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COLLINS

## BOOKS OF THE DAY

# *Studies in the Lives of Artists*

VINDICATION OF RUSKIN. By J. Howard Whitehouse. (10s. Allen & Unwin.)
THE ORDEAL OF PAUL CÉZANNE. By Bernard Fäy. (8s. Phoenix House.)
C. R. MACKINTOSH. By Nikolaus Pevsner. (Milan: Il Balcone.) THE MEANING OF BEAUTY. By Eric Newton. (15s. Longmans.) CLASSICAL INDIAN SCULPTURE. By Chintamoni Kar. (6s. Tirantí.)

Mr J. Howard Whitehouse, sole surviving executor of Ruskin's will, has replied to "The Order of Release," by Admiral James. In that book (readers may remember) new light was thrown on the matrimonial unhappiness of Ruskin and his wife. As behind a grandson of the lady concerned, the Admiral put the blame fairly and squarely on to the Ruskins. Readers may perhaps remember reference to a certain document prepared by Ruskin in his own defence, but never used. It was described as "infamous." Well, the "infamous document" is now published in full and in facsimile by Mr Whitehouse in "Vindication." There is little else that matters in his book.

The document is not exactly family reading. It will excite the interest of sexual psychologists. This reviewer cannot see that its publication amounts to a "vindication." Ruskin and puts his wife in the wrong. Ruskin was not to make use of this document. Even if it had availed to rebut the charges of his wife, there could have been no happiness for such a pair.

So now we know everything that we are ever likely to know about the matter. No further light is likely to be thrown upon a tragedy that was marriage. While it lasted Ruskin wrote "The Seven Lamps" and "The Stones of Venice." These remain. As for Effie Gray, the lady married of Perth, let her now be forgotten. She was never worth so much attention.

### Cézanne and Zola

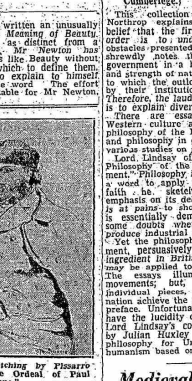
The American authority on the French Impressionist painters, John Rewald has now written a biography of Cézanne. It is a detailed study of the painter's life, with emphasis on the relationship of Cézanne and Zola, and on the fact that Vollard, the brilliant and diverting little book on Cézanne, had not known or had not used facts now set forth by Mr Rewald. The facts are largely left to speak for themselves.

It is pleasant to find that this biographer, unlike others, does not sneer at Zola. It is easy to be right now; but which of us would have been wiser than Zola, who tried hard to be just to his boyhood friend but could not see achievement in his work?

In "L'Œuvre," Zola's novel about painters, the hero, Claude Lantier, fails and takes his own life. Claude Lantier is more Cézanne than anyone else, and Cézanne could not forgive the suicide. But, for the failure, it is clear that he himself largely admitted that. And failure it must certainly have been, had not his life been a very smooth one materially. For, as the only son of a wealthy banker, Cézanne never needed to sell his pictures. The book is well illustrated and deserves the great success it will certainly enjoy.

### C. R. Mackintosh

Dr Nikolaus Pevsner, now Slade Professor of Art at Cambridge, has made a little book on C. R. Mackintosh. It is worth emphasising that in this the first distinguished Glasgow architect, is written by a German (naturalised) and published in Italian. It is a tribute to Mackintosh, and it is a pity that no British publisher had produced it. It should be Englished without delay. Mackintosh was only 49 and at the height of his success, when, suddenly, he broke with his partners and abandoned his work. He grew but architecture for ever. Why? Professor Pevsner is not certain, but ventures to make some suggestions.



Cézanne: portrait etching by Pissarro (1874.) From "The Ordeal of Paul Cézanne."

and the result will be of value to careful readers.

The last book on this varied list is a succinct, well-illustrated account of *Classical Indian Sculpture*, that is the work of the period from 200 B.C. to 500 A.D. This is one of an excellent series of monographs entitled Chapters in Art.

