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### THE ITALIAN FUTURISTS

might call playful intellectual banter, implied that there was nothing to be learnt from the Futurists, and that he, at any rate, did not think it worth his while to take them seriously. He said: "If we dilate on the exhibition at greater length, it is for the amusement of the public and ourselves [*sic!*], and not because it calls for any such extended notice."

This was a pure evasion; for, if the Futurists deserved a column notice in the *Daily Telegraph*, surely they were considered serious enough to be treated seriously. And, if the duty of an art-critic is not to "place" the particular phase of art under his consideration, then what on earth is it? The public do not want to be "amused" by a serious journal if something apparently grotesque startles them in the art-world; they wish to be helped in "placing" or classifying that grotesque manifestation.

The *Spectator* said: "Anyway, we are *not sure*<sup>1</sup> that the mental pressure that is so desperately seeking through Post-Impressionism and Futurism to make modern art more expressive of our own strange times is all for the good. Only, most of us feel that it is hard that it should fall to us to make the mental effort to find out what it is all about. And Futurism is especially difficult."

We are perfectly used to the art-critics on first-rate journals being "*not sure*" about anything at all; but we must say that the ingenuous frankness of this one who sighed "that it is hard that it should fall to us to make the mental effort to find out what it is all about," and who then proceeded to say *nothing* concerning what it was all about, was a little refreshing. But, why then did he write a column of platitudes about it?

On the occasion of my first visit to the Futurists, I felt that it was of paramount importance that every one,

<sup>1</sup> The italics are mine.