

hint of humanity. After all, pity goes hand-in-hand with terror. And the sinner is not beyond the range of love. I.E.

FIFTEEN CRAFTSMEN ON THEIR CRAFTS. Edited with an introduction by John Farleigh. (Sylvan Press, 12s. 6d.).

Bookbinding, Embroidery, Jewellery, Metal Engraving, Music and Craftsmanship, Pottery, Printing, Silversmithing, Smithcraft, Spinning and Weaving, Stained Glass, Textile Printing, Wood Engraving, Woodwork, Writing and Lettering—these are the crafts dealt with in this admirable *summa* of the right making of things. Each craft is entrusted to an expert practitioner, describing his own ideals and methods. A dozen pages of illustration complete a noble book.

"A craftsman", says Mr. Farleigh in his Introduction, "must be brought back into the main stream of life if civilization is to partake of that most important 'quality' that only the great craftsmen can give". And a notable feature of the book is the virtual unanimity of the contributors on the right relation of the craftsman to a sane society. Too often books about arts and crafts suggest the function of the craftsman as necessarily isolated, redeeming the wicked world of machines and mass-production by his example—and at a distance. It is true, of course, that the craftsman's position is nowadays often at variance with the demands of a plutocratic commercialism. But, as Bernard Leach rightly points out, "Changes are taking place in the basic order of our society and therefore, in the period of reconstruction which will follow the war, we have a possibility which never really presented itself to Morris and his friends of achieving for craftsmanship its true place in a modern community".

The fifteen craftsmen do not waste their time with theories; they describe, with enthusiasm and unique authority, their own jobs—and an accurate account, say, of the making of a harpsichord by Carl Dolmetsch is second only in interest to watching the craftsman himself at work. There will be increasing room in society for the craftsman, working with a single intention, believing in what he does, endowing it with all that he can give of skill and devotion. And the argument of this book is the unanswerable one of the thing made, and made well. The extent to which the machine-made thing can be influenced by such integrity is happily illustrated in the Curwen Press's production of the book.

Whatever may be the future place of the skilled maker of things in society, it may well be demanded that at least things made for worship should be the product of the skilled workman, mastering his material, and not of the anonymous factory indifferently disgorging brass fenders or brass tabernacles. It was "the wise of heart, whom I have filled with the spirit of wisdom", who were commanded by God to make Aaron's vestments. I.E.

BECOMING A MAN. By Stanley B. James. (John Miles; 8s. 6d.).

Whether the brevity of Mr. James's autobiography is due to the

author's modesty or the decrees of the paper controller, we hope that after the war his publisher will be able to bring out a revised and enlarged edition. It will be disappointing if the demand for this first edition is not sufficient to encourage him to do so.

Reader of BLACKFRIARS are probably well aware that Mr. James's life has been one of singular variety and unusual interest, and that for many years it has been dedicated to that lay apostolate so urgently desired by the recent Popes. All who are in any way identified with that apostolate, would be well advised to study this book; but the purely secular reader who seeks nothing more than a pleasantly written and interesting autobiography will find *Becoming a Man* superior in all respects to many more pretentious works.

But Mr. James must be censured for his brevity—if it is of his own choice. We do not imply that the reader will not get proper value for his money. The book, though compact, is quantitatively as large as one has a right to expect at present-day prices; but the author's life has been so full that within the limits of this volume he has been able to give little more than an outline.

With expansion the early chapters on his young days in Wales might be almost as interesting as Arthur Machen's accounts of slightly earlier days in the same country. We should like to have a much fuller account of Mr. James's ministrations, as curate to Dr. Orchard, at the King's Weigh House; a fuller account of his association with the Distributist and other similar movements; and a more ample treatment of his thesis concerning European and ancient Hebrew culture and the relations between Church and Synagogue.

M.G.S.S.

BOOKS ABOUT CHARLES PÉGUY

PEGUY ET LES CAHIERS DE LA QUINZAINÉ. Daniel Halévy. (Grasset, Oct., 1940).

PEGUY. Romain Rolland. (Albin Michel. 2 vols. 1944).

CONNAISSANCE DE PÉGUY. Jean Delaporte. (Vol. II. Plon. 1944).

France is alive. Recent literature (Aragon's poems, Vercors' *Silence de la Mer*), ring the authentic note; old France is remembered: Gustave Cohen's *La Grande Clarté du Moyen Age*, R. Pernoud's *Lumière du Moyen Age*, are recent reassertions; and that most unrepentant of all mediaevalists, Péguy, appears as the authentic voice of France, with Bernanos pleading in his wake (*Lettre aux Anglais*: in English, *Plea for France*, D. Dobson, Ltd., 1945).

I am glad it is Halévy's study of Péguy, rather than Rolland's, which is appearing in English this autumn. Halévy has written three times, and the last when France had succumbed, to give us the clue to his friend's life, scrupulous historian as Rolland admits he is. And when Rolland asserts that each of Péguy's friends has claimed him for his particular affiliation, and all are wrong, even, or most of all, the Catholics, Rolland errs in identifying Péguy's