

In the chaos of experiment which has followed the collapse of the renaissance tradition in the latter nineteenth century it is an interesting, although not a very practical or serious, occupation to conjecture what sort of tradition will ultimately emerge from the chaos to replace it. That some tradition will replace it, must, I think, be granted, if man survives as more than a beast in a welfare stable. It must, I think, also be granted that the new tradition cannot take one of the byways of art, byways made charming by the personality of individual artists, Bosch, Blake, Chagall, Kandinsky, for example, and existing only through the personality of the artist concerned. Judged in this fashion, cubism and post-cubist developments would seem to be the most probable link between past and future. Mr de Maistre's art deriving from cubism, based on a careful, conscious organisation of form, but showing a sensitiveness to texture and neither the extreme representationalism of the renaissance tradition nor the extreme abstraction of some modern styles, is the sort of contemporary painting from which, at however many stages removed, a new tradition might evolve.

NOTICE

In the June issue of BLACKFRIARS, Sir Leo Page will continue the series of 'Personal Views' with an article on Prison Visiting, and Dr Karl Meyer will contribute a study of the German Law permitting Divorce after separation and its relevance for proposed reforms in the English Divorce Law.