## *Saharan Saint*

DESERT CALLING. By Anne Fremantle. (15s. Hollis & Carter.)

The story of Charles de Foucauld is a fascinating one, for both his character and his career are completely out of the ordinary, and the setting of his desert wanderings among the Saharan nomads is romantic and strange. Miss Fremantle has done him full justice, and her book is both authoritative and eminently readable.

It was while on military service in North Africa that de Foucauld, who till then had given little sign of promise, first felt the fascination of the desert lands; and, after a notable journey through Morocco disguised as a native Jew, he was struck by the fervour of the Islamic faith, and through it was turned to Christianity. He became a Trappist, lived a strange self-denying life as a hermit in Palestine for some years, and then set out on his great mission to the Tuareg. The Saharan was his home for the last fifteen years of his life, and he became one of the greatest authorities on its people and affairs, and an indefatigable agent of French imperialism.

That this man was saintly is beyond doubt, but, despite his renunciation, he was still fundamentally a man of action, a soldier, and in the Sahara he found the ideal place for reconciling the two sides of his nature, and for carrying out his purpose, which was, as he himself expressed it, "to give lands to France and souls to God."

A new edition of *Primitive Law*, by A. S. Diamond, has been issued (15s. Watts.) The book is essentially a critique of Maine's "Ancient Law," the salient features of whose theory the author regards as having no substance. In particular, he denies the religious origin of law. In the least advanced and in the most advanced of the Codes of primitive law," he writes, "there is never any trace of religious or moral rules, but there are Codes of an intermediate stage of legal development in which religious rules are to be found."

## *National Cultures*

IDEOLOGICAL DIFFERENCES AND WORLD ORDER. Edited by F. S. C. Northrop. (30s. Yale University Press. London: Cumberlege.)

This collection of essays, Professor Northrop explains in his introduction, is based on the belief that the first step towards a world order is to understand the ideological differences presented by national cultures. He shrewdly notes that advocates of world government are in a hurry overlooks the depth and strength of national roots and the extent to which the outlook of people is coloured by their national and cultural patterns. Therefore, the laudable object of this volume is to explain diverse national cultures.

There are essays on Chinese society, Western culture and art, Soviet law, the philosophy of the Navaho Indians, Islam and philosophy in contemporary France, and various other wide-spread subjects.

Lord Lindsay of Birker writes on "The Philosophy of the British Labour Government." Philosophy is perhaps too pretentious a word to apply to the practical political faith he sketches, with considerable emphasis on its debt to Trade Unionism. He is at pains to show that British Socialism is essentially democratic. There has been some doubts whether nationalisation will produce such a democracy.

The philosophy of the Labour Government, persuasively presented, is only one ingredient in British culture. That culture may be applied to the volume as a whole. The essays chronicle various cultural movements; but, though interesting as individual pieces, they scarcely in combination achieve the unity claimed in the preface. Unfortunately, few of the studies have the vividity of the first distinguishes Lord Lindsay's contribution and an essay by Julian Huxley in which he outlines a philosophy for humanism. He is a pity humanism based on evolutionary progress.

## *Medieval Exchequer*

DIALOGUS DE SCACCARIO, Translated from the Latin, with Introduction and Notes by Charles Johnson (15s Nelson.)

Students of history are familiar with this tract on the Exchequer which has been added to Nelson's Medieval Classics. They know it chiefly from Stubbs' Select Charters, where Stubbs reprinted Madox's text. The latest edition of that famous collection, however, gives only excerpts from the dialogue but takes them from the Clarendon Press edition of 1902, which is out of print.

As the survivor of the three editors who produced that text, Mr Charles Johnson has been entitled to use it for this new edition where it is accompanied by an admirable translation, page for page. He has made only few and insignificant changes in the 1902 text. On the other hand, he has curtailed the notes and his introduction is much less elaborate.

