dwindling pastures where such commodities can be produced.)

Otherwise art will turn not, alas, to the noble savage but to something less legendary—Gauguin's 'rejuvenation by barbarism'. The old order has failed. The new is not born, or much thought of. There is disorder everywhere. This invaluable book records the attitude of the twentieth-century artist towards all three possible allegiances—and the accent is on the third.

HELEN PARRY EDEN.

BRANGWYN'S PILGRIMAGE. By William de Belleroche. (Chapman and Hall; 35s.)

One of the characteristics of advancing age is that the individual is often stripped of the guile of youth and the true nature of his personality and character becomes patently obvious; also the bias of thought is towards the reminiscential. The marriage of these two elements in the person of Frank Brangwyn, the artist, provides the material for William de Belleroche's book. A series of conversations between the artist and the author, assiduously recorded by the latter, forms the basis of these 264 pages of dialogue, in which Brangwyn recalls the varied happenings of his earlier years, sometimes nostalgically; frequently with immense enthusiasm, freshness and vitality. Emphasis is given to the text in the numerous drawings by Brangwyn himself illustrating the salient points in the narrative. Apart from their literary significance, they display directness of handling, and a penetrating, if at times whimsical, vision—they are interesting besides in that an artist's sketch-book often affords an intimate glimpse into his aesthetic personality usually denied to us.

It is arguable, though, whether the presentation of the matter in this particular way is entirely satisfactory. In order to be successful it demands a diligent editor who will ruthlessly exclude anything that is relatively unimportant. In this instance there is an apparent absence of such a restraining influence, resulting in the inclusion of innumerable anecdotes and expletives, which, by reason of their continual occurrence, fail eventually to impress the reader—it follows necessarily that there is a corresponding loss in the clarity and sharpness of the delineation of the character.

Notwithstanding this, if the reader has the patience and the discrimination to reject the extraneous verbiage he will discover that what remains is a portrait depicting externally, an eccentric and idiosyncratic disposition, and yet revealing beneath this almost alarming exterior a man with a tremendous zest for life, directed by a profound but simple love of God together with a deep humanity, tolerance and generosity of nature.

M. SHIRLEY.

SENTIMENT CHRETIEN ET POESIE FRANCAISE. By Pierre Messiaen. (Daubin, Paris; n.p.)

In this book Pierre Messiaen has set out to discuss the poetry of Baudelaire, Verlaine and Rimbaud, in the light of Catholic thought.

https://doi.org/10.1017/S175420140003441X Published online by Cambridge University Press

It is a difficult task, as any student confronted with their work discovers. Their poetry is impregnated with Catholic thought; it is now pious, now blasphemous, but never indifferent; they can attack their heritage but they cannot get away from it. This same truth is apparent in all of their life; in Baudelaire's aspirations for a way of life he never achieved; in Verlaine's outbursts of humble contrition for offences of which in another mood he would boast; in Rimbaud's final silence as poetry, which he had made his religion, proved its inadequacy as a means to an ultimate knowledge of life. It is a difficult picture to present justly and clearly. Selected quotations and incidents could present an almost saintly Verlaine, or a Verlaine blasphemous and depraved beyond words. But, giving as full a picture as so short a book allows, the writer has in all honesty presented both fair and foul in the poetry and life of these men who struggled so long with the faith in which, finally repentant they died. X.Y.

MORALS AND INDEPENDENCE: An Introduction to Ethics. By John Coventry, S.J., with a preface by D. M. MacKinnon. (Burns, Oates; 4s.6d.)

A moral judgment of the type 'I ought not to do this' is essentially a conclusion—the conclusion of a syllogism of which the major premiss is 'good ought to be done (by me) and evil avoided', and the minor 'and this is evil'. Fr Coventry's book is chiefly concerned with the latter proposition, and with establishing some criterion with reference to which we can assert of any particular action that it is good or bad.

The traditional explanation of ethical theory also concerns itself with the minor. We begin with a postulate from Natural Theology that man is ordained to an end; free acts are morally good or bad according as they are or are not helping towards the attainment of this end. Natural Law, becoming in the present context Moral Law, engraved in our minds by God, penetrating and illumining them, enables us to pass judgment on any particular action, and to state whether it is good or bad. If we reject this traditional teleological theory *ipso facto* we reject the traditional doctrine of Natural and Moral Law. On the grounds that the modern world rejects teleology as 'unfashionable' Fr Coventry tries in his book to solve the problem from another angle. The result, and he admits it himself, is unsatisfactory. He is forced into stating in the last few pages that 'some such theory as the teleological is needed if the imperative factor in moral judgment is not to be left as a loose end, sticking out and unassimilated by our general systematic view of reality'. The problem of the 'imperative factor', the word 'ought' in any particular moral judgment, is the problem Fr Coventry sets out to solve. We cannot help thinking he has missed the point. His terminology is very confusing; he applies the term 'moral judgment' indiscriminately to all three propositions in the 'moral'

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