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With English painters giving their imagination free rein once again, it is difficult to repress a cheer. Yet where is this neo-romanticism tending? Does it herald a future in which the artist will live in a fully-urbanised, denatured, largely standardised world—where the only "region" he will have left from which to draw his psychic power will be the subjective world of childhood memories and adult fantasies? Is Western man perhaps undergoing a major mutation? There are no ready answers to such questions.

In the chapters on Ballet, Music and Films, by Arnold Haskell, Dilys Powell and Rollo Myers respectively, the writing is without distinction, but a useful array of facts is presented. They strengthen the impression that many of the creative artists in Britain at the present time are more interested in toffee and nougat than in bread. But it would be quite unfair to apply this generalisation blanket-fashion.

★ ZB Book Review ★



JOHN PARKIN (above), the Wellington pianist, will review "We Called It Music," by Eddie Condon, in the ZB Book Review Session next Sunday, July 3. Other books discussed in the session will be "Certified Sane," by Helene Jeanty (reviewed by Isobel Andrews); "Everyday Miracle," by Gustav Eckstein (C. J. Cutler); "The Bishop of Hell," by Marjorie Bowen (Nelle Scanlan)

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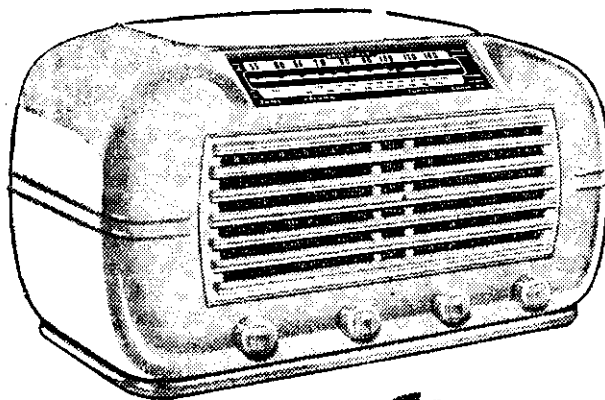
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