### THE

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## NOTES OF THE WEEK.

The Government's method of patching up the coal situation turned out as we expected. Needless to say, the criticisms evoked by their choice of that method have also turned out as we expected. It is, method have also turned out as we expected. It is, in fact, one of the petty annoyances of this mission of multicoloured fragments of controversy click into a new deadlock within the political kaleidoscope we new deadlock within the political kaleidoscope we find that we have the pattern and find that we have already anticipated the pattern and commented upon it weeks—and sometimes months, even years—in a large of the pattern and even years—in a lar even years—in advance. Our readers will bear us out that this is advance. out that this is so. There is no journal which could so easily provide. There is no journal which could so easily provide up-to-date reading matter on current problems out of its back issues as this one. The burden on us is that we have really nothing new to the essentials long previously, and can only strain Nevertheless it is all worth while, for it has haptened and will happen increasingly as time goes on that the problem of the conditions of the strain way. pened and will happen increasingly as time goes on other directors of public animon after the event. A other directors of public opinion after the event. A occurred in a speech by Mr. Ben Tillett last week, that he was reported to have expressed the opinion when he was reported to have expressed the opinion that there would have to be a re-analysis of industrial what we meant when the meant when what we meant when we put forward that proposition noweek or two when we put forward that proposition a week or two ago, or whether he did not, his view is his expression of it are frequently as he has the his expression of it as frequently as he has the

young about this subsidy. Picture John Bull as a torn a piece out of the seat of his trousers. The rusty what may be appropriately called the basic portion of situation this is uncomfortable for him, besides being

an affront to social decency. There are three ways of mending a hole. It can be closed up by the process of drawing its edges together with needle and thread. But young John's clothes are made of such shoddy material that the slight tension behind which would be occasioned by this remedy would be sufficient to be occasioned by this remedy would be sufficient to be occasioned by this remedy would be sufficient to tear open a rent in front—a more uncomfortable and more indecent result than before. Another way is to darn the hole. But this is too big a hole for that. The last way is to sew a patch over it. This brings us to the Government's decision. Mr. Baldwin is us to the Government's decision. Mr. Baldwin is going to sew a subsidy on the seat of young John's trousers. Well, why not? What is all the row about? It is all about where the patch is to come from. It is all about where the patch is to come sponding to auntie's drawer somewhere in the ecosponding to auntie's drawer somewhere in the yell nomic household? No, there is not—or so they tell What?—no patches?—is not there a toer sponding to auntie's drawer somewhere in the ecosponding to auntie's drawer somewhere in the economic household? No, there is not—or so they tell nomic household? No, there is not—or so they tell us. They say—and everybody believes it—that us. They say—and everybody believes it—that us. They say—and everybody yard or so which other than that strained and frayed yard or so which other than that strained and frayed yard or so which other than that strained and frayed yard or so which tries dejectedly to keep both ends meeting round that at strained and swelling body. You say it cannot be true? Surely they have a few You say it cannot be true? Surely they have a few You say it cannot be true? And the rumour goes But no; somebody's been there, and the rumour goes But no; somebody's been there, and the rumour goes round that at the shop they told him, or them, that round that at the shop they told him, or them, that who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and improbate in involve the still are the they who answered the more mysterious still are the they who answer. That inquiry. So everybody believes the answer.

That inquiry. So everybody believes the answer.

The some more mysterious still are the they who answered the who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much who made the inquiry cannot be identified; and much there's no cloth, nor can any be made.

The person the suit the people an improbate the people and it is as though God spoke.

The person the few at the few who answer in the people and it is as though God spoke.

The person the few at the few who are the people and it is a strain the few at the few nomic household? No, there is not—or so they tell

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suit—is a healthy, growing system of production. There is nothing wrong with him. Yet, just because he is splitting and tearing his financial clothes, they have told him he is ill. Poor John; he fasts daily, he breathes with half a lung, he shuffles along with tiny steps—and all because he has been warned by them that every stitch that snaps, every button that flies, is a nail in his coffin.

So now one can realise the dilemma in which the Government is placed. It cannot cover up the nakedness of the coal-mining part of the industrial system without exposing an equivalent area of nakedness in another. Yet for it to come with the scissors to cut out a patch anywhere at all will be something like trying to cut a piece out of a hornet's nest. There is a muffled buzz of incipient anger which warns the Government—"Keep us covered or you'll feel our sting." In these circumstances we may now turn to Mr. Garvin's editorial in this week's Observer. We take him for our text because, although his opinions are no more helpful than those of other editors, he does write with a sense of responsibility, and therefore his moods afford a fairly accurate thermal index to what is happening in the social furnace. Something indeed must be happening for him to use such lan-

guage as the following:—

"The Government would be criminal if, while working for the best, it did not from this moment prepare thoroughly for the worst, and compile its detailed registers for citizen service in emergency. We write serious words, and they are needed. We look ahead. We hold that incitement to extremism by the subsidised truce is quite likely to outweigh all its practical but momentary convenience.'

We can foresee this passage shortly figuring prominently on the literature of the Fascist movement in this country. If it reflects the policy of the Government all we can say is that it wears a humorous aspect. For it means that the intrepid young gentlemen who belong to that movement are to be allotted the duty of standing by where the financial patch is cut out of the hornet's nest, and putting their hand over the hole while the politicians carry off the patching material to appease hornets elsewhere. It will be dramatic enough. Perhaps that will heal the stings. Mr. Garvin seems to have been influenced in part by the fact that the Trade Union movement have "won a victory," and that the knowledge will inspire it to extend the triumph in other quarters. Possibly the depression in his mind would not have been so great if the Trade Union Congress had privately communicated the communication of the trade Union Congress had privately communicated the trade Union Congress had privately communicated the communication of the trade Union Congress had privately communicated the trade union to if the Trade Union Congress had privately communiif the Trade Union Congress had privately communicated its intention to support the miners to the Parliamentary Labour Party; for in this way its ultimate "victory" could have been ascribed to constitutional vote and not the strike is what gets people anywhere. As it is, the Congress ignored the Parliamentary leaders. The result has been, not simply to discredit Mr. Baldwin's Government for giving way to threats. Mr. Baldwin's Government for giving way to threats of direct action, but to bring into disrepute the whole principle of settlements by political negotiation. It is a rebuff to Mr. MacDonald, and his subsequent reference to the way in which the truce had been fixed up indicated that he recognised the fact. But, however that may be, it is just as well not to get into a panic. It is not as though the trade union movement had used its strength to win, and had succeeded in winning, anything unreasonable for its members.

And it is not, again, as if the workers had even taken the initiative in the present instance. The origin of the initiative in the present instance. The origin of the trouble was the attempt of the coal-owners to carry out that "patching" process by themselves within their own industry. They tried to cut out a patch of wages to cover a rent in revenues. This is not to blame them, but it is to exonerate the miners from the charge of wantonness. The owners could

the miners has been won for their masters as well. The coal-owners, having been prevented from patchpatch them out of taxes—that is, out of the incomes of citizens outside the coal industry. situation is that the coal industry as a whole has won the "victory." Although the attitude of the miners did most to bring this about, one should not overlook the fact that the owners' previous moves were just as flagrant "direct action" as those of the trade union movement. Before the crisis arose we are told that hundreds of pits had been closed down because they could not pay. It is just as much "holding the community to ransom" for a business proprietor to close down a pit or factory and throw his hands on to the "dole" and the Guardians, as it is for a miner to throw down his pick. This again is not to blame the proprietor. Under the present financial system the first duty of any business organisation is to earn a profit; and if it cannot be made to earn a profit the duty of the proprietor is to close it down—and the financial system. financial system is so devised that it is to his interest to do so. It is a case of direct action above evoking direct action below within the coal industry. But both of these had their origin in another direct action above the coal industry—above all industry; that is the action taken by the financiers. On this point we are glad to see that the Spectator has something to

"It was a great blunder on the Government's part to allow the Bank of England and the Chancellor of the Exchequer to commit the country to the policy of deflating the wages of the whole of the earning classes of this country on an economic punctilio 

The point here is not whether deflation is bad out good, but that it was decided upon and carried out without reference to Parliament. That was direct action just as surely in principle as anything that the Trade Union Congress have threatened, and twenty times as injurious in its incidence on the general livelihood of the community than any conceivable amount which the present coal subsidy may reach. The ultimate protagonists in the present case were not the minera and interest the miners and their masters, not the mining industry and the community, but the miners and the money controllers. And in so far as any victory has been won it has been a solution of the solution won it has been a successful sortie from a beleaguered induction. leaguered industrial system—successful because for the moment it is the moment it has looted the financial system of a subsidy If the looted the financial system of a subsidy. If the hewers of coal and their trade union relatives have because the subside the financial system of the system of th relatives have headed the raid, and not the owners of coal, the response of the raid, and not the owners who of coal, the responsibility rests with the owners, who ought to have to ought to have taken the lead. What, for instance, has become of all their talk about the "economy of high wages"? Or do they no longer believe in the doctrine?

