

THE DEARTH OF CRITICS

being very much at variance in theory, but both full of discernment whatever one may think of their individual ideas. We are sure of both as being thoroughly inside the subject, this theme of modern art, for they are somehow painter people. I even suspect them both of having once, like George Moore, painted seriously themselves.

Nevertheless there is a hopeful seriousness of interest developing in what is being done this side the sea, a rediscovery of native art of the sort that is occurring in all countries. The artist is being taught by means of war that there is no longer a conventional center of art, that the time-worn fetish of Paris as a necessity in his development has been dispensed with; and this is fortunate for the artist and for art in general. It is having its pronounced effect upon the creative powers of the individual in all countries, almost obliging him to create his own impulse upon his own soil; it is making the artist see that if he is really to create he must create irrespective of all that exists as convention in the mind.

How will this affect the artist? He will learn first of all to be concerned with himself, and what he puts forth of personality and of personal research will receive its character from his strict adherence to this principle, whether he proceeds by means of prevailing theories or by departure from them. The public will thus have no choice but to rely upon what he produces seriously as coming clearly from himself, from his own desire and labor. He will realize