

In Praise of Capitalism

CAPITALISM AND THE HISTORIANS. Edited with an Introduction by F. A. Hayek. (Routledge and Kegan Paul, 10s. 6d.)

THESE essays by an international team, written to prick a bubble or explode a myth, are provocative and, particularly those by Professor T. S. Ashton, often brilliant. They seek to controvert the common view, retailed at second hand by reputable publicists, that the rise of the British factory system caused dire poverty and its accompanying evils. The result is an amusing and in parts exciting book, which should start a considerable controversy.

These essayists assert that capitalism produced not a deterioration, but a vast improvement, in the position of the British working classes. Earnings increased, and most people were less poor in 1840 than half a century before. A rapid and, on the whole, continuous rise in real wages, unbroken until 1914, resulted in the benefits in public health and education which a higher national income made possible. The pessimistic account of the newly-industrialized areas was spread, largely, by people who had no intention of visiting them. Bad housing, it is here alleged, were more the result of wrong principles of taxation than of capitalism.

The capitalist ode becomes at times quite lyrical. The choir suggest that they are clearing away the cant, fury and misguided sentiment of a century, in order to show that the capitalist attitude and its accompanying industrial achievement, merely by securing great material progress, have alleviated human suffering. And M. de Jouvenel even exploits the gospels for his purpose, pointing out that in the parable the poor man by the wayside was raised by the businessman (the Samaritan), and not by the intellectual (the Levite). This is really going rather too far.

Music of Handel

PROFESSOR GERALD ABRAHAMS has struck a blow for the ever-growing and restless group, who have for long been struggling to educate people concerning the right manner in which Handelian music should be performed. In his new symposium, *Handel* (Geoffrey Cumberlege: OUP, 25s.), he makes a forthright plea to release "Messiah" from its religious pedestal in the choral society box office, remove the dirt of two centuries, and perform this and other of Handel's works in accordance with the great master's intentions.

Every facet of Handel's life and works is included in the book. Not the least interesting are the assessment of Handel the man, and a catalogue of his music, which is as complete as possible.

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DONALD SMITH

... And all the Trumpets

Many harrowing ordeals are described here but the basic thing about this story is the author's philosophy and strong religious faith providing an example of extraordinary courage during his imprisonment and afterwards sustaining him through a difficult rehabilitation.

"His moving book."—TIME AND TIDE. DEMY 8VO 16s

AUGUSTUS MUIR

Candlelight in Ava on

In this journal intime feelings are laid bare about half a hundred things—from books and wine, to sex and sedatives and a struggle is revealed that is a reflection of many men's experience in endeavouring to come to terms with modern life. Christianity here faces a challenge, and is triumphant.

DEMY 8VO 15s

—GEOFFREY BLES

Liberal Catholic

CATHOLICISM: HUMANIST AND DEMOCRATIC. By Robert Woodfield. (James Clarke, 5s.)

It is a contemporary fashion to decry "liberalism" in all its forms, whether it be applied to politics, economics or religion. Happily, there are signs of which this book is one) of a re-action from this narrow and rigid authoritarianism, which has largely been the result of the pressures of contemporary environment.

This book is the fifth in a series of "Theology for modern men." Its aim is to set forth a sane and liberal Catholicism in terms of the "continuous life and experience of the Catholic community all down the ages." Mr. Woodfield has been influenced by the writings of Fr. Tyrrell, and he aligns himself with that distinguished company of "liberal Catholics," who could do within the Anglican fold what proved impossible with the Roman Church. He stands in the tradition of F. D. Maurice, William Temple, Oliver Quick, Dr. Vidler, and (his special hero) Conrad Noel of Thaxted.

The author skips rather breathlessly through the great doctrines of the Christian faith. No doubt exception could be taken to particular points in each one of his chapters. Some major developments, however, which affect his theme are wholly unnoticed. It is significant that a book which is almost a catena of quotations should contain scarcely a dozen from the Bible. Did not "biblical theology" (in the modern sense of the phrase) originate in "liberal Catholic" circles? Yet about the Bible almost nothing is said. Moreover, thought has not stood still since the "twenties." The author looks not to the present but to the past. If Catholicism can find no final resting-place in Aquinas, neither can it do so in Maurice or Temple. Have men like Marcel (or Brunner or Niebuhr) nothing to say to Catholics of to-day?

Mr. Woodfield's main theme is immanentist and incarnational. Man is always the child of God; the Church is potentially all mankind; the sacramental principle runs throughout the universe; catholic theology must strive for a catholic order of society. There is a wholeness here, a sanity that the world needs to-day. "This," he quotes Conrad Noel as saying, "is the Catholic Faith: which, except a man believe faithfully, without doubt he will shrivel into mean and narrow death."

Short Notices

Solitary Journey, by Charles Violet (Adlard Coles, 15s.), tells in simple and graphic style the story of the author's single-handed voyage in the tiny yawl, "Nova Espero," through the quiet inland waterways of France and through the Mediterranean. He travelled five thousand miles from Yarmouth, Isle of Wight, at a cost in cash of only £60. He describes very charmingly his impressions of wind and water, light and darkness, and the people of all sorts with whom he had to do. A most readable book, entertaining in the best sense.

