

Her wise reflections on education, and especially on the teaching of English, are worthy of her school-master father. Like the Sisters at the Exmouth Convent, he must have aimed at training his pupils 'not only in knowledge and feelings but in virtue'. His daughter is an English specialist (and a poet) and more concerned with her subject than her pupils, but *Cornish Years* should cheer many a dull college library, and I prophesy it will not remain unread on the shelves. I suspect temptations to purloin it!

But why do not education authorities realise the futility of providing colleges for training teachers in right methods while large classes inevitably involve the use of wrong ones? This with, many other home truths, Anne Treneer perceives amidst her more poetic imaginings.

ANNE PRITCHARD.

WELSH COUNTRY UPBRINGING. By D. Parry-Jones. (Batsford; 12s.6d.)

CRAFTS OF THE COUNTRYSIDE. By E. J. Stowe. (Longmans; 10s.6d.)

Any Batsford book blackmails the reader into rapture, for, however inadequate the text may be, the illustrations are never less than superlative. Any illustrated book, indeed, can often do its author less than justice; his wisdom or his wit can seem but foot-notes to the pictures. The solution is probably a double reading, of which the second must mean a self-denying concentration on the text. In either case *Welsh Country Upbringing* will give a pleasure that is rare enough nowadays. Mr Parry-Jones describes the almost forgotten world of a Carmarthenshire village fifty years ago with the discursive candour of a friend's recollections. He has no thesis to defend, or rather his thesis is implicit on every page. This closely-knit society of small farmers, independent, religious, deeply traditional, has much to teach a generation that has put its faith in universal education and an omniscient bureaucracy. Wales has suffered in these respects perhaps more seriously than many nations, and Mr Parry-Jones is right to discern a reaction against the anglicising uniformity that has made such grave inroads on the life of rural society. His picture of traditional crafts and 'characters' are not the sentimental convention of a 'rural writer'. He is no advocate of ossification, but he shows all too well how the movements of liberal reform—generous in intention but disastrous in method—ignored the inherent pattern of the society they wished to enrich. The saddest of all Mr Parry-Jones's comments is that on his own education. 'I was all the way educated *in vacuo*, i.e. my education was never related to anything that was part of me. I had roots, surely, somewhere, but they were never watered.' His book reveals a society rich in invention, proud in craftsmanship and unequalled in its appreciation of the virtue of 'character'. The wonder is that it has so well survived the imposition of a metropolitan system of education whose apex has been a National University that has not unfairly been described as the most successful teacher-factory ever devised.

*Crafts of the Countryside* is a factual account of twenty rural industries, from basket making to ploughing, admirably illustrated by photograph and diagram. Mr Stowe is more than an enthusiast, anxious to revive crafts that have been threatened by the processes of mass-production. He is practical, realist, and justifies the traditional crafts by the criterion of quality. He is, too, an excellent writer, and once more proves the capacity of a skilled craftsman to find an exact medium in which to describe his work. How truly does he remark that 'language is given us to make our meaning clear, and not to wrap it in misunderstanding'. For even the most industrialised of readers Mr Stowe's patient explanations cannot be other than clear. He exemplifies a whole philosophy of the right making of things without ever going beyond his brief, which is simply to explain how baskets are woven and roofs are thatched and why traditional methods deserve to survive, and, even more important, to develop. I.E.

JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL. Volume I, 1949. (Heffer; 10s.6d.)

This first volume of the *Journal* is chiefly devoted to the proceedings of the Council's first conference at Basle. The conference concerned itself very carefully but unsuccessfully with the problem of the notation and classification of folk-song, which might be considered rather premature since no real agreement was reached about what constituted a folk-song.

Amongst the tedious and prolix ramifications of the history of folk-art a few gems are found of wonderful beauty and great aesthetic value, and long before it became a romantic cult of the nineteenth century folk-music had exercised an enormous influence upon professional musicians which no historian can ignore. But it is not so easy to see what is the use of this minute and exact investigation. It is most unlikely to be of use to composers, and does not appear to affect the basis of our art at this pedantic level of enquiry. Folk music (which as an art form is very limited indeed in its appeal to modern listeners) is, if not already dead, in its last agonies, and hopes to resuscitate it are foolishly sanguine and ignore the changing structure and tempo of modern society. The most it can hope for is a hot-house existence as a pleasant rustic recreation for jaded urban intellectuals. Furthermore, a process of scientific classification, notation, and so on, is one of the things most likely to give it its death blow.

However, if the reader himself is a 'folk'-addict, and is already quite well informed about folk-music, he will no doubt draw both pleasure and benefit from these usually rather fragmentary but often well-informed papers on such subjects as 'The Vogel Gryff Pageant', 'Le Recueil et la Notation de la Musique Folklorique', or 'Le Chanson Cleftique'.

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