However, thanks to the men's insistence on their right to a living wage, both owners and men together have got at least to look have got at least some months ahead of them to look round and see what it round and see what they will do with their temporary economic security. economic security. During those months the subsidy will be raised by will be raised by fresh borrowing. It did not need Mr. Churchill's announcement of the fact; there is no other fund out of which it could come. The process of raising the other fund out of which it could come. The property of raising the money out of the rest of the community is the money out of the rest of the community of the rest of t is therefore held in suspense. To return to our illustration of the patch—the they, who said there was no material to cover the held in the patch. material to cover the hole, have suddenly produced a piece. That is to say, the credit controllers have discovered that they can be a suddenly produced the suddenly produced they can be a suddenly produced they can be a suddenly produced that they can be a suddenly produced t discovered that they can, after all, create ten this twenty million pounds of financial credit. For this reassuring but held is a financial credit. reassuring, but belated, discovery, we have to thank the Trade Union Congress and the Miners, Federation of Great Britain. In standing up for their own interests they have secured to the control of the do nothing else than they did do in the circumstances. Then, again, any "victory" that has been won by interests they have secured, temporarity, and the hander to the total amount of circulating credit in the trade of the whole community. And now the whole interests they have secured, temporarily, an addition to the total amount of

union movement will have to think hard about what their attitude is to be when the time comes for the borrowed subsidy to be collected from the taxpayer. To begin with, let them disabuse their minds of any sort of idea that the mere lapse of time during which the patch is left on will itself put the coal industry in even a fractionally better position to support its removal at the end. If they analyse the accounts of the industry they will quickly discover that the patch has to be a permanent one. Having done that, they must next consider that the patch is only a loaned one, and that it is the intention of the credit authorities to get it back sooner or later. That is the vital issue. Let no one delude himself that a few months of hard work will make things a whit easier. The suggestion that it will is very plausible. Its rationale can be simply illustrated. If you jag a piece out of your finger, you can stick some court plaster on and wait until the skin has grown over the wound. Thereupon you can remove the plaster. But that is because your skin grows. If your skin were made of court plaster, however, and you wrenched a piece out, you could wait till Doomsday for it to grow over the wound. The difference is that whereas your skin is natural, is dynamic, court plaster is artificial and static. So in the consequence of the consequenc the case of the industrial system, its financial encasement is artificial, static. Productive power increases by growth, but financial credit increases by accretion. There is no direct, automatic relation between the exercise of energy and the quantity of energy-products on the one hand, and the quantity of money on the other than the one hand, and the quantity of energy-products on the other than th the other. To change the figure, there is no automatic relation between young John Bull's rate of growth and the size of his suit. So now as to the subsidy; it can it can remain over the wound as long as you like, but it will not heal it. For what is the wound? It is really an arithmetical disparity between costs on the one side and revenue on the other. Total expenditure Lioo let us say; total possible revenue £80. Difference \$100 let us say; total possible revenue £80. Difference £20. Now you cannot stick a financial court plaster of £20 on a trading account and expect that account to balance itself simply as a result of the presence of the plaster. £80 will not become £100 merely by putting another £20 next to it. You cannot solve industrial bankruptcy by lending industry the deficit; you must give it. It is true that a short loan to a single firm may enable it to balance its loan to a single firm may enable it to balance its books, but that is because there is always the chance for it to secure for itself a larger share of the total money being spent by buyers in general. When you come to do see the down and know come to deal with a whole industrial system and know that the that the total possible revenue is below its total costs, the cure by loan is obviously a futility.

Mr. Garvin, but we have now to declare that the duty of the coal-owners and the coal-miners is to take measures to be leading to the coal-miners and the coal-miners is to take measures to be leading to the coal-miners. measures to hold what they have got—to do, in fact, exactly what Mr. Garvin fears they will do. Let us quote one or two of his remarks:

"It (the subsidy) is an incalculable liability. . . The cost is far more likely to exceed the worst anticipation ticipation. For eight months up to next May owners and miners will extract the maximum from the taxpayer.'

This last remark is wrong. Not the taxpayer, but the banks will finance the subsidy during that time.

"Many poor pits are re-opening on the strength the coal dole." That is good rather than evil, so far as it goes.

"Owners have not the keen incentive to strive during the contemplated subsidy period. They cannot the contemplated subsidy period. cannot guess what is going to happen to them afterwards."

Take particular notice of this reason. It is an important tant support for our proposition, for it says in effect that enterprise in the industry will be paralysed by

the knowledge that the subsidy is not permanent. Our reply to that is to insist that the subsidy need never be withdrawn, and that it can be paid in perpetuity (under conditions which need not be surveyed now) without costing any taxpayer a farthing. We ask any man of common sense if many poor coal-pits are opening on the strength of the coal-dole, and if there is a way, without taxing a soul (and there is such a way) of getting many poor coal-cellars to open on the strength of the coal-dole, would that be a strong case for continuing the subsidy? Nobody's pocket would be picked, but certain people's prerogatives would be limited. These prerogatives have nothing to do with personal income, and their limitation is even compatible with an increase in the personal income of the people we refer to. Such prerogatives can be summarised in the term, the power of governing Government policy through the monopoly of credit. No person now sharing in that control need be a poorer man through relinquishing it. All that would happen would be that he would become a less powerful man in the direction in which he is now powerful; and that is in his rôle as a non-elected autocrat imposing his own policy on the nation over the heads of its elected representatives. It is now pretty generally recognised that the ultimate control of policy resides in frances and it will shortly be of policy resides in finance; and it will shortly be realised that if we are to retain any semblance of the democratic principle in our governmental system, either Parliament should be able to impose policy on the financial system or else we cease voting for Members of Parliament and insist on voting for "Members of the Bank of England." What is the use of our right to hear Parliamentary debates when the only debates which really mean something take place in bank parlours. If our six hundred odd legisplators are not to be prive to the prosecular or of lators are not to be privy to the pros and cons of financial policy they may as well not emerge from private life at all.

Mr. Wheatley, speaking on the situation recently,

" For the next nine months the workers must prepare on a new scale and on new lines for the greatest struggle in their history. Mr. Garvin quotes this passage, and comments:-

"In the new circumstances that is a warning to be taken quite literally. It is as convinced, as vehement and sincere as mad. It means the direct Bolshevist attempt to overthrow the existing political and economic fabric in Britain—Mr. Cook, Mr. Wheatley and their friends having a special eye on the banks."

