



NEAR GOUDA.

—Willem Rip.

before he is taken seriously in his own.

Tolstoi says: "The one great quality which makes a work of art truly contagious is, sincerity," and this quality the Dutch demand. They believe, and somehow the world has come to believe with them, that, to quote Tolstoi again, "If an artist is really actuated by a feeling, and is strongly impelled to communicate that feeling to other people—not for money or fame, or anything else, but because he feels he must share it—then he will not be satisfied till he has found a clear way of expressing it. And the man who is not borrowing his feelings, but has drawn what he expresses from the depths of his nature, is sure to be original. For in the same way that no two people have exactly similar faces or forms, no two people have exactly similar minds or souls."

How it has come about that such seriousness in art motif should have found expression in aquarelle painting can hardly be explained. The

fact, however, remains that we have in Dutch water-colours all the qualities that formerly were thought attainable only in oil painting. All the poetry and pathos of the maturity of Josef Israels' four score and ten years is contained in those beautiful water-colour paintings of interiors. The exquisite diffusion of light and modulation of tone exists equally in his water-colours, if not in a more attractive way than in his oils. All limitations have been overcome by a method which, in a general way, is common to the whole Dutch school, but also in a particular way that is peculiar to Israels.

Several years ago, upon a visit to his studio in The Hague, I found him working upon a small piece of paper with the most intense interest, taking infinite pains to put upon that piece of paper, not only a likeness of himself at work in his studio, but making his actual personality pervade this representation. He had painted it in and "washed" it out, until there