

and openly, and wore the look of people who have seen that "far light without a knowledge of which man will always walk in darkness."

Can your contributor who doubted find an empty church to-day? Where services are broadcast the churches are always packed. Further, discussion on religion draws large and enthusiastic audiences at the various debating societies hereabouts.

JUDITH TERRY (Avondale).

PLAYS V. WOOL PRICES

Sir,—In looking through the programme announcements for 4YA on March 12, I noticed that the item "Star for To-night" was due to start at 9.30 p.m. Being very interested in drama, and especially in the Dorothy Crawford productions, I was amazed when somebody started talking about the price of wool at this time. This talk went on for 18 minutes—an encroachment on the scheduled time of another item.

Surely there are not many people who want to hear wool prices in the evenings when they can always read them in the next day's daily paper, but there are hundreds of listeners who enjoy hearing plays and who do not want to miss them because they are put on too late. If the Wool Sale prices are so very important to the listeners, why not put them over the air after the news session at 6.30 p.m., when most people are in their own homes and leave the rest of the evening programme to those who enjoy relaxation?

N.Z. PLAYS (Christchurch).

ART SECRETS.

Sir,—C. R. H. Taylor's name is usually associated with history and literature and it was a delightful surprise to find him a discerning art critic. *The Listener* publishes many articles and letters on "art criticism" but none with the depth of Mr. Taylor's elucidation of Arnold Böcklin. The professional critics seldom mention the psychology and tradition of colour which should take first place. I feel that Mr. Taylor has the knowledge and training necessary to let the "common man" into a few of the secrets of art.

The literary critics all tell us that New Zealanders have been profoundly influenced by their natural surroundings. But they never mention colour or its influence which must be at least as great as the factors noted by Holcroft and others. I hope Mr. Taylor was able to see some of the back-country landscapes at the recent art exhibition in Christchurch.

D. MacMILLAN (Christchurch).

RADIO CUTS

Sir,—May I make a plea on behalf of the many people to whom the radio is almost their sole source of entertainment and relaxation? I refer to the many country listeners, the people without cars to bring them to town, the old folk, and the countless mothers who cannot leave their families. In my own district I can have only 3½ of the broadcasting hours, one of which—in the morning—I never listen to, being too busy. The possibility of further cuts, therefore, is not to be borne unless all theatre matinees are prohibited from Monday to Friday, inclusive, and night hours are restricted to two—8-10 p.m. This could be done by cutting out a few "supports."

I think I am speaking for many people when I demand a cut in the theatre programmes before any additional cuts in broadcasting are proceeded with.

STAY-AT-HOME (Gisborne).

NEW QUARTERLY.

Sir,—Whether *Landfall* deserves the editorial notice you have taken of it, only time will show. But we find it a little dampening that your congratulatory birth-notice should be followed by a gloomily prophetic raven-croak.

The infant is doing very lustily, thank you, and already has lots of pennies in the money-box. Even if it were a sickly child, we would not be the first publishers deliberately to face a loss for something worthwhile. Incidentally, we can run it right off the weight-chart with half the 2,000 subscribers you think necessary, though the more the better. (We would like to see more country subscribers: from a publisher's point of view only desert stretches between our towns.)

In thanking you for an interest known to be wide and liberal, we would like to add that the first number is already hard to get.

DENIS GLOVER (Caxton Press).

MODERN ART

Sir,—How true it is what P.O.C. (Auckland) writes, that "artists are only public servants after all." To reach even a semblance of some means to exist, they must do the familiar, and pander to public taste, thereby losing the all important freedom necessary for the making of a genuine work of art. "The familiar" in art is the accepted idea that the artist must go to nature, and paint what he sees. This he does by copying down the tone values present at a certain time, in a particular light, which means he rejects the substance for the shadow. For an artist to reject this academic formula means he becomes an outcast from official art circles, is abused and discouraged by men in responsible positions; and to persist in his foolhardiness of being truthful to himself and his art means his social downfall.

How easy it is for the philistine public to wallow in the so-called "thrill" they receive from painted replicas of things and people. There is no "thrill." The ecstasy brought about is false; for all that happens is that something known, is recognised, and the procedure is to go into ecstasies over a mere piece of technical dexterity in reproduction. The faculty for a proper discernment of what is genuine or false in art does not function, and therefore the surface appearance of nature is made the end and all of art.

The modern movement in art is in direct revolt against this vulgar bourgeois taste; against the academy, and its born-too-late renaissance teachers, and the consequent brood of little people practising a dead art which has no social relevance or meaning. As for the modern philistine who knows what he wants, and refuses to be bothered with anything unfamiliar to his own small experience, the majority of artists do keep within his familiar experience, becoming servants to smug-minded individualists. The result is that the artist loses his integrity and is denied the privilege of the plumber who is never questioned about how he does his work.

M. MRKUSIC (Auckland).



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