There are two things to be said about this. Firstly that the passage as it stands reveals no evidence of "Bolshevist" tendencies; and, secondly, that the expression "on new lines" may cover a reassuring and not a disturbing interpretation. Then, if it has expression "on new lines" may cover a reassuring and not a disturbing interpretation. Then, if it be that Mr. Cook and Mr. Wheatley have "a special eye on the banks" that is certainly reassuring, or should be to those who feared they might be contemplating violent expropriation of capitalists from their factories. A "special" eye on the banks implies a less "special" eye on the producing capitalist as distinct from the pure financier; and in fact may lead up to from the pure financier; and in fact may lead up to something like a common outlook between masters and men in the mining and other threatened industries. Not even enthusiasts like Mr. Cook—and certainly not business men like Mr. Wheatley—are at tainly not business men like Mr. Wheatley—are at all likely to conceive the idea of "violating the neutrality" of the capitalist as part of a plan of campaign against the credit monopoly. Their obvious strategy is to get the capitalist on their side—to will him from his allegiance to the Old Economic faith. And this is all the more obvious because there are increasing signs that the relations between industry and banking are already badly strained. The bankers banking are already badly strained. The bankersastute as they always were—have resolved themselves

into a two-party system, one party of which we will call, by courtesy only, the Tory party, representing things as they have been, and the other, which we will call, without courtesy, the Whig party, representing improved things as they shall be. The first sign of the move was the appearance of Mr. Darling in the rôle of anti-Gold-Standard polemicist. We said at the time that the ball of the said at the time that no banker becomes a pioneer on his own account, and that one could confidently count upon there being an influential financial backing behind his apparently courageous adventure. Further evidence of this influence is forthcoming now in the tremendous booming of Mr. John Maynard Keynes, who has evidently been selected as the Whig agitator-inchief. After issuing a series of expensive works through Macmillan and Co., presumably so as to reassure the ordinary business man of his respectability, he has now issued a 1s. monograph through Leonard and Virginia Woolf, at the Hogarth Press, entitled The Economic Consequences of Mr. Churchill, which no doubt will stamp him as "advanced." Not that Mr. Keynes has nothing of value to say, or that he does not say it well; but that the effect of the "triumph" of his views will only be to put into power the Whig Party of the banking system. In his pamphlet just referred to there is no reference to such things as (1) the principle of issuing reference to such things as (1) the principle of issuing credit otherwise than by loan; (2) the principle that new production must not be financed out of savings, but out of new credit; (3) the concept of a "price-treaty" between industry and the financing authority; nor is there any sign that he recognises that individual consumption is an essential part of the process of co-operative production, and that the financing of the one should be accompanied by the financing of the other. In a purely condense distributes financing of the other. In a purely academic discussion, to tell part of the truth may be better than tellsion, to tell part of the truth may be better than telling none; but in an agitation designed to create a demand for a practical policy to talk less than all the sense is to talk nonsense. One of the various explanations offered as to the origin of the term "Whig" is that the word is formed of the initial letters of a motto of the old Puritan Covenanters—"We hope in God." It is a good motto when you have done all you can yourself; but to half do a job and expect God to do the rest is to pray for failure. Mr. Keynes God to do the rest is to pray for failure. Mr. Keynes God to do the rest is to pray for failure. Mr. Keynes says, in effect—"Reverse the deflation policy, and all these things shall be added unto you." They will not. The only value of Mr. Keynes' activity is that in opposing the Gold Standard he is virtually standing for the freedom of British banking policy from Wall-street domination. But the danger is that that the secret understanding that no other use is made that is to say, that all we do here is to replace the binders. In the meantime the evils of deflation are binders. In the meantime the evils of deflation are being heaped upon the head of Mr. Churchill. But why single out Mr. Churchill? What about the "Bankers' Minister," Mr. Snowden? Everybody with any insight knows that no Chancellor of the Exchedular since the Curliffe Commission recented could chequer since the Cunliffe Commission reported could have deflected the deflation policy by a hairbreadth.

The only reasonable interpretation of the attack is
that Mr. Churchill is a member of Mr. Baldwin's Government, and in discrediting the man it is discrediting the Conservative Government. To what end? Perhaps Mr. Garvin supplies the clue. At the end? Perhaps Mr. Garvin supplies the clue. At the end of his article from which we have quoted, he says can only be dealt with by the "organised majority immediately aciding the reminder that the Unionist calling upon Mr. Baldwin and Mr. Lloyd George to and Liberal Parties may be required by their common master to coalesce into a single administration to deal master to coalesce into a single administration to deal

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with the coming emergency. There are indications that Mr. Baldwin is being written down in the American Press, and these are coupled with private journalistic gossip in Fleet-street, that he is done for. Is this leading to the elimination of Mr. Baldwin, and the emergence of Mr. Churchill and Mr. Lloyd George as the star leaders of a new Coalition? And does Mr. MacDonald come in anywhere—or is he to be told to go to . . . the Clyde?

These political combinations all sound very imposing, but they make no difference to the balance of economic forces. On the other hand, unless Labour takes action to prevent itself being isolated by a restored alliance between the capital states are the capital states. restored alliance between the banks and the capitalists on the land the capitalists of the land t talists on the basis of a Whig financial policy, it will find itself powerless to exercise direct action in support of any policy which has "a special eye on the banks." The financial system will willingly finance a strike if it he only a system will willingly charea strike if it be only against employers and share-holders. Did not Mr. Hodges tell us of the great coal strike that he started it on an overdraft? But it is a far different matter that he shares are is a far different matter to suppose that the banks are going to assist a strike intended to support, shall we say? the applications of the say is the application. say? the application of New Economic principles. It is years ago that we wrote on "Trade Union Finance" and showed how the Trade Unions were robbing themselves of how the Trade Unions were robbing themselves of bargaining power by their investment of their of their factors. vestment of their funds in shares and bonds. once money is locked up, only the banks can unlock it. We said that it would pay them many times over to keep all their funds in liquid form—on current account, or on the very shortest-term deposit account and to ignore all consideration of interest. day we are no wiser than other outsiders about the condition of the trade unionists' finances. We do not know (see the condition of the trade unionists' finances. not know (can anyone tell us?) what prospects they had of keeping up the strike which has just been called off. Had they got the money? If not, were they going to be "accommodated" by the bankers? And if so, is it not the bankers also who have cooperated in "holding the community to ransom However, that is by the way. The immediate matter However, that is by the way. The immediate matter of importance is for every supporter of the Economic principles to concentrate on converting the owners and miners in the coal industry. Now they are under the cover of a subsidy every other industry will be jealous of them and will be a force working to deprive them of it. They will therefore be in a psychological condition to be instructed in their brief psychological condition to be instructed in their brief

which is that the which is that the only hope for British industry is n extension of the an extension of the subsidy method and not its extinction. There are not tinction. They must be made to realise that it is not simply a matter of their duty simply a matter of their own interest, but their duty to all other indicates to all other industries, to insist, with all the power they have, on retaining the advantage they have won. They must be convinced to the conv They must be convinced that what they are receiving is not a "dolo" have they are receiving is not a "dole," but an instalment of a long overdue
National District National Dividend.

#### FROM POET TO POSTERITY.

Let it be known through all the world, Down many tiers of Time, By many a poet's hand unfurled In rippling hues of rime: Let it be known that Baldwin gave This England of my dream The nobler life beyond the grave Born of the Douglas Scheme! Let it be known that Churchill came With Baldwin and his band Of earnest Englishmen aflame
For England's Holy Land! Let it be known they overthrew Conspiracy, Doubt, and Crime, Conspiracy, Doubt, and Crime,
The vilest of the foreign crew
Of England's darkest time!
Let it be known . . . My guttering taper!
The Douglas Scheme is still on paper!
And I'm" a lazy lout of a po-it"!
I'll tighten my belt: they shall not know it!
MORGAN

### Medicine for Europe.

By Frances Taylor.

AUGUST 13, 1925

Major Douglas has defined the League of Nations as "an organisation expressly designed to eliminate administration by suppressing individuality; to make the Machine finally supreme over Man. This project is the greatest and probably the final attempt to enslave the world." In view of the warning contained the world. warning contained in that statement, it may be well worth the while of the New Economists to concentrate for a few moments on what was done at the Congress recently held by the International Chamber of Commerce at Brussels, since the Financial Times has declared that this body "represents in the business sphere the counterpart to the League of Nations in the political sphere." It is also "the most important financial federation in the world, comprising the sphere associacomprising twenty-two national banking associations and 307 banks as associated members.

