

reconnaissance the area that is left to the artist and to work within it. He knows that his task is with the primary virtues of the artist. He is to resume within himself the aesthetic wisdom of our culture and to assert the primary truth however late-in-the-day it may be. This he does with charm and grace rather than with controversy and attack. He who has most to say is yet the most eirenical of our artists and the most withdrawn. He will argue against no school. He will see the good and the bad whether it is in the newest design for a 'bus or the latest from the Paris studios. He bears bravely his burden of wisdom. May we come to learn more and more from him, and whether as appreciators of art or as makers try to regard with something of his spirit the difficult work of redeeming the time which is the painful privilege of the artist in any age.

NOTE.—The May issue of *BLACKFRIARS* will contain an illustrated article on the paintings of Roy de Maistre by William Gibson, Keeper of the National Gallery.