Considerations of copyright apart, the reader will have welcomed an edition completely superseding that of 1902, on the principle, of which Ockham might perhaps have approved, that the bodies which have been specially made to serve it should not be multiplied beyond necessity. He would still have to consult the 1902 edition for some of its notes, though it is fair to say that the substance of many of them is incorporated in the text.

With H. L. Poole's *Exchequer in the Twelfth Century* by his side, the student of the text, introduction and translation, in his hand, the reader will be well equipped to probe the mysteries of the medieval exchequer. He will find in the book also a text and translation of the Constitutio domus regis, a tract showing what pay and allowances members of the King's Household received.

Mr Charles Johnson was obvious choice as editor of these texts and his book is a most valuable edition to the series.

## *Literature and Life*

WHAT IS LITERATURE? By Jean-Paul Sartre. (12s 6d. Methuen.)

M. Sartre is probably the most celebrated "existentialist" creative writer in Europe to-day. The views of an important writer on his art are always interesting, so that the translation of this critical work into English is timely.

As his chapter titles suggest, with their bold interrogations, "What is Writing?", "Why Write?" "For whom Does one Write?" M. Sartre deals with the fundamental principle of literary criticism, with questions that have been debated since the days of Aristotle. Modern critics view he expresses are related to his central conception of human life and human conduct, and he also is always interesting, and provocative. He quarrels alike with the Communist view of literature, with the opposite conception of art as divorced from contemporary social and political struggles, and with those critics who are concerned to interpret every work the work of the past, of whom he says with characteristic pungency, "most critics are men who have not had much luck, and who, just about the time they were growing disgusted, found a quiet little job in cemetery watchman."

### Link with Freedom

For him the practice of letters is bound up essentially with freedom, so that he considers it impossible for a good book approving of injustice to be written. Indeed, he maintains that it is impossible at the present day to write a good novel which remains free from contamination by subjection of man by man, and declares that "the art of prose is bound up with the only regime in which prose has meaning—democracy." All this is connected, of course, with the conception of "la litterature engagée" which is prevalent in post-war France.

In "For whom Does one Write?" he embarks on a historical and social analysis of the French writer throughout the ages, in which he points out that, prior to the nineteenth century, the writer had been in essential harmony with his public, but that, from about 1848 onwards, there was a fundamental conflict between them. In the nineteenth century literature had disengaged itself from religious ideology, yet refused to serve "bourgeois" ideology, and, in an endeavour to assert its autonomy, brought about a relative failure in communication and a separation of art from life. M. Sartre's illustrations of his thesis are drawn primarily from French literary history, and, of course, do not necessarily apply in detail to other literatures.

### Three Generations

The concluding chapter, "The Situation of the Writer in 1947," contains his views on the course and position of literature in France during the present century. He distinguishes three generations, the first of which consisted of authors who began writing before 1914, and whose values were unquestionably bourgeois. The second generation, which came of age after 1918, was associated with surrealism and other similar violent movements. These, with whom are associated the names of Breton, Drieu la Rochelle, and Morand, are considered to be essentially negative and subjected to subtle and destructive criticism.

The third generation, which includes Sartre himself, Malraux and Camus, began writing just before the Second World War and after the defeat of 1940. Circumstances had forced them to believe that detachment from the world situation was impossible for the writer, that evil was no mere appearance, but a reality, so that they had been taken to create "a literature of extreme vigilance." In this they have discovered a kinship between themselves and such precursors as Kafka. The chapter concludes with a bitter and well-reasoned attack on Communist intellectuals, and with an exhortation to writers to make a more extensive use of popular media, such as the film and cinema, in order to give their work a universal appeal.

This is a highly important work; one may disagree with much of it, but it is difficult not to be impressed by its impassioned earnestness, its combination of brilliance and profundity, of logic and irony.

