce plastic exactitude between two planes of sensation or thought. The parts must be as perfect as the whole and in the best art this is so. There must be the sense of "existence" everywhere and it might even be said that the cool hue of the intellect is the first premise in a true work of art. Virtuosity is a state of expression but it is not the final state. One must search for as well as find the sequential quality which is necessitated for the safe arrival of a work of art into the sphere of esthetic existence.

The water-colors of John Marin are restless with energy, which is in its way a real virtue. They do, I think, require, at times at least, more of the calm of research and less of the excitement of it. All true artistry is self-contained and never relies upon outer physical stimulus or inward extravagance of phantasy, or of idiosyncrasy. A work of art is never peculiar, it is always a natural thing. In this sense