It is significant that very little news appeared in the British Press concerning the proceedings of this important Assembly. The Financial Times contained fuller reports—though those were brief enough—there contains the proceedings of this important Assembly. The Financial Times contained fuller reports—though those were brief the proceedings of this investigation. enough—than any other daily journal. In fact, the predominant financial character of the Chamber is indicated by the space given in that paper to reporting the Court the American ing the Congress. But it is from the American Press. press—which was apparently less heavily censored, or, perhaps or, perhaps, more indiscreet—that vivid sidelights

Lest anyone should be inclined to underrate the importance of the decisions arrived at by this International Coordinates are the decisions arrived at by this learn at the large transfer and the large transfer are the decisions arrived at by this large transfer are the large transfer and the large transfer are the large trange transfer are the large transfer are the large transfer are t International Chamber of Commerce, it may be noted that the noted that the 1923 Congress of the Chamber passed a resolution, which Dr. Walter Leaf characterised by Mr. A C. Balfard a rice president of the by Mr. A. C. Bedford, a vice-president of the efforts that it was in no small degree due to the efforts. Chamber that the public efforts made by the Chamber that the public opinion of the by the Chamber that the by the by the Chamber that the by opinion of the world was mobilised in support of such an undertaking.

The extraordinarily efficient machinery created by the International Chamber of Commerce for getting things done in the cumbrous things done is in striking contrast to the cumbrous and ineffective procedure of democratic bodies. In addition to the procedure of democratic bodies, in addition to the procedure of democratic bodies. addition to the banking concerns enumerated above, its industrial resulting concerns from 102 associatis industrial members are drawn from 102 associations and 719 individual firms distributed over thirty-six countries. thirty-six countries. There are also represented nine national lines. There are also represented nine national shipping associations, fifty-five ship-transport enters, and forty-seven railroad and other transport enterprises. Surely one would be justified in concluding the concluding in concluding that this unwieldy body, representing many diff that this unwieldy body, would so many different countries and interests, would some difficulty in getting resolutions passed nimously countries and interests, making them unanimously, or, when passed, of getting them pletely mistaken

pletely mistaken.

The secret of its success lies in previous spade International Chamber, it is first discussed by the Council, and then a competent committee is appointed and objection. Council, and then a competent committee is appointed to study it. It is a competent committee is appointed to study it. to study it. It is thoroughly thrashed out, and objections ventilated in the hands of these experts so that tions ventilated in the hands of these experts so that when the main body of delegates meet in Congress, consistent to the resolutions are matured and the resolutions put before them are matured and considered property before them are matured and the resolutions put before them are matured and the considered property before the considered proposals. In fact, they have only to mittees. But the weight of this unanimous vote of approbation (a proposal is withdrawn unless unanimity is secured) together with the subject work of the irraional Country exercise National Committees in each country exercise of the force of that pressure may be seen in the passage voted. Dawes Report to measure by which nations the Dawes Report (a measure by which nations themselves report (a measure by which nations are reported by the second reported by the sec voted Dawes Report (a measure by which nations out of themselves into slavery) into legislation with-peoples were informed it was "agreed upon, and dis-

cussion might imperil its acceptance." "Agreed," forsooth! And by whom? Not by the peoples of Britain, France, Belgium, or Germany. This plan to enslave Europe in the net of finance was "agreed upon" by international financiers and bankers, and the powerful forces of the Press and platform were mobilised to bring it into force without opposition.

The success obtained by the International Chamber of Commerce in pushing through the Dawes Plan two years ago may have emboldened its leading spirits to hope that this year the proceedings would be equally smooth. Their hopes, however, were not

destined to be realised.

The problem of transfer of Reparations payment was the main subject before the Congress. The Chairman, Mr. Willis H. Booth, in his presidential speech, pointed out that though the Dawes scheme has provided a practical basis for the accumulation in Germany of gold marks to be applied against Reparation payments, still the essential fact remains that these transfers will have to be made by the sale of goods and services abroad. The problem was how to convert the gold marks existing in Germany into currencies outside of Germany and available for

The delegates were not left long in doubt of what one beneficiary country thought about the preblem.

Belgium, in the person of M. Maurice Despret, President of the President o dent of the Bank of Brussels, denounced the illusions nourished by the Dawes Plan in an eloquent passage, which might almost have been taken from

the pages of THE NEW AGE:

"The Dawes Plan!... What hopes and also what illusions are contained in those three words which thousands repeat without having the faintest idea of their

"The greater number believe that the Dawes Plan really means the payment by Germany and the receipt by Germany's creditors of sums of money which will be devoted to the repayment of sums already spent for the reparation of damages caused by the war, and to the alleviation of the burden of taxation which weighs so heavily on the tax-

payers.
"For political reasons this crude notion has been spread
"interested countries it is almost everywhere. In all interested countries it is accepted as a truth, and it is fostered by those from whom promises are demanded and who are weak enough to make them. them. But in our gatherings politics have no right of place. . . Well, we know that against facts, fancies are

place. . . . Well, we know that age powerless.

"Is it really possible to pay and to receive thousands of millions, without disastrous consequences for him who pays as well as for him who receives?

"And failing payment in cash, if that be impossible, "And failing payment in cash, if that be impossible, "If the debtor country is to pay in goods to what extent if the debtor country is to pay in goods to what extent can it do so without harming the creditor country itself, can it do so without harming the creditor country." "If the debtor country is to pay in goods to what extent can it do so without harming the creditor country itself, which doubtless produces the very goods it must accept in payment? Failing goods, can the debtor country pay in services, and, if so, what services can be rendered by it without causing prejudice to the creditor country or to the latter's industry, trade, or labour?"

M. Despret was followed by M. Janssen, Belgian Minister of Finance, who continued in the same

These speeches were described by the New York Herald correspondent as a bombshell among the American delegation, which numbered some 260 out of 750 delegates. Sir Josiah Stamp's speech the next day followed up the attack. It has been reported at day followed up the attack. It has been reported at length in the British Press, and has been ably dealt with in THE NEW AGE. His contention was that reparations could be transferred only in German reparations and that all patients of the world including goods, and that all nations of the world, including the United States, must reduce tariffs and curtail industrial production if they hoped to collect reparations. The New York Herald-Tribune representations. The New York Herata-I noune representative reported that "Stamp's speech was characterised by many delegates as violently pro-German," while Commerce and Finance gives the following while "That most of the American delegates to comment: "That most of the American delegates to the Convention were exceedingly annoyed, not to say shocked, by these speeches, is not to be wondered at." "So-called experts" according to the New York Evening Post should not be allowed to make the United States "jumpy" since "they are always playing with the fourth dimensions or unknown quantity, and later are always being let down and confounded by the arrival of subsequent facts.' The New York correspondent of the Statist says that no secret was made at Washington that the Treasury felt much vexed over the discussion, and the Secretary of the Treasury immediately issued a declaration that the Dawes Plan is working very well, and the observations of Sir Josiah Stamp about the Reparation problem being a German-American problem are quite beside the point. The correspondent fur-ther notes that the Paris and other correspondents of several important journals then began to train their guns on "alleged experts," and adds, "The lesson is . . . that the Administration does not wish that this challenge to the inspired character of plan should gain currency. The Treasury . . . is completing debt-funding negotiations. . . In any of the plans of settlement growing out of such negotiations may be involved features calculated to operate as one of the features of the Experts' Plan operate; hence the dismay at any discussion whatever of the latter just at this time." The New York *Herald* remarked that Sir Josiah Stamp's speech found little favour with the President, who believed this was essentially nothing but a proposal that the United States herself foot the reparation bill by permitting the country to be flooded by foreign goods.

(To be continued.)

