

dwindling pastures where such commodities can be produced.)

Otherwise art will turn not, alas, to the noble savage but to something less legendary—Gauguin's 'rejuvenation by barbarism'. The old order has failed. The new is not born, or much thought of. There is disorder everywhere. This invaluable book records the attitude of the twentieth-century artist towards all three possible allegiances—and the accent is on the third.

HELEN PARRY EDEN.

BRANGWYN'S PILGRIMAGE. By William de Belleruche. (Chapman and Hall; 35s.)

One of the characteristics of advancing age is that the individual is often stripped of the guile of youth and the true nature of his personality and character becomes patently obvious; also the bias of thought is towards the reminiscential. The marriage of these two elements in the person of Frank Brangwyn, the artist, provides the material for William de Belleruche's book. A series of conversations between the artist and the author, assiduously recorded by the latter, forms the basis of these 264 pages of dialogue, in which Brangwyn recalls the varied happenings of his earlier years, sometimes nostalgically; frequently with immense enthusiasm, freshness and vitality. Emphasis is given to the text in the numerous drawings by Brangwyn himself illustrating the salient points in the narrative. Apart from their literary significance, they display directness of handling, and a penetrating, if at times whimsical, vision—they are interesting besides in that an artist's sketch-book often affords an intimate glimpse into his aesthetic personality usually denied to us.

It is arguable, though, whether the presentation of the matter in this particular way is entirely satisfactory. In order to be successful it demands a diligent editor who will ruthlessly exclude anything that is relatively unimportant. In this instance there is an apparent absence of such a restraining influence, resulting in the inclusion of innumerable anecdotes and expletives, which, by reason of their continual occurrence, fail eventually to impress the reader—it follows necessarily that there is a corresponding loss in the clarity and sharpness of the delineation of the character.

Notwithstanding this, if the reader has the patience and the discrimination to reject the extraneous verbiage he will discover that what remains is a portrait depicting externally, an eccentric and idiosyncratic disposition, and yet revealing beneath this almost alarming exterior a man with a tremendous zest for life, directed by a profound but simple love of God together with a deep humanity, tolerance and generosity of nature.

M. SHIRLEY.

SENTIMENT CHRETIEN ET POESIE FRANCAISE. By Pierre Messiaen. (Daubin, Paris; n.p.)

In this book Pierre Messiaen has set out to discuss the poetry of Baudelaire, Verlaine and Rimbaud, in the light of Catholic thought.