## *Colonial Crafts*

Farming and trapping are popularly supposed to have been the chief occupations of Americans in the pioneering stage of their history. But Carl Bridenbaugh in *The Colonial Craftsman* (3s. New York University Press. London: Cumberlege) draws attention to the importance of artisans in early American economy. Many skilled workers settled in America in the seventeenth century, taking with them "the medieval English craft tradition as part of their cultural baggage."

Mr Bridenbaugh does not envelop the craftsman in a romantic haze; he uses the term to include all artisans and not merely those turning out high-quality goods by hand. Only the best of early craftwork has survived, but, he says, there were many rough and shoddy articles were produced. "I would rather," he writes, "have my modern wrist watch and the shoes I am wearing than the finest products of the best of the eighteenth century watchmaker or cordwainer."

The writer is concerned with craftsmen rather than with their products, and he describes the life of rural and urban artisans in wood, iron, textiles, and other materials, even including portrait painters who had not been achieved professional dignity. His scholarly contribution to American social and economic history is illustrated with seventeen contemporary engravings showing early craftsmen at work.

## *Woman's Outlook*

# *MADAME HALIDE EDIB*
## *MODERN TRENDS IN THE ARTS IN TURKEY*

IT was the word "Freedom" that made Madame Halide Edib, writer, scholar, and member of the Turkish Parliament, want to come to Edinburgh to take part in the P.E.N. Congress.

"I wanted to hear what other writers had to say in regard to it, for the dominating idea in Turkey is still the idea of freedom," she said to me when we talked in the lounge of her hotel.

"They get very angry here when one talks of politics," she said smiling, "but politics is part of one's life."

She had much to say about the present transition period in the politics of her own country. Her picture of the emergence of a true political democracy in Turkey, which she differentiates carefully from that individual democratic spirit which has long been characteristic of the Turks, is an interesting one. Indeed, in some ways, enlightened Turks have gone farther than most. Madame Edib is insistent that no independence is lasting without inner freedom, and that this is no longer "the world of yesterday," for although each nation must be independent, it is part of an interdependent world. What used to seem like interference must to-day be seen in a different light.

### *Growth of Democracy*

Madame Edib tells how, after the French Revolution, there were pioneers and believers in the idea of freedom in Turkey. Politically they were defeated, but their ideas passed into Turkish culture and modern literature, and here she would remind you, lie the roots of the idea of freedom.

The Turkish elections of 1950 should be important, says Madame. She recalled how, after the 1914-18 War, when Turkey was defeated, the Moslem Church—as distinct from its members—and the Sultan Caliph were against standing for independence and sided with the invaders. That, she said, is the reason why now Church and State are separate. When the authorities were against independence, the people took charge. They imagined that the changes in Turkey, when two-party rule took the place of single-party rule, took place overnight. But, she pointed out, the changes came with the free vote of the people, and that does not come overnight. It can aim to-day is to create administrative machinery free from the changes of two-party control.

### *Message to Women*

As for the part of Turkish women in all this, Madame Edib says that this is now taken for granted. The story of their emancipation is well-known. As to that, Madame says with a twinkle: "We were not really as picturesque as they thought!"

Madame is proud of her countrywomen. They are not merely after personal office. There are ambitious women, but what she finds admirable about them is that they have kept their sense of responsibility towards their country and what she describes as their maternal feelings towards it.

"I would like you to tell the Scottish people that this maternal feeling of the women should be a strong influence," said Madame Edib. "With that we can have peace in the world."

Keen on understanding between the women of all countries, she insists on the importance of this maternal attitude. Woman, she says, may be an engineer, a road-builder, she said to me when we talked in the lounge of her hotel.

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### *Turkish Music*

Asked about the position to-day in Turkey with regard to the arts, Madame Edib said that there is still a vital interest in music, in regard to their music. Turkish music, she says, is original, allied to Byzantine and other Eastern music, but having in it something more serene, an almost intellectual quality. There is the same acute quality about Turkish dancing which lacks the sensuousness of much of Eastern dancing.

