

REVIEWS

THE BOLLINGEN SERIES

- THE TIMÆUS AND CRITIAS OF PLATO: The Thomas Taylor Translation, with Introduction by R. Catesby Taliaferro (\$2.75).
- THE DEVIL'S SHARE by Denis de Rougemont, translated by Haakon Chevalier (\$2.50).
- PREHISTORIC CAVE PAINTINGS by Max Raphael (with 48 plates) (\$7.50).
- THE ROAD OF LIFE AND DEATH: A Ritual Drama of the American Indians, edited and introduced by Paul Radin (\$4.50).
- MYTHS AND SYMBOLS IN INDIAN ART AND CIVILISATION by Heinrich Zimmer, edited by Joseph Campbell (with 70 illustrations) (\$4.50).
- THE SYMBOLIC GOLDFINCH, Its History and Significance in European Devotional Art, by Herbert Friedmann (157 illustrations). (\$7.50).

(All published by Pantheon Books Inc., New York).

The combination of so varied an assortment of titles in a single series of volumes is at first sight perplexing. The fact that Bollingen is the name of a tiny fishing village on the shores of the Lake of Zurich might seem to shed little light on the union of Plato, the Devil, Palæolithic paintings, Red and other Indian art and ritual in a New York publisher's Pantheon. The clue to the riddle lies perhaps in the fact that it is at Bollingen that Professor C. G. Jung has written most of his later works, and that there, doubtless, he conceived, brought forth and nurtured his fertile notion of the 'collective unconscious', which, for all its vagueness, has been for many a modern man the magic word which has opened neglected treasures of the past and the remote. We may suppose that this series of handsomely produced volumes is intended to assist further in the uncovering of that extensive treasure. In this it certainly succeeds.

To reissue, at this time of day, and with such care and ornament, Thomas Taylor's translation of Plato, and with his own highly tendentious introduction and notes, is certainly a venture which may astonish the academic scholar. It is defensible, as the editor says of the translation itself, 'if you are not subject to the bugaboo of exact historical research and willing to consider the development of a doctrine for itself'. The editor's own illuminating introduction to this most fascinating and perplexing of Dialogues is a further and considerable justification.

The Devil's Share is more familiar in England in Kathleen Raine's translation as *Talk of the Devil*, published by Eyre and Spottiswoode.

In his remarkable study of palæolithic man, *The Dawn of the*

Human Mind, Professor R. R. Schmidt reached, by wholly different paths of biogenesis, a conception remarkably akin to Jung's purely psychological conception of the 'collective unconscious'. Somewhat disappointingly, no such concern occupies the scintillating but bewildering medley of Marxism and mysticism wherewith Max Raphael introduces prehistoric art. But provocative and suggestive his introduction certainly is, and whatever difficulties may be found in accepting, and sometimes even in understanding, his interpretation of the pictures are more than balanced by the magnificent reproductions of the pictures themselves.

Paul Radin's verbatim record of the sacred Medicine Rite, whereby the Winnebago Indians of Wisconsin sought to protect themselves from cultural and physical annihilation by the Whites, is perhaps the most remarkable document published in the series. For all its occasional monotonies and the obscurities of its mythology, it sometimes challenges comparison with such nobler texts as the Egyptian and Tibetan Books of the Dead, though its concern is with this world rather than the next. The circumstances whereby its editor obtained so closely guarded a secret were truly extraordinary, and, we cannot doubt, providential. Mark van Doren does not exaggerate in his Foreword when he says that prospective readers, 'if they are without pride, may hope to learn something they had not previously known about the meaning of life on earth'.

While Paul Radin makes few efforts to accommodate his material to his readers by attempting to convey 'atmosphere' or to undertake psychological interpretation, the late Professor Zimmer's work is impressive mainly by reason of such efforts. Ably edited with the assistance of Ananda Coomaraswamy and other authorities, from scraps of paper left by the author, the volume is also a mine of information. The photographic illustrations have been excellently selected, but many of them could with advantage have been assigned a more generous allocation of space.

No such complaint can be made about the photographic reproductions in *The Symbolic Goldfinch*: a typical example of the painstaking efficiency—as well as the irrelevance—of a certain type of Germanic-American scholarship. The subject is the curious outcrop of Goldfinches which appear in paintings of the Madonna and Child during the Renaissance. The origin and development of the Goldfinch as a fertility-symbol is traced to the mythical charadrius, and supported by much tedious learning and factual descriptions of the paintings and painters involved. There is a massive apparatus of Lists of Paintings, Bibliography and Index, as well as 157 illustrations.

But altogether the series is a bold and praiseworthy enterprise in publishing unusual texts in an attractive form, and we await further volumes with eagerness.

VICTOR WHITE, O.P.