

led to the formation of a plan on which she built her practice and her theory.

At the beginning of her experiment she felt it her duty to supply an inspiring subject as well as to teach the theory of drawing and painting. Her crisis came when returning from a short holiday, she looked round the walls which were lined with the boys' work and realised how much of it represented *her* ideas and inspiration. She remedied this by providing a subject but not suggesting its possible treatment. Very soon the boys asked to be allowed to choose their own subject, and it was when this was adopted throughout the school that she felt that she had found the means of getting the best results. There follows a most interesting analysis of the subjects chosen by the different age-groups. Seeing that the majority of the boys came from a densely populated industrial area, it is encouraging to hear that 'Broadly speaking landscapes were the most popular theme'.

The greater part of the book is concerned with the description of individual boys, their problems and reactions. These are valuable taken with the reproduction of the paintings because of the confidence the reader has that these are the genuine work of the boys and stand for their individual ideas and fantasies. The sociologist and psychologist will crave for more details but no one can quarrel with her general deductions. She shows over and over again the tremendously healing power that lies in the symbolic expression of a hope, a fear, an idea. As the spirit of the boys became more released and free, their interest in the actual technique increased and this again helped in their ability to express what they desired.

Her greatest achievement was to break down self-conscious fear of failure and to foster courage and love in the individual effort, which eventually became a communal one in that all the boys were intensely interested in each other's work.

The book is a short one—only 72 pages—and it is richly illustrated by four coloured and 16 monotone plates and is well worth reading.

DORIS LAYARD.

MUSIC IN EDUCATION. By W. J. Smith. (Faber; 8s. 6d.)

Two circumstances combine to make this an apt moment for the appearance of this book. Music has, in recent years, become a 'best-seller'—particularly popular amongst young people; schoolmasters everywhere discuss to distraction proposals for radical changes in the school curriculum. Many are very disquieted at the effects produced by the intense interest in scientific and technical studies; there is a grave need for a counterbalance—something in the educational system to awaken the minds of the young, before it is too late, to the paramount importance of non-material values. Nothing is a substitute for an actual return to religion, but on the natural

plane it might be argued that the old traditions of humanism, as far as they are embodied in classical and modern non-scientific studies, are no longer powerful enough to do their work unaided. The Arts have not as yet been admitted to a proper share in the work of education. The time has come to take a risk and give the Arts their chance. If you hold this to be sound and practical for the urgent needs of today you will read this book with intense interest. It is the record of an experiment, begun over twenty years ago, in making Music a major activity in the life of one of our largest schools—Alleyn's School, Dulwich. 'Activity' is the right word, because the stress has at all times been put on 'doing'. It is indeed this fact about Music, that it is essentially something 'done' and 'done together' rather than 'received', that makes it, of all the Arts, best suited to wholesale insertion in a school curriculum. The ambitious character and wide variety of musical activity at this school is astonishing; the appendices contain lists of 'works that have formed the background of the experiment' and programmes of all sorts and of the most frequent recurrence. More astonishing still is the fact that practically all the running of it is carried out by the boys themselves. If this was a book about one of the old established whole-school activities, e.g. games, there would be no reason for surprise, for in most schools boys either do or could organise their games entirely; but in Music, where one tends to assume a low standard of necessary technical knowledge in the boys and the need for so much expert knowledge in the master, an achievement of this sort is little short of staggering.

The ideals and practical principles with which this experiment has been worked are clearly expressed. The writer has no doubts about his aims or their value. He will have nothing to do with those who consciously or unconsciously view education as a means of helping you to 'get on'. He insists that you must never degrade the Arts by regarding them as mere Entertainment. He claims for Music that it is a great healer of the mind, a bringer of joy and an ideal activity for learning the spirit of communal endeavour for an end beyond oneself. All this is expounded with force and backed with quotation, but he does not argue. There is not much point in arguing, for it is not as though any widespread attempt to make the Arts a basic element in education has ever yet been tried in England. He is, at least, in the position of one who can point to a successful experiment.

For the rest, the book contains much practical advice about all the various branches of musical and dramatic activity. The suggestions he makes are often not unexpected, but some of them are rather startling; for he follows his primary educational principle of letting the boys do it all for themselves and this course seems, at any rate to one who has not made a trial of it, to take him sometimes to the borders of the impractical.

In conclusion one may be permitted to hope that many headmasters will read this book with sympathy, although it is rather sanguine to expect that many will yet be willing to support so extensive an experiment as is here expounded.

AUSTIN FENNECK, O.S.B.

ON BEING A STUDENT. By Pierre Danchin. (Harvill Press; 3s. 6d.)

This little book is full of practical wisdom for the ordering of the student's life. M. Danchin applies the principles of a Catholic humanism to put specialisation in its proper place, and to emphasise the need for integration in the too often haphazard and narrow life of the modern undergraduate. He is not just concerned with principles, but also with their practical application even in such little details as the student's need for a budget but, 'a budget that is pervaded by Charity'.

The author lays stress on integration—integration of studies, and studies with life. Intellectual work must have a moral basis of purity and poverty. 'Thought and life should properly speaking be always inseparable', an appeal against the experiential immaturity of so much university life.

M. Danchin discusses the dangers arising from specialisation and the neglect of the 'fundamental inter-relation of things'. He would have done well to show the reason for this inter-relation: '*Omne Verax a Veritate*' in St Augustine's words. He talks of the inter-relation of the sciences but not of their relations to the queen of the sciences, yet surely the greatest need of contemporary intellectual life is for an ordering of science in the light of wisdom that is born only of contemplation. Every science can and must lead to the author of being and of science. M. Danchin knows these things if he does not say them, and his deeply humanistic approach does rely on them for its validity, as his constant quotations from Newman show.

Finally he emphasises that the inner spring of the student's life must be love, which alone can transform facts into life. The failure of the modern university 'is all, at bottom, a question of lack of love'.

A. HASTINGS.

I FIGHT TO LIVE. By Robert Boothby. (Gollancz; 21s.)

Mr Boothby says approvingly of Lord Birkenhead that he gave one a feeling that he preferred the company of undergraduates to any other and that he was himself still an undergraduate. Mr Boothby can be assured that this book entitles him to that very same approbation, for this autobiography has many of the notes of an undergraduate essay, particularly from the rambling fashion in which it raises many issues without making enough effort to separate them,