

belongs. Such a museum might become the centre of a real revival by showing craftsmanship in action—especially the work of the old lathe, dominated by and not dominating its owner.

More than any hoard of pictures and statues, these platters and bowls, ladles and ginger-bread moulds, tobacco-jars, chess-men and love-tokens exhibit a way of life. It is a life essentially home-abiding. Even the long winter evenings were obviously welcomed for the fireside leisure that gave the home a chance to win back on the exacting fields and enrich itself in its turn. The woodcrafts were moreover ancillary to nearly all the other crafts: to cooking, to weaving, to lace-making as well as to dairying and preserving food. Very little has been overlooked here. The crook and the *shillelagh* are missed among the walking-sticks. A fine account of the maple-wood 'mazer' omits the 'mazard bowl' from which the sin-eater of the Welsh Marches drank when he took over a dead man's trespasses across his coffin. But the folk-lore of 'treen' deserves a book to itself.

HELEN PARRY EDEN.

ENGLISH TOWN CRAFTS. By Norman Wymer. (Batsford; 15s.)

To write up three dozen town crafts intelligently in 124 pages is an undertaking few people could do better than Norman Wymer, who rendered a similar service in his *English Country Crafts*; but only at the sacrifice of detail needed to supplement the excellent Batsford photographs. The superb picture, for example, of a lace-maker's hands adjusting her Pins, merits a paragraph of explanation which is not there. The book is written from the library rather than from the bench, but the author fails too often to see the wood for the trees. 'Way back in the 6th and 7th centuries they (the people of England) might be heard chanting their weird Latin chants that Pope Gregory had brought to Canterbury' hardly indicates the glories of Plain Song; nor is the 'religious fervour' of the early guilds adequately explained by saying that 'the members of these fraternities would stick together through thick and thin, praying for one another's souls on every conceivable occasion, holding masses in homage to their dead, and raising funds to provide the most exquisite funeral palls in their honour'. A craft involves exactness in detail and should be written of in exact language.

H. D. C. P.

INSIGHT AND OUTLOOK: An Inquiry into the Common Foundations of Science, Art and Social Ethics. By Arthur Koestler. (Macmillan; 25s.)

The growth from self-assertiveness to society-service has roots deeper than deliberation, for living processes display tendencies to form wholes apparently closer to the nature of things than any private impulse to kill; indeed parallel motions exist in the organic world. From such principles of integration, illustrated with a wealth