

human values'. More precisely, he seems to be chiefly concerned with the educative value of philosophical activity, its power to orientate desires, rather than with any absolute reality it may demonstrate. Yet surely he is convinced of some such reality; only *not* in the manner of one who has made the demonstration; for he professes implicitly a readiness to change all his philosophical 'opinions'. His conviction is instinctive—if that is the word—not rational. He has tasted high thoughts and found them sweet—and also good: good for the soul and good for society. Hence his keen desire to bring them to every undergraduate's palate.

As for the doubtful agreement of philosophers, Sir Richard would perhaps reply that a certain confidence in reason is fundamental to the university outlook everywhere and always; and that the sceptics, those valuable irritants, would be sufficiently balanced by those who are convinced of one or other philosophical truth in their various spheres—logic, metaphysics, ethics, etc. Besides, it seems to be assumed that the exposition in these schools of philosophy and religion would be predominantly historical in method, though ethical in purpose.

The appearance, at any rate, of a lecture such as this (and of kindred discussions here and in America, which may amount almost to a 'movement') must be of great interest to all who are interested (let us hope for the best motives) in the 'perennial philosophy'. And certainly from the Catholic side something like a 'movement', largely in academic circles, is discernible, which may be going quite a long way towards meeting the trend of thought and desire represented by Sir Richard Livingstone. For one thing, the historical research of the past thirty years offers us considerably more factual knowledge than the early neo-scholastics possessed of our own tradition, together with a better understanding of its range and variety. Again, it is encouraging to note signs of a fairly mature handling of philosophical problems by the laity (at least here and there)—by that public for whom, primarily, Fr Hawkins, for example, seems to have written his excellent little books. Altogether the outlook is not discouraging.

KENELM FOSTER, O.P.

ART AND CHILD PERSONALITY. By Ruth Dunnet. (Methuen; 10s. 6d.)

This book describes the experiences of an art teacher working at a camp school for evacuated boys. In spite of the difficulties caused by a constantly changing population, new batches of boys between the ages of 10 and 15 being admitted frequently and their stay varying from two days to four years, a great deal of permanent interest and value was achieved.

The most attractive feature of the account is the candour and sincerity of the teacher; she never hesitates to say what mistakes she made nor does she disguise her method of trial and error which

led to the formation of a plan on which she built her practice and her theory.

At the beginning of her experiment she felt it her duty to supply an inspiring subject as well as to teach the theory of drawing and painting. Her crisis came when returning from a short holiday, she looked round the walls which were lined with the boys' work and realised how much of it represented *her* ideas and inspiration. She remedied this by providing a subject but not suggesting its possible treatment. Very soon the boys asked to be allowed to choose their own subject, and it was when this was adopted throughout the school that she felt that she had found the means of getting the best results. There follows a most interesting analysis of the subjects chosen by the different age-groups. Seeing that the majority of the boys came from a densely populated industrial area, it is encouraging to hear that 'Broadly speaking landscapes were the most popular theme'.

The greater part of the book is concerned with the description of individual boys, their problems and reactions. These are valuable taken with the reproduction of the paintings because of the confidence the reader has that these are the genuine work of the boys and stand for their individual ideas and fantasies. The sociologist and psychologist will crave for more details but no one can quarrel with her general deductions. She shows over and over again the tremendously healing power that lies in the symbolic expression of a hope, a fear, an idea. As the spirit of the boys became more released and free, their interest in the actual technique increased and this again helped in their ability to express what they desired.

Her greatest achievement was to break down self-conscious fear of failure and to foster courage and love in the individual effort, which eventually became a communal one in that all the boys were intensely interested in each other's work.

The book is a short one—only 72 pages—and it is richly illustrated by four coloured and 16 monotone plates and is well worth reading.

DORIS LAYARD.

MUSIC IN EDUCATION. By W. J. Smith. (Faber; 8s. 6d.)

Two circumstances combine to make this an apt moment for the appearance of this book. Music has, in recent years, become a 'best-seller'—particularly popular amongst young people; schoolmasters everywhere discuss to distraction proposals for radical changes in the school curriculum. Many are very disquieted at the effects produced by the intense interest in scientific and technical studies; there is a grave need for a counterbalance—something in the educational system to awaken the minds of the young, before it is too late, to the paramount importance of non-material values. Nothing is a substitute for an actual return to religion, but on the natural