

That Fromm has nothing more helpful to say is in the last resort due to his unrealistic idea of man. He has never heard of original sin. He does not believe there is such a thing. Men are by nature rational, kindly, loving, etc. Give them half a chance, and they will turn the earth into heaven. When one reads these outpourings, one cannot help regretting that Fromm has moved so far away from Freud. For Freud, however fantastic his system may have been in other respects, at any rate knew man for what he was.

W. STARK

JUNIOR HERITAGE BOOKS: COSTUME. By James Laver. Illustrated by John Mansbridge. (Batsford; 8s. 6d.)

Anyone who knows the Batsford publications also knows that a new Batsford book requires no commendation from a reviewer to be assured of its worth. This book, though, is one of a new series. The description, *Junior Heritage*, could be misunderstood. It is not, in fact, just a children's book. The aim of the publishers is that the *Junior Heritage Series* should be comprehensible and attractive to younger readers and at the same time provide an ideal introduction to the various subjects for readers of any age. The first six volumes of this new series deal with Castles, Churches, Abbeys, the Monarchy, Houses, and Costume. This volume, on the development of English costume from Anglo-Saxon times to the twentieth century, certainly justifies this aim.

Mr James Laver describes in a masterly way nine hundred years, from 1000-1900, of English male and female dress. Mr John Mansbridge illustrates the detailed text with superb drawings, many of which are in brilliant colour. These, quite by themselves, provide a vivid and attractive lesson in social history and should capture the interest even of those who profess not to like history. Mr Laver and Mr Mansbridge prove, each in their own way, that history can be a fascinating subject and not just something that everybody has to do at school. The Dutch printers also deserve praise for their share in this distinguished Batsford book.

KIERAN MULVEY, O.P.

SIMON. By Elizabeth Hamilton. (André Deutsch; 10s. 6d.)

'This is a story about Simon. Simon as I knew him. It began on an evening in December. I was sitting in the lamplight, with the letter in front of me on the table.' These are the opening sentences of this delicate story of a young school-teacher's awakening love for a young man at sea. It takes place during the last war. Simon is an officer in the navy. Anna, the country schoolteacher, comes to know him because she has

finished knitting a pair of socks old Mrs Fielden had begun to knit for him. The correspondence continues, simple, personal, revealing. They are both good Catholics. The people in their very different lives take on reality.

No more than for the 'star-crossed' lovers does the course of Anna and Simon's love run smooth. Simon is at ease in letters; meetings prove him to have a difficult character, a man consciously resisting possession by another because he had suffered from a possessive mother. Anna is uncomplicated, Simon complex, hypersensitive, suspicious. They are, in spite of this, in love.

There is nothing of the novelette here. Miss Elizabeth Hamilton's writing is flawless, with a quality that recalls Jane Austen or perhaps Virginia Woolf. Anna's tranquil and artless unfolding of the story makes one feel like an intruder compelled by circumstances to eaves-drop on a very personal matter. It is a sad story of love, not harrowing, but in its simplicity and probability, poignant and unforgettable.

KIERAN MULVEY, O.P.

PAUL NASH. By Anthony Bertram. (Faber and Faber; 42s.)

The difficulties attendant upon writing a biography of a contemporary artist are manifold. Mr Bertram has emerged from the ordeal remarkably well. His study is well informed; in this he was helped by the artist's autobiographical writings, his numerous letters to his friends, and not least by the considerable material put at his disposal by the artist's widow. At times his interpretation is controversial and provocative; for instance, it is only almost parenthetically towards the end of the volume that we learn that Nash equated the sea with the male principle and the marshy land with the female in the Dymchurch series; earlier when he was discussing them the author suggested that the land and sea are like the forces of good and evil with the sea always advancing from the left. Undoubtedly in this instance the artist's idea is the richer, and more original of the two. But generally his analysis of Paul Nash's symbolism is sympathetic, perceptive and erudite, and he is particularly interesting when he tries to uncover the sources of Nash's obsessive views and shapes.

Mr Bertram's approach is primarily intellectual, scholarly and considered; it is possible that it has sometimes led him to see in a letter written by the artist describing his painting methods a return to doctrines of truth to material, whereas in fact the artist was probably innocently discussing his craft! He was an evocative, poetic artist whose best works are distinguished by a certain fugitive subtlety which defies the categorical and definitive statement. At this point Mr Bertram accepts the limitations imposed by rational analysis and spares