### Remarkable Observations.

[We shall be glad if our readers send us any striking commonplaces or ineptitudes they may come across in the daily and weekly press or in new publications. A survey of the world's folly would be very valuable: but it calls for a multitude of surveyors.]

### How to save our industries :-

"It must be with a feeling of great outrage that every right-thinking Englishman learned of the dastardly attempt by a set of caddish Durham miners to throw into the River by a set of caddish Durham miners to throw into the River Wear the Dean, Bishop Welldon, for his attack, in the London Press, on their own rapacity and un-Christian greed in demanding a higher wage when the mines are not paying, way this wicked behaviour can be prevented is to seek out the ringleaders and to sentence them to long terms of penal Outlook."

Amphlett Micklewright in the

## The time-old American culture :-

"We were under the impression that Europe had reached a stage of civilisation similar to that of this country, but we have learned that Europe is not simply one century, but two centuries behind our civilisation."—Darwin P. Kingsley, M.A., LL.D., president of the New York Life Insurance Company.

### The unanimity of politicians:-

"The British Empire is universally popular among Members of Parliament with the possible exception of Mr. Saklat-vala."—Saturday Review.

## A prophecy of the future Anglican creed :-

"I was present, some years ago, at a diocesan conference of clergy and laity at which a clerical speaker had and avowed in the conduct of business. The Bishop asked a well-known and highly-esteemed business man in the audience whether he had ever, in any business man in the audi-remarked that some proposed line of action would or would not be Christian. He thought for a few moments, and then replied: 'No; but I have more than once heard it said that it would scarcely be "cricket." And that,' he added, always settled the matter.' Is not that religion? "—Canon Evolution."

#### The Arts in Utopia. By Haydn Mackey.

"A technique for Inspiration is desired." This phrase involves two understandings. (1) a technique is desired to express Inspiration, concept; and (2) a technique is desired to obtain Inspiration, conception. In the last article I attempted a sketchy idea for number one. In connection with number two, these articles would have to extend to a number and length beyond the scope, in these pages, of their doubtfully useful purpose, if anything were attempted much more than the following few brief and necessarily too compressed remarks.

As a sentient being, the artist is continuously consciously and unconsciously, taking in evolved shapes, ideas, impressions, and giving out involved forms, thoughts, expressions. From time to time forms, and the said forms and thoughts, or groups of forms and thoughts, find some analogy in nature giving an extra (or beyond) extra (or beyond) experience, when some such technique nique for expression as that referred to in the last article may achieve a work of art in conformity with the physical conditions of production. Too close and consciously reasoning an insistence on the extra analogous stimulant, overlays original concept and produces a "photography" of that "stimulant," Too loose a conscious grasp of that "stimulant, produces incoherence on the card produces incoherence and incomprehensibility tween artist and audience. The fashionable modern fallacy attempts at the isolation of the work of art as something. as something entirely unrelated in space; an attempted ignoring of the paradoxical "selfish-bene volent" love or desire fundamental; and insistences on conceptions as of a relative pattern. on conceptions as of a solely geometric nature. Experience of form, texture, light, may offer an analogy to a form, textural or luminous (colour) concept; but textural concept; but textural or luminous concepts are inconceivable as images without form, and form is inconceivable as image without them. Yet, the human ego does not image without them. ego does not imagine the entire universe as comprised in a strict good and in a strict good and in a strict good in a strict in a strict geometry of three dimensions; while any incomprehensible fourth ill serves for definition any purpose in such a practical spiritual affair as human emotional expression emotional expression. To be comprehensible in a work of art the work of art, the originating concept must be sufficiently allied to an evoking analogy that is knowledgeable to the human ledgeable to the human experience of the artist's public, and not merely to the human experience of the artist's public, and not merely to the individual conceiving artist. It becomes It becomes more evident in itself to be an intuition. the artist by an intuitive technique of expression.

The difficulty because The difficulty here of explanation is due to Time.
Whilst conception Whilst conception must precede expression, it only becomes complete becomes complete conception as expression proceeds, by intuitive method. by intuitive method. As I have said earlier artist is frequently surprised at unforeseen results. Original concept hovers only on the extreme edge of consciousness. consciousness, and it is because of this, that an is premeditated intuitive manner of expression required. required.

A technique for the obtaining of usable Inspiration seems to be found in a self-hypnotic or intel-system, whereby system, whereby, after a period of conscious an lectual exhaustion and the lulling of desire, element of supports element of surprise or novel awareness may acquired or induced, to become the analogous stimulant necessary to be a surprise or novel awareness may acquired or induced, to become the analogous stimulant necessary to be a surprise motive. lant necessary to the bringing of concept into motive demanding expression.\*

\*Austin O. Spare, in his Book of Pleasure, and in other of his somewhat incomprehensible "automatic" writings, adumbrates various "magical" means and methods in connection with a reincarnation theory. The power of tals mans is doubtless as much a reality, when believed in other forms of belief; and it has been said: faith will best mountains. However, Spare himself is by far the spect mountains. However, Spare himself is by far the aspect draughtsman who has worked in sympathy with any aspect of the "Decadent legacy."

these pages concerning certain views expressed here on a Renaissance masterpiece. They merely grew, much too hurriedly, as each publication time came too quickly round, and consequently they lack a good deal of coherency. I am also gravely conscious of many other defects; but anything more than a few guesses in such a subject is, of course, quite impossible, and nothing more was ever imagined possible.

A quite unavoidable haste was the cause of many of their blemishes, and must be my poor excuse. Some such ideas as seem to have got themselves sketchily outlined may be gathered together in this following summary conclusion.

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Whilst a reliance on the handicrafts for production inevitably means scarcity, an age of leisured plenty means power, machine, and mass production, and can lead to a "classic" aristocracy of talent; for talent not only claims but gives aristocracy. Its leisure would encourage some revival of handicraft, but the great "Renaissance" cannot be ignored. The Age of Plenty must be its lineal descendant. In the craft of building, an intellectual conscious science (apart altogether from a fitness of structural consideration, and a rightness of material on a principle of "fitness to purpose") would have such visual art as informed it of a "sight-faculty" type; as exemptified in the spacings, proportions, inflections, adjustments, etc., of the Greek work. It would the the handmade touch as the printed book lacks the author's characteristic handwriting. It would be trabeated or moulded, or both, and static in principle. ciple; not arcuated or dynamic in principle—as a matter not only of technical and physical requirements, but also as a matter of the "culture" to be

surmised as prevalent in an age of leisure. In view of a consideration of the fashions, variety, and mentality of our times, regarded in relation to an art technique, there is evidence of a fundamental bias townships to the second of the seco bias towards, and genuine attempt at, a direct and spontaneous expression characterised by signs which may be read as certain of the primeval unchanging outlines of the technique which appears to be accountable. able for past expressions of genius in all ages, and consequently (together with certain signs of the shedding of much dross acquired in recent centuries) as the base of the shedding of much dross acquired in recent centuries. as the beginnings of the technique of the future. A technique which will be wider spread in proportion to the population amongst a leisured people, than was craftsmanship before the coming of the machines. This means that a fruitful soil, a "tradition," will become available for the production of

the great artist or epoch of art.

A statement of some bald outlines of some such technique (of the past and the presumed future) in the graphic arts, is attempted, both for the expression sion of inspiration and the obtaining of inspiration.

These techniques, difficult to state at length, when compressed into a sentence, cannot be very clear or adequate (but summaries must, of their very nature, be inadequate). They may be "potted" thus:

The expression of an inspiration (induced by an analogous in the expression) finds

analogous idea or experience, past or present) finds its allegoniates are superience, past or present its allegoniates are superience. its allegory by an intuitive dealing with the physical circumstances in the achieving of a conscious purpose.

of the conjunction of a faith with a novel awareness after some conscious exhaustion.

