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How does this conclusion square with the current conception of good art and of its relation to life? Does it imply a revision of the principles which still guide the practice of our foremost artists? What lessons can be drawn from the tradition of English art and from the great teachers of dialectical materialism in the present crisis of aesthetic feeling? Such are the questions I have attempted to formulate in this essay. The artists themselves will answer them—by their actions in the coming offensive and by their contributions to the post-war work of reconstruction.

It was a difficult thing to do. It was a hard thing to do and yet I was just as glad to do it as I was to do it. I was just as glad to do it as I was to do it.

R. Fry: *Form and Design*, essay 'Newspaper' (1920), *Phaidon Library* 1929, p. 204. The 'Essay in Aesthetics' is also included in *Phaidon* and *Design*.