

on the theatre. And lastly, in writing of Juvenile Theatres he would have cleared his mind about its 'origin' as he might have done had he consulted a few grandparents. There have been few nurseries since the invention of paper, print and the art of wood-engraving where children have not cut out and made actors from suitably illustrated figures. The toy theatre, in their words, began in the nursery, and undoubtedly the playbill, as the Chapbook, not to mention the pamphleteers of the 18th century, served the purpose of its juvenile masters as, on another plane, the dolls and images in the order of marionettes.

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BLAKE, *A Psychological Study*. By W. P. Witcutt. (Hollis & Carter; 8s. 6d.)

Practising analytical psychologists will be very beholden to Fr Witcutt for many valuable and suggestive insights. His chapter on 'The Birth of the Functions', with its conception of a multiplicity of 'animæ' and 'shadows' corresponding to functions (an idea which he has reached by comparing Blake's 'Spectre of a Zoa' with the 'opposite Zoa' on the basis of Jungian theory) is an important contribution to psychological conceptions, as well as to our understanding of Blake. Less original, but no less suggestive, are the chapters on 'The Anatomy of Disintegration', 'The Conflict of the Zoas' and 'Reintegration'; but surely we must question the identification of the trauma—which is essentially unconscious, and commonly pre-conscious and even pre-natal—with mortal sin, whose hallmark is 'full knowledge and full consent'?

Neither, surely, is it correct (or even sense) to say that 'recent explorers of the imagination . . . call it the unconscious'; nor consistent with this to assert in the same paragraph that 'the imagination is the *waking* method of *looking into* the unconscious, as dream is the method used in sleep'. We may further ask: Is not the dream, then, a product of the imagination? St Thomas held, and it is indeed evident, that imagination is largely conditioned and formed by extra-conscious factors; and Jung correspondingly maintains that intuition functions *by way of* the unconscious—but this is a very different matter from *calling* it the unconscious.

We suspect that the Patriarchs and Prophets of Israel (to say nothing of St Thomas) would repudiate no less indignantly than (as Fr Witcutt admits) does Blake the naïve theory that 'The ancient pagan religions were thus the products of pure imagination: With the growth of mind came monotheism, which based religion upon the reason instead of upon the imagination'.

It is interesting to note that both of Fr Witcutt's two assignments of the Zoas to the four points of the compass (p. 60) differ from that of Mrs Duncan-Johnstone in her *Psychological Study of William Blake* (Guild of Pastoral Psychology Lecture, No. 40), and that not one of these corresponds to the probably altogether too rigid scheme of Dr Jacobi's *Psychology of C. G. Jung*. Analytic experience confirms that there is far more complexity and variation in functional

interplay than is commonly recognised. A more thorough study of Blake's work in chronological order, and with reference to what can be discovered of his *conscious* development (without which any attempt to interpret 'unconscious' material is at best a highly risky and problematic proceeding) would reveal a far more complicated psychological drama in Blake's life and work than can be shown in a few pages.

Of this conscious side of Blake's life and of the influences to which his thought, and doubtless his imagination, were successively subjected, Fr Witcutt has little to say. Even if we do not accept Mr Murry's judgment that the disappointments and difficulties of his married life haunted all his subsequent work, and provide a key to many of the conflicts which the Prophetic Books portray, they can hardly have been so trivial as Fr Witcutt's Introduction might suggest. Incidentally, Fr Witcutt has made little use of the valuable psychological studies of Blake given us by Murry and Plowman; his work in many respects supplements and corrects them, and, thanks to Jung, offers a technical terminology which they lacked; but it hardly supersedes them.

No more adequate is Fr Witcutt's attempted explanation of Blake's motives for rejecting classical and traditional mythologies and in effect inventing a brand-new mythology with a wholly original, and much more bizarre, *dramatis personæ*. The evidence offered by Professor Saurat, and more recently and more fully by Mr Ruthven Todd, indicate that the actual facts are at once very much more interesting, more instructive—and less respectable. Fr Witcutt however offers some ingenious, and in part novel, suggestions about the strange nomenclature of Blake's characters, and he draws attention to a hitherto neglected factor in Blake's psychological constitution when he emphasises his Catholic-Irish ancestry.

Fr Witcutt does not hide his own psychological attitude to Blake whom he sympathetically (and surely correctly) diagnoses as an introverted intuitive. He himself takes a very poor—and surely quite inaccurate—view of the extraverted and rational types, but this very limitation gives him an unusual insight into Blake's own make-up and conflicts. Nor does Fr Witcutt, all praise to him, disguise the fact that his own standpoint is that of a Catholic priest. Can it be weakness or malice—it can hardly be ignorance—that induces the publishers to call him Mr Witcutt? VICTOR WHITE, O.P.

WAR OR PEACE? By Lionel Curtis. (Cumberlege; Oxford University Press; 3s. 6d.)

PROGRAMME FOR SURVIVAL. By Lewis Mumford. (Secker & Warburg; 3s. 6d.)

Now that the maintenance of peace is a matter of life or death for a large part of humanity, we can no longer hope to find the way to it through the gradual building up of institutions embodying ideals accepted by a representative élite. Both these books are written with