The following remarks by way of a review of one or two of the implications contained in these articles may provide some directions for thought regarding the art creed I suggested New Economists must devise which is devise, which, whilst it must be very different, is neverthal. nevertheless as necessary and desirable as was that of the Victorian Socialists to Socialists. Our Socialists still place emphasis on, and claim excessive admiration of the control sive admiration for, physical labour in an age unsuited to it. They aim at a "work state"; we aim

These articles originally arose out of a protest in at a "leisure state," that a "creative state" may ensue. The civilisation in an age of leisured plenty will be more concerned with concepts than with tricks of thumb or glorification of manual skill. Art will be an expression of a faith-magic and meaning, not aiming at utility or prestidigitation. New Economists must think that (as Mr. Ezra Pound once expressed himself in these pages), "the only thing one can give an artist is leisure in which to work. . . . It is a question of making freemen. . . . Civilisation has got to restart." (We have now, at least, got to a good starting post, for a civilisation surpassing any

In a time when thought will not, for the many, be so exclusively and continuously fixed on the methods of obtaining the barest needs of sustenance, a general cultured leisure will grow and tend to form for its artists a thought-tradition out of which great art may spring, just as in the past great art sprang out of the widespread craft traditions. The curse of the Industrial era is that, though it achieved enormous savings in labour, it effected a curtailment of leisure for the many and stunted thought, not only by the denial of a handicraft training, but also by an insistence on the people's attention being held by a harassing insecurity of existence. It has not only attacked the handicrafts by underselling them, but by a wholesale robbing of the potential craftsmen of by a wholesale robbing of the potential craftsmen of their opportunity for thought and leisure.

An existence of a vast liberty for all; leisured, cultured; conducive to self-rule; made possible by an exercise of a credit that is but a faith in faith, instead of the faith in the falsehood, tyranny and oppression commanded and enforced by the present usurers monopoly and juggling of counterfeit money; a just faith; must cause a spreading of faith in all its true faith; must cause a spreading of faith in all its true forms and expressions, and an elimination of the false; and so the achievement, by creation and through creation, of a universal faith inspired of Truth. Ab uno disce omnes.

(Concluded.)

### Objective Standards of Criticism.

"A critic's duty," said a prolific modern writer, "is to erect his personal opinions into literary canons." But we are sick of personal opinions. All about us, in every literary paper in the country, we see the watery espouse of impressionism. Reviewers think they are to be praised if they read a book casually, react naïvely, like a child, and spin out a few hundred words of comment, easily and without self-adjustment. Indeed, they are rather proud of their little idiosyncrasies and obsessions. "At least," they will tell you, "we are honest. We put down what we felt as we read. It is one man's testimony, and we do not pretend that it is more.'

Honest? They have no conception of how far a man must dig into himself before he can lay claim to honesty. And is it any better to deck prejudices in honesty. And is it any better to deck prejudices in pompous words, to attempt to convince readers that pompous words, to attempt to convince readers that a personal opinion is an absolute judgment, as that prolific modern writer thought good? No; that is both charlatanism and disrespectfulness. The critic, before he sets down a word, must beat himself on the head and ask a hundred times, each time more bit-terly and searchingly, "And is it true? Is it true?" He must analyse his judgment and make sure that it is nowhere stained or tinted with the blood of his heart. And he must search out a table of values from which he can be certain that he has left nothing unconsidered. If, after all these precautions and torments, he is unable to deliver a true judgment, then fate has been too strong for him; he was never meant to be a critic.

One of the first moral necessities in Buddhism is Right Opinion, and it is a mark of the peculiar

sweetness and sanity of that religion, its health and grace of tone, that intellect is as much demanded as instinct. For Right Opinion is almost the opposite of Right Knowledge. A man may assert his possession of Right Knowledge, and mysticise himself into a large soul without a body, and feel spasms of glory and divinity, yet be ineffective and hopeless in the detail of life; in the manipulation of circumstance. He may have all-true sensation and nonsensical, innocent judgments. But Right Opinion is wholesomeness and versatility in actual contacts; and, if it is Spiritually the smaller virtue, it is none the less the more athletic and Aryan. And Right Opinion does not come from instinct; it comes definitely from a thorough purification of the intellect. To the lowest detail it is good to be right in opinion:—There is even an eternal judgment between brown shows and even an eternal judgment between brown shoes and black, The Times and the Telegraph, but it needs in these matters as much austerity before Right Opinion is reached as in those very grandiose, soul-buffeting problems.

An objective standard, or a right opinion, is one which holds true for every man, if he but knew. We must be careful, however, not to expect an objective standard to be unobjectionable. There is the school which would confine literary criticism to mere history and comparison. One could have hoped that Tolstoy had once for all shamed these triflers; but because had once for all shamed these triflers; but because Tolstoy seems to them to make art subservient to morality (and, indeed, he was in some degree to blame; his discussion of the interpenetration of art and morality is coarse and unperceptive), they count themselves at liberty to neglect all that he said with reason and force. Yet Tolstoy is almost alone among aestheticians in having seen to the full that art is only one limitation of human activity and that it must be judged as a human activity, not as self-sufficing and perfect abstraction, divorced from science and religion, and all other expressions of life. Art is a rival to science and religion; the artist is typically non-religious and non-scientific, he would steal their virtues and truths, and apply them to the creation of beauty, he tries to make art the whole world and the only world, and to deny the need of anything other than art. But the last word is not with the artist. The stuff which he turns into art is the same as the stuff of science and religion; and since life itelf...and his own human nature, are infinitely plastic and unlimited, he is really occupied only in perverting to a peculiar end, and limiting in a conscienceless fashion, the same stuff of life which the religious creator and the scientist equally call their own, and equally limit

It is for this reason—because the springs of art are deeper than the expression of art—that the artist must be judged by the same principles as any creator in another vein. Art must live in each of the principles which make up this category, Man. A work of art that is whole and typical must possess, in its own way, all the qualities of Man. We will first explain the bearing of the phrase, "in its own way." implies only that a critic must be thoroughly sophisticated in the literatures of all countries; he must know pragmatically what is the essence of art, the differentia, the peculiar aims of art, and he must know in the most laborious detail the actual know in the most laborious detail the actual works of great artists. This is merely for decency, and to prevent enthusiasm. Much more important than these, he must know what are the qualities of constricted into artistic creation.

Here I will append an orthodox list of qualities. A work of art must be judged by the degree in which it displays Form, Continuity, Passion, Uniqueness, Idea, Tone, and Reality. The words are mere signposts, and I will try to make the qualities themselves clearer. But I give a diagram for those who are skilled in drawing analogies: it shows the same qualities in other bearings.

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No.	STANDARDS OF CRITICISM	HINDU ANALYSIS	SWEDENBORG'S PLANES	NATURAL CORRESPONDER
7	REALITY	ATMAN	DIVINE -	UNIVERS
6	TONE	BUDDHI	CELESTIAL	GALAXY
5	IDEA	MANAS	SPIRITUAL	SOLAR SYSTEM
4	UNIQUENESS	KAMA MANAS OR JIYATMAN	LIMBUS	MAN
3	Passion	LINGA SHARIRA	NATURAL- SENSUOUS	ANIMAL
2	CONTINUITY	PRANA	NATURAL- VITAL	VEGETABL
1	FORM	KAMA RUPA OR STHULA SHARIRA	NATURAL- CORPOREAL	MINERAL

(I) FORM.—This is the consciousness of limit, and the selection of a vehicle. Style would be a better word for it; but style has come to mean small, uneasy pranks with vowels and consonants, verbal felicities, and general niggling. It is from this quality that Shakespeare wins his greatness—from this quality ever a second of the second of this quality ever new in details, for Shakespeare is not notable for congruence of parts. The placing of too great an emphasis on Form alone results in the school of criticism which holds that poetry is rhetoric—T. S. Eliot and the Tin Latinists.

