stones and old bones, but something intensely exciting to him which may give him a piece of knowledge for which he has been searching for years. Thus, to an artist of the calibre of Paul Nash, an old tree-trunk is not just a fallen tree which looks like an animal, but something terrific, revealing the personality of a monster with a magic of its own. He describes the trend of his thoughts in his essay 'Monster Field'. These essays show the workings of his imagination and the process of his thoughts in a remarkable way and add greatly to the understanding and pleasure of his pictures.

But essentially the appeal of this book is to the general public. Its charm lies in the fact that it is the life story of a man, not merely of an artist, albeit a man with a highly developed individuality, and will be appreciated as a human history by men in any walk of life. Mention should be made of the book-cover, excellently designed by his brother, John Nash.

M. FREEMAN.

MEDIEVAL GLASS AT ALL SOULS COLLEGE, by F. E. Hutchinson. (Faber; 21s.)

All Souls College, Oxford, shares with Merton and New College the distinction of retaining a considerable portion of its original painted glass which has escaped, almost by a miracle, the ravages of reformers, puritans and vandals. As at New College, the old glass is now confined to the ante-chapel, though we know that the chapel itself was equally rich in this respect during the ages of Faith. Symonds, a mid-17th-century writer, gives a description of the glass as surviving in 1644, from which we regretfully learn how much has been lost since then. In the late war this fine array of 15th-century art was removed to a place of safety and it was not until 1946 that it was reinstated.

The College accounts show that John Glasier was in charge of the work between 1440 and 1447. The subjects, which consist mainly of Apostles, Saints and Kings, are noteworthy for their artistic qualities and interesting iconography. Some of the glass, i.e. that depicting the Doctors and Kings, was originally in the old library which was replaced by the present imposing structure during the first quarter of the 18th century.

The late Mr G. M. Rushforth, F.S.A.—author of the standard work on the Malvern Priory glass—was originally commissioned by the College authorities to write this book. The undertaking was completed by Canon F. E. Hutchinson who, unfortunately, did not live to see it through the press. Mr E. F. Jacob, his colleague, undertook this final task and added a preface. The book is handsomely produced with two coloured plates and thirty-one pages of photographs in monochrome.

The vicissitudes of the glass during the past five centuries are traced and there are useful historical notes on the treatment of the figures. There is a curious slip in the caption of plate xxii where St Edward the Martyr is called Sir Edward Martyr, and there is some confusion in the Index between this Saint and King Edward II. Otherwise both text and illustrations leave little, or nothing, to be desired.

E. T. LONG.

A CALENDAR OF BRITISH TASTE FROM 1600 to 1800, by E. F. Carritt, (Routledge & Kegan Paul; 21s.)

Without desultory turning of pages you know where you are at once with this book, for its sub-title is 'A Museum of Specimens and Landmarks chronologically arranged'. If you are the sort of person who enjoys a swift tour of, say, the Victoria and Albert, you will enjoy wandering through Mr Carritt's 'museum'. If, on the other hand, the mere thought of visiting a museum gives you a sinking feeling, you will hastily decline Mr Carritt's kind offer to show you something of British taste through two centuries.

Lord Macaulay, in his essay on Horace Walpole, has some observations which could be applied to Mr Carritt's 'museum'. 'We wander', says Macaulay of Walpole's *Strawberry Hill*, 'through a profusion of rarities, of trifling intrinsic value, but so quaint in fashion, or connected with such remarkable names and events, that they may well detain our attention for a moment.... One cabinet of trinkets is no sooner closed than another is opened.' In fairness to Mr Carritt, it must be said that many of his cabinets contain more than trinkets.

Mr Carritt's 'Calendar', which has been culled from his commonplace book kept throughout a lifetime, provides a pleasant and leisurely way of observing the evolution of British taste in many spheres.

KIERAN MULVEY, O.P.

MEN OF STONES, by Rex Warner. (Bodley Head; 9s.)

Mr Warner describes his new novel as 'a melodrama'. Its action is unlikely enough, culminating as it does in the performance of *King Lear* on the ramparts of an island prison. And the theme its events subserve is on an immense scale. The Prison Governor conceives himself to have divine power, and the absolute authority he holds in his little kingdom is a plain enough analogy of the perils of totalitarian power. *The Wild Goose Chase*, the first of Mr Warner's novels, was frankly labelled 'an allegory', and all his work—and how unequalled it is in contemporary English writing for originality of conception and confidence of style—reveals a constant awareness of the serious novelist's responsibility as an interpreter of ideas. Yet Mr Warner is free