Chinese Thought from Confucius to Mao Tse-tung (Eyre and Spottiswoode, 21s.) is a clear and interesting survey, by H. G. Creel, a Professor at Chicago University, of the whole development of Chinese philosophy. He pays special attention to the classical pre-Christian era, but he also throws a flood of light on modern Chinese attitudes of mind, including their present attitude to the West. In particular, he explains very well how it is that this proud and sensitive people, with its ancient tradition of culture, has developed a passionate hatred of what has appeared as Western "charity."

Log Hut, by Thomas Firbank (Harrap, 10s. 6d.), is an account of the author's life for a few years in an unusual bungalow on the edge of Dartmoor. Lovers of the Chagford district will have no difficulty in recognizing both place and people in this quite amusing description of life in Devon.

The Golden Waterwheel. By Leo Walmisley. (Collins, 12s. 6d.) This "autobiographical novel" has an engaging inconsequence which does not in the least detract from its singular charm. The people in its pages are real people, some of them rogues, but all of them likeable.

In a Country Parson's Shoes. By "Pilgrim." (Skeffington, 9s. 6d.) This is a chatty little book about the writer's experiences as vicar of a country parish somewhere in the south of England. Anecdotes, quotations, sermonettes, moralizings, a certain amount of country lore, impressions of the countryside, and advice to his fellow-clergy, are all included in these ramblings.

NEW FICTION

Passionate Pastoral

THE FEAST OF JULY. By H. E. Bates. (Michael Joseph, 10s. 6d.)

NIGHTINGALES AWAKE. By Jane Gillespie. (Peter Davies, 12s. 6d.)

MR. BATES'S new novel will enhance his already great reputation for literary skill, poetic vision and sympathetic insight into the human heart. *The Feast of July* marks a further advance, in all significant respects, on Mr. Bates's last two novels. It is more compact and more telling in its effect than "Love for Lydia"—that brilliant study in the life of the Northamptonshire town of Rushden. It is much better constructed, much more profound, too, in its understanding, than "The Nature of Love."

The scene of *The Feast of July* is set again in Mr. Bates's familiar native country, the valley of the Ouse in the East Midlands. If particular identification may not be quite so easy this time as in his recent books, the general characteristics of the scene will appeal as authentic immediately to all who know that singular countryside of slow-moving river, peaceful meadows, and small manufacturing towns of the leather-trade. Mr. Bates shows an uncanny skill, in this new novel, in calling up the very scents and sounds of the shires of Bedford and Northampton. With a masterly economy of words, and with the sure touch of a skilled painter of the pastoral, he creates the background for his story of betrayal and frust and love, in the England of fifty years ago.

The story itself is very simple, and for that very reason all the more moving. A young girl, Bella Ford, comes seeking the lover who has betrayed her. She is befriended, in her desperate necessity, by a warm-hearted family of shoe-makers, in the town where her search ends in failure and nearly in her death. Here she is nursed back to sanity of body and mind. Slowly but surely she finds the road back to happiness and peace, only to find the prospect of married happiness suddenly and violently shattered by the impact of her past on the hot-headed, chivalrous, passionate man whom she is to marry. The story comes full circle, with Bella almost as much alone at the end as at the beginning, and in nearly the same case, but with the difference that she has discovered a faith in human love which is stronger than the worst slings and arrows of outrageous fortune.

This is a novel worthy to stand beside "Tess of the D'Urbervilles." If Mr. Bates still unhappily shares Hardy's inability to grasp the importance of religious experience, he also shares his sense of the truly tragic, his innate appreciation of natural beauty, above all his understanding of the human heart. There is horror enough in *The Feast of July*. But it is illuminated by compassion and tenderness and courage and beauty and love.

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To pass from Mr. Bates's power and passion, all recollected in tranquillity, to Miss Gillespie's new novel, is like going from a major storm of thunder and lightning to a demure (and it must be confessed, somewhat dull) display of domestic fireworks in the back garden. And some of the psychological squibs are damp. Readers may remember how successful Miss Gillespie was, in the delineation of character, in her two previous novels, "The Weir" and "The Hidden Heart." In both, her art seemed to thrive in the atmosphere which she created of the late Victorian and Edwardian era. In *Nightingales Awake* she ventures on the contemporary quagmire, and she appears rather less sure of her footing.

The story concerns Edwin, the gifted but unhappy child of divorced parents, and Sally, the illegitimate daughter of an embittered woman. The paths of these two waifs first crossed when they are children. The story ends with their discovery that wholeness and happiness for each of them lies in the marriage, which all their friends had long foreseen for them, but over which they themselves have dallied and dithered for the length of nearly the whole book.

Miss Gillespie tries to disentangle the twists in these two faintly attractive and unnecessarily complex personalities. She does the job with sympathy and patience, but hardly succeeds in holding the reader's interest. Yet this is a serious attempt in the art of fiction, which suggests that this undoubtedly clever novelist is feeling her way towards a serious analysis of human nature.

A new edition of the pamphlet, *Prayer for China*, has been published, and is available from the Church Assembly Overseas Council, Church House, London, S.W. 1, or from the SPG or CMS (6d.).

MOWBRAYS

28 Margaret Street, W.1

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