(2) CONTINUITY.—Again a difficult term.
When we read "War and Peace" or "The Brothers
Karamazov" we find ourselves exploring a country
which widens all which widens all around us. We feel the characters and places as so substantial that they could go on without our prowithout our presence, that the book need never end.
At each moment in the book the characters there, and are satisfactory. there, and are satisfactory and actual; yet they are in motion and in motion and we shall see them change and develop and add themselves and add themselves to new circumstance. then "Humours" are from the quality of Form, Types are from the quality of Continuity. And it is Continuity which is the being and beauty of the epic. Perhaps Eypponis But But and I life will help to Perhaps Expansion, or Potential of Life, will help to explain this audition. explain this quality. The theory of the Unities is basely derived from it.

(3) PASSION.—This should be easier. It is hot blood and ecstasy and dream: at best imagination, at worst fancifulness—"Vathek, the School of Terror," W. B. Yeats. The lyric comes most under this quality. It this quality. It is the supreme greatness

Nietzsche, and the disaster of Romanticism.

(4) UNIQUENESS: On Originality. There are many good servants of literature whom we could can dispose of the country of the cou dispense with. Even Ben Jonson and Dryden can be allowed to fade from human cognisance. (I say this with especial standard or the dearer to this with especial steadiness; they are poets dearer to me than many of the me than many of their betters, and they suit my stomach; but they have no uniqueness. But some writers have been suited by suit my stomach; but they have no uniqueness. writers have so fastened themselves upon conscious ness that they remain rather as obsessions and vortices in thought it tices in thought than as men. It is they who, having found their places, challenge other men to be

great; they are thus the fountain of originality in others. Goethe, whom I cordially dislike, here comes pushing himself among men of the highest and most

astonishing genius.

(5) IDEA.—This is not the ordinary exercise of It is pure reason, which comes rather under Form. It is pure awareness. The world is stripped and seen naked. We know what is said, not for this man's truth—as in the previous category, as in Faust, as in Zarathustra-but for mere truth, as in Dostoievsky, the Gospels, and Leonardo.

(6) TONE.—Pure loveliness and grace of spiritual play, The Divine Comedy, and Plato. There is an especial cleanliness in this quality; it does not touch upon the emotions or set before itself an end. Tolstoy and Whitman and Shakespeare all smell rank from this plane. Of course, the typical art of this quality

(7) REALITY.—This is a mystery; it is commonly called inspiration, but that term, again, is sentimentalise. talise. The final aim of the artist is to imitate the process of Nature, and in competition with Nature to create something real and foursquare and hard and industructible. If a book is as wholly present in the world as a tree or a rock, then it has Reality.

The great man is he who is notable in all these qualities; but nevertheless we must confess with amazement the power of any man who is notable in one quality.

ALAN PORTER.

### The Theatre.

By H. R. Barbor.

A STUDY IN AROMATICS.

A STUDY IN AROMATICS.

American lady in the vestibule said, "Just too sweet."

A lively wit recently assured us that "drama is the art of preparation." A lively wit recently assured us that "drama is the art of preparation," thereby preparing for us the choice task of elucidating the meaning of this obfuscating definition. Preparation for what? For drama? For ennui? For surprise perhaps. Perhaps for Beauty, of which Hegelionised university lecturers are so fond. (Was it not Father Noah, who planted the vine, and Walter Pater who reconstructed dreek aesthetics out of a vine stock?) At any rate, a good Greek asthetics out of a vine-stock?) At any rate, a good deal of the Strand deal of the drama of Shaftesbury Avenue and the Strand latterly has proved a more than adequate preparation for

But leaving definitions, Miss Fisher has a nice sense of characterisation and constructive skill beyond the ordinary All the sense of t All the seams are turned as neatly as Miss Rose's ordered thought-processes—as Miss Fisher's ethics even. It was so neat, indeed the seam of the seam neat, indeed, that we were positively enchanted to glimpse a possible seamy side in the person of the erring father in the last act. last act. But even his erring was almost divine, since his errors had be even his erring was almost divine, since his errors had shaped his daughter to a week-end with the right sort of young man—i.e., the marrying sort. For a moment when Herbert Marshall appeared as the sex-novelist father it might have been appeared as disturbing factor had when Herbert Marshall appeared as the sex-novelist father it might have been imagined that a disturbing factor had arrived, and that the "preparation" of the preceding acts was to produce a dramatic situation. But Mr. Marshall conveniently swallowed the flaming sword of his mission, and showed us that really it was only a "property" sword, in other words, a weapon by which he had carved out a tidy bit of property to dower his daughter withal.

Having presented the state of the plot, it is only fair

Having preoccupated so much of the plot, it is only fair to disclose the rest. The Misses Lavender reside in simple affluence on the rest. disclose the rest. The Misses Lavender reside in simple affluence and a country village, their lives as bland as the epitaphs in the neighbouring churchyard. Anne is silver. Rose, the younger, golden. Both carry parasols when they peregrinate their garden—a rather blobby, Alpine rock-planted sort of garden of aniline red and green.

Years ago Rose had been jilted by Mr. Marshall's novelist, who had thus provided Anne with a mission in life—the task of assisting and the standard of assisting of a sisting of a sistend of a sisting of a sistend of a sisting of a sisting of a sis a sistend of a sistend of a sistend of a sistend of a sistend o of assisting her sister to insist on how the nursing of a broken her sister to insist on how the nursing of a broken heart, or, alternatively, of a right and proper pride, becomes becomes a real lady. The even tenour of aromatic domesticity is disturbed by the visit of the novelist's daughter, April—eighteen, enceinte, and unmarried. This she discloses to the housekeeper, Tabitha, in the bedroom scene (Act. II.). Tabby-cat," like everyone else in the play, says and does exactly the right thing, leaves April to receive a nocturnal visit from her lad who, having the code of a sort of moral

Fascist, declares he will not "love" April any more unless Fascist, declares he will not "love" April any more unless she throws over father's free-love theories, marries her Peter, and legitimises the unborn babe. Departure of Peter owing to refusal of April to do as bidden is followed by discovery of his visit by aunts, and escape of April from the lavender

atmosphere to neighbouring cottage.

Last act, enter Dad, bringing convenient acknowledgement that sex-novels boil the pot. Disillusionment of daughter, who rebounds from false father to true Peter. Floods of lavender engulph audience as

#### THE CURTAIN FALLS.

Naturally, Mary Jerrold has been cast for Rose, which is to say that an absolutely perfect embodiment of this delicately conceived character is to be found at the Comedy Theatre. Miss Jerrold's amazing penetration into the inner chambers of character and her distinct pointing of every inflection and movement are always a delight, and the author is most fortunate in having this superb artist, whose wit and technical equipment lift the piece charmingly over any quicksands of sentiment. Only one adjective suffices any quicksands of sentiment. Only one adjective suffices

tor her art—it is delicious.

Louise Hampton as Anne was equally well cast, and her method and personality orchestrated admirably with Miss Jerrold's. To see these two sustain a scene, to watch their resource in the manufacture of countless imponderabilia of apposite "business" is to realise what a wealth of observation and application goes to the total of a skilled actress's

craft.

Elissa Landi, the beautiful young actress of April, must thank her stars that have set her amid this constellation, and perhaps her development in craftsmanship, noticeable in this part, owes something to her association with these two actresses and with Miss Cadell, whose performance as the housekeeper adds another portrait, clear and vivid as a two actresses and with Miss Cadell, whose performance as the housekeeper adds another portrait, clear and vivid as a Van Eyck, to her gallery of character-studies. To read, mark, and learn the lessons of her craft from the practice of these past-mistresses is an opportunity for which this young artist should be thankful. Miss Landi has the begin young artist should be thankful. Miss Landi has the bring would be better served by hard graft in the rough-and-tumble would be better served by hard graft in the rough-and-tumble of the profession at present than by "leading business." She has superabundance of physical suitability for the profession—a head to exalt Browning, a lithe, swift-moving fession—a head to exalt Browning, a lithe, swift-moving figure, and a rich-toned, plentiful voice. She has temperafigure, and a natural flair for acting which mark her out for an enviable position in her vocation. But she has not ment, too, and a natural flair for acting which mark her out for an enviable position in her vocation. But she has not the skill to maintain the sense or mood which her nascent technique half-creates. This problem of maintenance is one technique half-creates. This problem of maintenance is one to their lifelong hindrance, but it is clear, from her recent to their lifelong hindrance, but it is clear, from her recent improvement, that Miss Landi has envisaged it. It will improvement, that Miss Landi has envisaged it. It will leagues have been spoilt, by irresponsible managerial induleagues have been spoilt, by irresponsible managerial induleagues have been spoilt, by irresponsible managerial induleagues. I beg her to take the hard way, and couple with that prayer the suggestion that Miss Baylis should seize that prayer the suggestion that Miss Baylis should seize upon the potential Juliet of a generation for the Old Vic.

