Haftmann’s *Malerei im 20. Jahrhundert* (Prestel Verlag, Munich, 1954), is a work in which a balance is achieved between philosophic speculation and form analysis, between the work and the artist, between theory and visual expression. The historical and biographical part which is contained in a volume of 550 pages, was followed by a second magnificent volume of illustrations in 1955. Apart from illuminating the chronicle of modern painting through 345 full-page pictures, of which many are in colour, a great number of smaller plates are framed by short analytical studies which makes this volume— basically a picture-book— independent of the earlier one. The material is extended to the most recent development, and any omission (for instance of the modern American artists) may have its reason in the fact that this work is planned in three volumes of which so far only two have been published. There is nothing new in the way in which Herr Haftmann relates the schools to their basic principles and interprets them. It is, however, a solid and reliable work.

The tide has turned in Germany in favour of those writers who believe that the modern artist, as representative of modern man, is struggling to shape a new pictorial world on the facts offered him by technology, on principles propounded by science and brought into organic relationship. By way of a new philosophy the validity and meaning of an age-old tradition is confirmed. (Karl Jaspers) The vision of this tradition has been enlarged beyond recognition in the last 100 years— through archaeology and ethnology, through comparative mythology and psychology, and through science. There are no longer any frontiers. Racial and nationalistic, geographical and timebound viewpoints are breaking down. A splendid picture of man and his changing vision of himself and the Universe unfolds before our eyes. It is gratifying to observe that the German art critics and art historians have recovered their place among the scholars of other nations, leaving behind that short-lived, mediaeval darkness, built on cruelty and prejudice, which shrouded Germany and whose ghosts were still being summoned in the first post war years.

The Persistence of Memory by Salvador Dali

*If memory (in all of us so dim!)*
*persists in landscapes, chic and trim,*
*where watches melt on chici trees*
*and mountains float on desert seas,*
*astounding facts, indeed, do rally*
*to teach the clever Mr. Dali.*

*Johannes A. Gaertner*