



A Canadian Gunpit

From the War Memorial Painting by Lieut. P. Wyndham Lewis

was the difference in kind between Bach and Chopin.

Then came the war and with it a partial confirmation in experience of the three-parts abstractions of the modernists, now chaotic, now geometrical. Was there some common cause behind Cubism and Prussianism, behind the morbid visions of an artist in a back-attic and the game of chess played by the military manoeuvrist on horse-back? One shrinks from any association of artistic and creative impulses with the forces of death and destruction. And yet there is an association somewhere. It may be hard to trace out and perhaps it will never be done in this particular case. It is enough to remember this organic-seeming relation between aesthetic extravagances and the forms and experience of war in considering

the meaning and significance of the more advanced of the war pictures. It is not merely a matter of likes and dislikes; there is in these pictures a strain of what seems to have spread itself, however thinly, over the whole of our minds.

A wide popularity will not be expected for such pictures as "Void". Men do not live with line and colour as they live with words. They are not willing as a rule to wait for the meaning of line and colour to reveal itself. It must speak at a glance or it is rejected. It is different with poetry, which expresses itself in a medium which is in universal use. Word-combinations are puzzled over daily by millions of mankind, whether as prose or verse, and one has not to go far to discover poems which are memorized and sung wholesale with-