

this book. Still, we get to know Mr Wolfe, and grow to like him—also his sad little monkey companion, together with the group of finely delineated eccentrics who sail with him on the Grace Dollar.

—R.A.K.

THE NATIONS TOGETHER

THE UNITED NATIONS, by H. G. Nicholas; Oxford University Press, English price 21/-.

AS the continued existence of United Nations is as certain as that of most of its members it is fruitless to argue whether it is a good or bad thing. This analysis therefore is historical and descriptive and, only in matters of detail, censorial.

Where praise and blame are allocated there are no illusions about the organisation and the underlying realities of power. Nicholas shows that as an instrument of collective security it has failed to live up to the letter of its Charter and its guarantees and claims are "less solid than its founders anticipated . . . How much on any given occasion the U.N. will itself undertake depends entirely on how much resolve and strength its members put into it." This realisation is the beginning of wisdom about the U.N.. Too often, by legislating what ought to be in world affairs, the nations have ignored the fact that what *is* remains unchanged, the problems unsolved.

Emphasis on political realities does not mean, however, that we should hallow them. Nicholas occasionally makes this mistake. For example, one of his criticisms of the proposal for population weighted voting in the Assembly is that it would sanctify majorities and endow the U.N. with more power at the expense of its members. The present system, he says, "does represent an important reality, the sovereignty of member states." Later, his own best critic, he deplores a tendency to work for superficial voting victories in the Assembly when what really matters is the weight of world opinion and world power. This is precisely the argument of the advocates of weighted voting. Lavergne has complained, "one member one vote" means "one Bedouin camel driver is worth 43 Frenchmen and 51 Englishmen!"

But occasions for doubt about Nicholas's conclusions are few, and as his premises are always made clear he is never misleading. This is sober, informed comment on an important political institution.

—R.J.H.

THE ARTIST AS CRITIC

THE CRITICAL WRITINGS OF JAMES JOYCE, edited by Ellsworth Mason and Richard Ellman; Faber and Faber, English price 25/-.

THE indefatigable Americans have gathered together another monument to the unextinguishable Irishman who wrote his best prose in English larded with Norse and Latin from exile in France. Largely juvenilia, the articles have only academic interest. Joyce as an artist was a superb critic. But Joyce as a critic writes better about politics than plays or fiction, as he finally concedes by leaving the whole miserable reviewing business alone. In the last

twenty years of his life there are only as many pages, largely ribald. They add nothing to the extraordinary insights of *A Portrait of the Artist as a Young Man*, *Stephen Hero* or *Ulysses*; nor do they preview other than flippantly the serious eccentricities of *Finnegan's Wake*. The earlier essays indicate his interests, including languages, aesthetics, and Ibsen's new drama; but they are chiefly of interest to us as examples of a developing prose style, in a man who began with scholastic rhetoric and finished up with a style of his own. With the rhetoric went his faith and his patriotism. Joyce learnt quite early to be frightened of the big words that make us so unhappy.

—Anton Vogt

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