Turkish music she said, was not orchestrated but composed of melodies.

"Our early dance-songs you would love to hear. There is something in them of your Highland music, a joyousness without being degenerated!"

A hundred years ago, Madame Edib recalled, prominent Italian music-masters came to Turkey, and Turkish musicians have long studied European music. Now they have young composers of their own who are combining East and West. They are no longer imitating but producing Turkish music, incorporating the ideas of western orchestration.

Adnan Saygon was one whom Madame Edib singled out among these young Turkish musicians, and she mentioned the premiere in Edinburgh of Mr Arkses, Director-General of Fine Arts and composer in Turkey.

### *Artists and Writers*

A Renaissance is developing among artists too. There is "no longer slavish repetition of the old, but they are themselves—sometimes not so good, but brave and courageous, and trying to go forward what we believe."

Changes are taking place in architecture, in which field Turkey has been so famous in the past. Madame Edib admires the new Turkish work, but I detected a little anxiety that the moderns fail to make their structures fit into their geographical setting. The old architects knew what to build among their softly curving hills.

With regard to writing: "We are in the same dilemma as all of you. Nothing very great is being produced, because we are in the dying stage. Great action supplies the moral, and the writer takes that in."

As in Scotland, the revival of folk song and folk lore absorbs the attention of some of the best Turkish writers.

E. N. A.

## *Serving Maid and Woman of Destiny*

THAT ENCHANTRESS. By Doris Leslie. (12s 6d. Hutchinson.) CHARLEY. By D. M. Dowley. (9s 6d. Peter Davies.) THE FLOWERING CROSS. By Francis Stuart. (9s. Gollancz.) SUCH DARLING DODOS. By Angus Wilson. (9s 6d. Secker & Warburg.) TATTERED TARTAN. By Isabel Cameron. (7s 6d. Lutterworth Press.)

Doris Leslie brings to her biographical novels a touch that is masterly in its combination of historical knowledge and warm and engaging liveliness. In "That Enchantress" she paints a portrait of character and period which abounds with life and vitality. Little Abigail Masham is the principal figure, Abigail Hill, cousin of the much more celebrated Sarah, Duchess of Marlborough, who boasted that she had "raised from the dust" the serving maid who was to play so important a part in determining European destiny, but Miss Leslie's study of a provocative personality attempts a clarity and reasonableness which make Abigail a very real person.

The narrative is enthralling, with the life of Queen Anne's Court, the rival political rivalries of Whigs and Tories, and the underground of intrigue and treachery centred in a panorama full of colour. The writer recalls that Mr Churchill remarked in "Marlborough: His Life and Times" that "Abigail was probably the smallest person who ever consciously attempted to decide, and did in fact decide the history of Europe." But she leaves readers to draw their own conclusions about the character of Abigail as presented in this imaginative reconstruction. The task is rewarding.

Mistress Hill, afterwards Lady Masham, dubbed "That Enchantress" by Queen Anne, emerges as one persuaded more by circumstance than by personal ambition to become the power behind the throne. She is shown as capable of hatred, jealousy, which Swift saw in her, as well as of the personal bitterness and resentment which spurred her revenge upon the man she loved, and upon the Duchess of Marlborough. Nevertheless, Abigail holds our sympathy and understanding. She is a live figure, at first unconsciously and later unconsciously dominating the whole exciting scene.

A book full of rich and varied moods, delicate and sensitive, sometimes harsh in all its observation, and brilliantly human.

### A Simple Fellow

There is a teasing quality about D. M. Dowley's "Charley." It is easy to see that it is "simple" as it seems, although Charley himself makes no secret of the limitations of a mind which makes him different from other men. All that we know of Charley is that he walks into a street market of North London in the days before the first world war, there to bestow his innocent admiration upon a colourful and violent vendor of a quack medicine, who employs him as assistant, and takes him to live in a back street lodging-house run by an Italian family.

