

require expansion if employment and living standards are to be maintained, and raised.

Everyone realises that so ambitious and widespread a programme of development will make great demands on the nation's savings, and since taxation is one of the main forms of savings public finance policy is no longer free to be used as a political playball. Current expenditure will have to be kept down by any government in power and revenue will have to be kept up.

The survey gives the impression that New Zealand is well prepared for the period of development that lies ahead of us, and unless a world slump should overtake us there can be little doubt that the tasks of government as depicted in the *Survey, 1953*, will be the same in the future—National or Labour: facilitation of the provision of rising living standards for a rapidly growing population.

WHILE ENGLAND LASTS

THOMAS BEWICK, by Montague Weekley; Geoffrey Cumberlege, Oxford University Press. English price, 21/-.

ALTHOUGH attempts have been made at various times—and especially in our own age—to construct a pure aesthetic that dispenses with the necessity of "subject matter," there is no doubt that much of the world's greatest art derives its power from the artist's love for this or that aspect of the world as directly perceived by his senses. What are nowadays called "formal values" are, of course, indispensable; and it is undoubtedly possible to go to the limits of geometrical abstraction and produce a true work of art. Nonetheless, the landscapes of Constable and Rembrandt's portraits (to mention only two examples) would lack the greater part of their meaning if they were not also a record of the artists' love of nature and humanity, expressed with urgency and directness.

It is this same "truth of affection" that gives to certain quite modest works of art a quality of greatness. Among these no clearer instance can be found than the wood-engravings of Thomas Bewick, commonly reckoned the leading English artist in this field. They exemplify, too, the capacity of the English school to render sentiment without sentimentality.

Bewick was born in 1753 and died in 1828. The publication of this beautifully-produced book coincides with his bicentenary. The binding, title-page and typography are of such high quality that one would be glad to have the book on one's shelf for these things alone. But Mr. Weekley has given us a really good biography of Bewick, which provides a vivid picture of the man and his times. Bewick was anything but the dull and conscientious craftsman, True,

he did a vast amount of hack-work to make a difficult living; and in this, no less than in his best work, he was always conscientious. But he had character and vitality, and his reactions to social and political life (in what was certainly a pretty bad period) were those of a man of spirit.

Bewick was versatile, and handled a great variety of subjects, in many moods. His social satires bring him close to Hogarth, and his imagination encompassed the most bizarre fancies at times. But it is by his pictures of birds and beasts, and of country scenes, that he will always be best known. There is nothing pretty-pretty about them. Their charm is heightened by the concreteness, even earthiness, of the artist's vision. He was no day-tripper, but a solid countryman. Like all the great artists, poets and essayists of the peculiarly English tradition to which he belonged, his genius lay in fusing fact with imagination, and in proclaiming what Keats called "the holiness of the heart's affections." The admiration and love he inspired in England (undiminished to this day) are nicely expressed in some lines quoted by Mr. Weekley. They were inscribed in a copy of the *History of British Birds* belonging to Lord Ravensworth, and are supposed to have been written by Tennyson's younger brother Arthur:

A gate and a field half-ploughed,
A solitary cow,
A child with a broken slate
And a titmouse on a bough.
But where, alas, is Bewick,
To tell the meaning now?

A.R.D.F.

SHAKESPEARIAN YEAR

SHAKESPEARE SURVEY 6, edited by Allardyce Nicoll; Cambridge University Press. English price, 18/-.

EVEN at an increased price, the annual *Shakespeare Survey* remains excellent value. This year's survey concentrates on the History Plays, which have lately been receiving much closer attention from both scholars and players. Harold Jenkins provides a useful account of changes in the critical approach to these plays over the last 50 years: there are studies on individual or related plays by Clifford Leech, Wolfgang Clemen, and Karl Brunner; and Sir Barry Jackson has an invaluable note for revivalists on his by now celebrated production of *Henry VI* at Birmingham. The series of essays on famous libraries is continued by Godfrey Davies, who writes on The Huntington, and there are a number of stimulating miscellaneous pieces. If nothing in this volume has quite the weight of serious scholarship we had come to expect from earlier surveys, and if the notes by Salvador de Madariaga and Chang Chen-hsien on translating Shakespeare into Spanish and Chinese respectively seem hardly worthy of their place, the reviews of books and productions are particularly well done. In the *International Notes* the New Zealand correspondent of *Shakespeare Survey*, Ian A. Gordon, contributes a brief account of recent Shakespeare productions in New Zealand. Professor Gordon pays a well-deserved tribute to the Community Arts Service and to Miss Ngaio Marsh—though not everyone who saw it will agree with his characterisation of her *Twelfth Night* as "polished and sweetly moving."

—J.B.

CRIMINAL LUNATICS

BROADMOOR, by Ralph Partridge; Chatto and Windus. English price, 21/-.

THE several attempts by madmen on the life of Queen Victoria drew public attention to the need for a separate institution for criminal lunatics

(continued on next page)

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MRS. JOYCE MARTIN (below, right) is to review two books in the ZB Book Review session on September 27: "The Bengal Tiger," by Hall Hunter, and "Flow River, Blow Wind," by Elyne Mitchell. Four other books will also be discussed. "The Fight," by Vernon Scannell, is to be reviewed by Wallie Ingram; Dorothy White will speak about "Autumn Thunder," by Robert Wilder, and "A Hungry Man Dreams," by Margaret Runbeck; and "A Stranger Here," by Robert Henriques, will be reviewed by R. T. Robertson. A recorded talk by Mr. Henriques will be heard during the session.



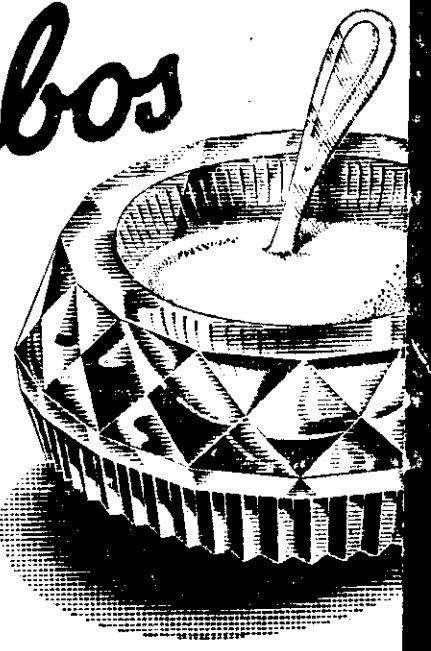
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