

*Claude Hayes, R.I.*

range of accomplishment is open and the highest type of success is possible.

And it is unquestionably among the artists who know best how to profit by the example of the earlier masters that we find to-day the most notable of our water-colour painters, the most personal in outlook and the most skilful in their management of executive devices. It is from these men who have studied sincerely the water-colour tradition, who perceive its spirit and are inspired by its principles, that is coming now the work which counts highest in the modern record of the British school. They are maintaining the continuity of the art in the best possible way, by keeping its vitality unimpaired and by preserving intact the purity of its methods; they are handing on to those who will succeed them the lessons which they have learned from their predecessors, and they are guarding zealously the great essentials which made the teaching of their masters so convincing.

In judging the work of the modern exponents of water-colour painting it is very important to note in what way and to what extent they have been influenced by what may fairly be called the classic examples of the art. If they are simply imitating

the mannerisms of some particular master—even a master may at times be indiscreet enough to lapse into a mannerism—if they are unintelligently adopting the characteristics of some other artist's style and using his methods without understanding them, such men are hardly to be accounted as having much claim to consideration. They are, at best, only reflections of painters greater than themselves and they add nothing fresh to the store of their country's art.

But if they have gone below the surface of the work they have chosen to study and have realised by what intentions it was inspired, and if on this realisation they have built up a method of expression as personal and as temperamental as that of the master by whom the work was produced, then they have something to offer that is worthy of acceptance. It is their interpretation of the tradition that they put before us, their application of the principles which the masters have laid down; and though they are careful to maintain these principles in their integrity they do not deny to themselves liberty of action in choosing and dealing with the material which seems to them suitable for pictorial treatment.



“NEAR HUNSTANTON”

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BY CLAUDE HAYES, R.I.