Charley's simplicity endears him to a large circle of the acquaintances, a melancholy grocer, a child, a skilled watchmaker who is an uncertain friend, a pickpocket, and several others. He shows friendliness to them all, and they return it, but when he gets away for a time into the country, murder happens. The influence of Charley on these mixed personalities, and their influence on him, is told in a straightforward story which, eschewing the subtle, is by no means devoid of subtlety.

This is a first novel, showing some unusual in theme and treatment.

"The Flowering Cross follows the tradition of "Pillar of Cloud" and "Redemption" in expressing Francis Stuart's belief in the value and importance of inner freedom. This quality shines from the uncompromisingly austere setting he gives his story. It opens in a French prison where one of the men, arrested following a misunderstanding over a minor crime, forms a strange friendship with a blind girl whom he sees from his prison cell window while the women prisoners are exercising. Their attempt after release to live together in conditions of degrading poverty, sustained by a belief in freedom, as a sculptor, is described with a spiritual intensity which gives power and meaning to the novel.

Mr Stuart's characters do not achieve the material success and prosperity which appears to be a measure of success: they have a different scale of values for life and the author proposes something moving and memorable of his subscription to this spiritual scale.

### Satire and Sentiment

Angus Wilson's second collection of short stories confirms the good impression made by "The Wrong Set" and clarifies the distinguishing quality of his talent. He has been described as a satirist with a soft heart and this contradiction underlies the quality of his approach. It is for the most part with a searchingly satirical eye that he surveys his subjects, but there is sentiment, for example, as the title piece and "Rex-Imperator," a strongly etched study of ageing relatives. But there are others, such as "A Little Companion," a story of a maternally inclined middle-aged woman who is pursued by an imaginary child, in which sympathy runs much more strongly than satire. Between these two extremes Mr Wilson is capable of many effects—bizarre, witty, moving.

Isabel Cameron's little tale about a Highland glen has the same warm-hearted quality as its predecessor, "The But and Ben." In Tattered Tartan we meet the same people, the impoverished doctor, the schoolman, the new and wealthy laird who drops his aitches, but knows all about hydro-electric schemes, and the "addy doctor" who contributes as much sweetness to the general scene as the laird of light.

It is a gladsome tale, with plenty of whimsy to balance the sterner doubt of social welfare, but its compassionate picture is simple fresh flavour that many readers will enjoy.

## *Village Cricket*

The very spirit of cricket—essentially and peculiarly a game of the present and field rivalries—is caught in *Friendly Eleven* (15s Nelson) by Wyman Lindley. In this Derbyshire village team, each one an individual and a "character," are the real cricket enthusiasts. There are slow summer days, chilly spring evenings at the practice nets, adventures and misadventures comic, tragi-comic and moving that come to the team and its supporters. Because the team are an integral part of the village their story is that of the village also, and it is told with insight, humour, and just the right amount of honest sentiment.

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AID FOR GREECE
Three Weeks Club's "Greek Morning"
GREECE and her affairs occupied the attention of those attending the Three Weeks Club in the Carrubber's Hall, Edinburgh, yesterday morning. Councillor Anne MacFarlane presided, and a number of Greek ladies were on the platform. Two of them wore Greek costume, one the Queen Amalie costume of green skirt, black jacket, and red "Maid of Athens" cap, the other a classical Greek costume, very embroidered in gold.
The Hon. Mrs Edla Nasos of Athens drew a picture of the Greek villagers walking slowly along the path that led to their village among the mountains, tired and sad after an absence of a year or more, most of them knowing already what they would find. She described their ruined homes, comparing them with the former comfortable little houses, their piles of coloured blankets, carved boxes with the mother's wedding *dress and the embroideries*, now all gone. It was the women of the Greek villages who were the leaders, she said. People would tell of the need of water for irrigation, electricity, and for timber and equipment for schools and hospitals, quinine and D.D.T. for malaria-infested areas. But, as she had known them, asked that the villagers be given back the few things they had had, or the means to make them: wood for the looms, wool and cotton to weave, seeds to cultivate their soils.
The Greek shepherd, whose fortune was his fleecy mantle, belonged to a proud race, and his self-respect and love of freedom would carry him through many difficult hours. "The Greeks are still Greek," she quoted in conclusion.
Reference was made to the exhibition of opals and other gems at present on view in Edinburgh, and to the fact that blankets, warm clothing, &c., can be handed in at St John's Church, Princes Street, or Leith Town Hall, gifts of money being received at the City Chambers, Edinburgh.
Marjorie, Lady Nunnthorpe, stated that very good arrangements had been made with the shipping companies, who were offering free space for transporting gifts in kind to Greece. It was more practical to send goods than money, as the goods were not there.
Mrs Tombasis, Glasgow, founder of the Scottish Fund for the Children of Greece, was present, and her son, Mr George Tombasis, described the Children's Preventorium at Rhodes, started with Scottish funds.

