



**Girls//  
Boys//**

Read your OWN Digest every month. Packed with thrills, humour, information, competitions, puzzles, stories, articles. **SPECIALLY FOR YOU.**

**JUNIOR DIGEST**

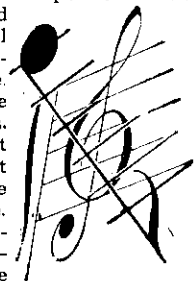
**Price 1/-**  
Obtainable MONTHLY from all booksellers, or from TRIO PUBLICATIONS, Box 451, Christchurch. Postage 1d. Annual subscription 15s, including postage.

**PARENTS!**  
"Junior Digest" contains GOOD reading for young people. We invite you to investigate it.

## CRITIC ON CRITICISM

(continued from previous page)

organising our experience, and maintaining continuity—naturally created a tendency for some critics to go the whole hog, and try to lay down permanent and dogmatic laws and opinions on all points. It's very convenient, of course. It settles all the difficult problems. But it must be kept in mind always that art in some sense runs parallel to life. Like life, it is organic, developing—always a little chaotic, always changing—yet in certain quite essential respects remaining always the same. There's a mystery here, but there's no need for us to try to solve it. What we can say with certainty is that there are standards in every art, without which the pictures or the poetry or the music would be practically meaningless, and that these standards do change and develop, while still maintaining the continuity of human experience.



to make, however, is this: that 99 out of every 100 people who abuse Picasso haven't the remotest idea what he's all about. They may think they know. They may take it for granted that the sole purpose of painting pictures is to create optical illusions—to represent objects in two dimensions instead of three, making them as life-like as possible. That's certainly one of the things a painter can do. But there are at least three or four other things he can set out to do—things that are vastly more interesting, if you understand them, things that sometimes have only a very slight connection with the life-like depictions of objects.

### Ignorance and Arrogance

Most of Picasso's bitterest critics obviously have no suspicion that those other (essentially traditional) modes of painting and of aesthetic appreciation even exist. You can tell, from the things they say. And why haven't they any knowledge of the existence of these things, still less any sort of taste for them? Well, in most cases it's simply this, for one reason or other, they've never bothered, or never had the opportunity, to submit themselves to such work, and to acquire a taste. (It may be, of course, that they lack any native capacity for enjoyment of this sort, but that's more unlikely).

The man who imagines he has some sort of divine right to appreciate a picture fully at first sight, or a bit of music at first hearing, without any training at all, is extremely arrogant and presumptuous—whether he is aware of the fact or not. It can safely be said that most of the hostile criticism one hears of artists, such as Picasso and Epstein, comes from people who really haven't the vaguest notion of what the artists are trying to do or say. It's just as if they were cursing their tobacco because his tobacco didn't make good firewood. (Well, you buy the stuff in order to burn it, don't you?)

I'll repeat what I said, so you'll be quite clear about my meaning: the arts, as we know them under civilised conditions, are an *acquired* taste. And the only way in which to acquire a taste in any of the arts (I'm assuming that the student has some natural appetite to begin with, and that it hasn't been tampered with too disastrously by vulgarities) the only way, apart from practising an art, is for the student to spend a considerable time looking at good paintings, of all kinds, or listening to good music—and also, to sharpen his judgment and his powers of appreciation by reading good criticism, and becoming something of a critic on his own account.

The case for criticism is simply the case for order, as against chaos; and for knowledge, as against ignorance. And that's a good, sound case, anywhere, at any time.

### The Beecham Way

SIR THOMAS BEECHAM was conducting an orchestra in the rehearsal of a new work which had a rather difficult solo passage for the flute. After going over it a number of times the conductor rapped for attention. "We can't stand this any longer—we must go on now to the second movement." Then, turning to the offending flautist, he asked, "You'll keep in touch with us, won't you?"

## DAILY MOUTH-WASH

to offset infection

The infection from Colds, Sore Throats and other far more serious ailments can start in the mouth.

A daily mouth-wash with Anti-Germ, will help ward off such infection and help keep the breath sweet.

## ANTI-GERM

Anti-Germ is a clear, non-poisonous Antiseptic of highest medical formula, with a pleasant taste.

SOLD BY YOUR GROCER

Burch & Co. (N.P.) Ltd., 58 Gill Street, New Plymouth.

Long before your friends hear of you learning to **play PIANO by EAR** you can **SURPRISE and DELIGHT** them with new and old-time songs, dances, jazz, marches, popular melodies, hymns, semi-classical music, etc. Amazingly fast, easy and practical, Niagara plan shortcuts tedious conventional methods. No tiresome scales and exercises. No expensive 8-term music teacher's course needed. Niagara PLAY-BY-EAR course teaches you to transpose, to improvise, **ALL WITHOUT NOTES**. Free "After Sale" Help by Service Dept. ensures thoroughly satisfied students. Send 3d stamp for descriptive booklet "The Niagara Secret." to Dept. L. Niagara School of Music, Ltd., 53 Robertson Street, Invercargill A.B.



**STOMACH UPSET?**  
*No, that's all gone*

When you take Hardy's. For safe, speedy relief from indigestion and heartburn take

**HARDY'S**  
INDIGESTION REMEDY

*and oh... the relief*

R. M. Hardy, 33 Bond Street, Wellington.

Understanding Picasso

And now, in conclusion, I want to make a point which I think is extremely important. It's really a reiteration of what I was saying earlier. It's just this, that although most of us have the rudiments of taste—a natural liking for colour, rhythm, and so on, which must form the bedrock of our critical enjoyment of the arts—although this is so, it is also true that the fully developed arts of poetry, painting, music, sculpture, and so on as we know them are *acquired tastes*. The lack of any general experience of this fact leads to a good many misunderstandings. For instance, there's been a great deal of controversy lately about an exhibition of paintings in London—an exhibition of the recent work of Pablo Picasso. Now there's clearly a great deal to be said on behalf of Picasso. He's probably among the first half-dozen draughtsmen of all the ages. There is also a case to be made out against some of his later work—a case that makes sense, I mean—not just silly-season scolding. But it would be a case against European civilisation, and not just against Picasso. The point I want