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## R. L. S. CENTENARY PLANS

### Dramatic Presentation

PLANS are going ahead for the Edinburgh celebrations in November to mark the Robert Louis Stevenson centenary.

A dinner arranged by the Robert Louis Stevenson Club is to take place on the actual date of the centenary, Monday, November 13. A well-known literary figure, whose name is not yet announced, will give the appreciation.

The B.B.C. are giving a series of Stevenson programmes, and they are also arranging for a number of personal reminiscences to be given over the wireless by people who knew Stevenson.

The Saltire Society, one of many societies which are devoting a special date to Stevenson's memory, are having a symposium on the Saturday preceding the centenary, at which it is expected that Mr Compton Mackenzie will be the speaker.

Midlothian Scottish Women's Rural Institutes are arranging a special celebration, to take place in Dalkeith on the Music Hall, Edinburgh, when they will present broadly in dramatic form the women characters in Stevenson's books. There are 12 dramatic societies in the Midlothian area who have had considerable experience at the Drama Festival, and they are co-operating in this effort.

A feature in connection with the dramatic episodes from "St. Ives" will be a presentation of the Castle with the parade ground where the French prisoners used to sell their wares. Here a section of Edinburgh women of the period will be shown in costume, and a large number of characters will be introduced. This is the spectacular prelude to the episodes of the play which is to follow.

The various individual societies are cooperating in this effort and are studying the costumes of the characters from authentic records. There will be 17 speaking parts.

A tour of Stevenson haunts and homes is also being arranged, to gather atmosphere, and Mr J. W. Herries has been asked to act as guide.

## S. AFRICAN COURT ANNULS MIXED MARRIAGE

CAPETOWN, Wednesday.—European Michael Neville Bryant Ormonde (38), and a coloured woman, Dorothy Jubelin (19), were to-day sentenced to three months hard labour for contravening the Immorality Act and their marriage was annulled.

The prison sentences were suspended for three years on evidence being given that the woman was pregnant.—*Reuter.*

[The Mixed Marriages Act prohibits marriages between Europeans and non-Europeans. Under the Immorality Act, extra-marital relations between a European and a non-European are an offence.]

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## DR BULLOCK'S ADVICE TO MUSICIANS

### Sympathies Must Be Wide

DR ERNEST BULLOCK, of Glasgow University, said at the annual Congress of the Incorporated Association of Organists at Leeds yesterday, that "lush over-sophisticated romanticism" had done considerable harm to music.

The Congress was attended by 200 delegates from Britain and the Continent.

Of Rachmaninoff's Second Piano Concerto, Dr Bullock said: "I get a kick out of it. I know it is vulgar, luscious stuff, but I enjoy it, and don't mind admitting it. I do not see why everyone should not enjoy Byrd as well as Rachmaninoff. People shouldn't start sneering at Rachmaninoff, as it makes everyone think that there's something wrong with it. Musicians' sympathies must be wide."