### Reviews.

Anatole France Himself. A Boswellian Record. By Jean Jacques Brousson. Translated by John Pollock. Jacques Brousson. Translated (Thornton Butterworth. 10s. 6d.)

Only in regard to its disconnected form can this collection of the talk and stories of Anatole France be termed—by the of the talk and stories of Anatole France be termed—by the translator—Boswellian, for, though the master is well detranslator—Boswellian, for, though the master is well detranslator—because france deals with his correspond. The beginning is gossip; France deals with his correspondence, letters into the fire, books, pamphlets, and papers into the bath, whence dealers remove them in bulk at fr. 50 a go. the bath, whence dealers remove them in bulk at fr. 50 a go. the is ruled by Josephine, whose bullying he tolerates, but is incensed at being called "distracted"—"Oh, that I is incensed at being called "distracted"—"Oh, that I were!"—when the maid should have said "abstracted." There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots, and the bottle contains coffee, There is no ink in the pots at the pots a Brousson inaugurated some order. He composes with scissors rather than a pen, and perfection emerges out of eight proofs. He was fond of debasing the epithet of Masterpiece—"Sylvestre Bonnard: A Masterpiece?—of Masterpiece—"Sylvestre Bonnard: A Masterpiece?—of Banality." Of the stage: "It is an inferior art, that is why it meets the popular taste." At school: "Through having it meets the popular taste." At school: "Gordon Bennett too many ideas I seemed to have none." Gordon Bennett would not publish "Gallio" in the N.Y. Herald. "Make would not publish "Gallio" in the N.Y. Herald. "Make Mary, and the Popes, but not a word against St. Paul; we should lose readers." France recommended Huysmans, who should lose readers. "France recommended Huysmans, who became pious and sent him a homily, to have his water became pious and sent him a homily, to have his water analysed; and he told how Lafitte, the positivist, showed a young lady where the Revolution began: On the wall an

urchin had scrawled "a remarkably naughty drawing."
"There," said Lafitte, "is the explanation of the entire catastrophe of the monarchy. You cannot meditate too deeply in front of this wall. Here a new order begins." divided knees into two kinds: "The knee military and the knee modest," but modesty and shame he differentiated:
"The sense of shame is an attitude and part of the code for the body; modesty is the mastery of the soul." In love France professes to be merely a voluptuary: "Only one thing counts: it demands practice, like the piano." On the contrary love is mainly stimulated by the imagination. It is only when indulged in as a sport that variation becomes imperative. With bores France was most amusing and skilful, but madame, who regulated most of his time when away from his own house, was usually too much for him. At Tours, however, he succeeded in sending her to look for the tomb of an infant of Louis XI., while he kept an appointment with another lady. On his return at the end of an hour he found her "like Athalie in the temple. 'These dolts have the impudence to tell me that this monument you have described does not exist!' 'Madame,' I said in an easy tone, these good people are right. That incomparable masterpiece of mediæval sculpture is not at Tours but at Angers.'
Madame was silenced. Her wrath changed to stupefaction. For two whole days she did not speak to me. They were two days gained." Apart from the title and a grotesque rendering of Cinna, the translation is good, but it is incomprehensible why certain pieces should be omitted as too indelicate for the circulating libraries, while others equally Rabelaisian

The Little Sister of France. A Series of Sketches. By Dorothy M. Williams. (Simpkin, Marshall. 5s. net.)

Packed in this slender volume is any amount of unexceptionable sentiment pervading the Catholic setting in which the characters move. Take them all round they are a set of people with whom the reader can spend an hour or two without regret. The author is somewhat over-anxious to display her knowledge of French idiom by way of that exasperating habit, literal translation. Such phrases as "Goes to make a promenade," "Put yourselves to the table," and "But, yes" (the latter futility occurring over and over again), spoil an otherwise well written book. The story is also deminated by a wooden form of designable and over again), spoil an otherwise well written book. The story is also dominated by a wooden figure, a deplorable example of the "strong, silent man," constantly referred to as, "Himself," but in more intimate moments called "Billy" by the wife, whom he characteristically describes as of the piece, an embusqué Belgian colonel. There is a story of "hopeless love" running through these sketches—told of "hopeless love" running through these sketches—told with charm and restraint. On balance, a book to be recommended-and also commended, for we are spared those luscious descriptions of the more intimate relations of the sexes so dear to our lady novelists.

# LETTERS TO THE EDITOR.

"soundless music." Sir,—About a couple of hundred years ago Handel wrote the "Harmonious Blacksmith." Its imitative ring of the "Les Cloches de Corneville" may be judged by its popularity. The donkey's bray in Mendlessohn's "Midsummer more modern examples. I might get into "hot water," or, if not hot, it might prove beyond my deoth; but, oh! the if not hot, it might prove beyond my depth; but, oh! the queer things one does read on some "analytical" pro-appliances, it will only very sparingly introduce the merely imitative. But the plastic arts are imitative, and their use of the "abstract" must be so conditioned. Many of the old painters were musicians (Didn't Salvator Rosa of the old painters were musicians (Didn't Salvator Aosa invent a musical form?), but they were too wise to allow the district of a music to rob their art of much of its

Since Walter Pater voiced the dictum that all arts tend to approach the condition of music, there have been queer to approach the condition of music, there have been queer attempts to find some analogy for music in the plastic arts. It is sometimes quite innocuous, as, say, in Beardsley's It is sometimes quite innocuous, as, say, in Beardsley's illustration with the prancing horse, to the Chopin A flat ballad. The Whistler tradition has popularised the use of musical terms for some quite unmusical work, and musicans, or, at least, their critics, have largely borrowed from the painters' vocabulary. But this last is understandable, because it is but the vocabulary from the painters' vocabulary. able, because it is but the young learning from the old, for whatever may have been the incredibly remote origins of music—notwithstanding David's harping or Plato's consideration, it is but some five or so centuries old, as we know it! The merest infant amongst the arts; yet Mr. W. N. Hills tells us he has been trying for years to wed the ancient art of painting to this very attractive young party! But I fear he will be foiled: there are reasons.

I am at a loss to understand what Mr. Hills means by "evidently corrupt." What I intended to be understood by the phrase he quotes is just what I said, namely, that it is possible to give certain concepts expression only by imitative symbols—in fact, that a measure of imitation is essential to certain compositions and certain composers. example, I think a human form was essential to Michael Angelo's "God the Father." I fear I must be "corrupt"!

There is no difficulty in the production of "a projector that can place on the screen coloured forms of definite measured shapes and hold them there while placing beside them other such forms." Has Mr. Hills never been to a cinema and seen the such forms. cinema and seen the weird "stunts" in the way of photography that are often effected?

The composing of "symphonies" (Why not "synchromies," or perhaps, "synchromic polymorphisms"; or are they to be merely "impromptus"?) to be played on some instrument which is included. writer (I have wild visions of a cross between an American organ and a kaleidoscope, with sets of distorting mirrors, major, minor, and others, and of notamajor, minor, and chromatic!) supposes a method of notation. European music recognises eight diatonic tones and five intermediate. I am told this is not universal, but that some non-European peoples recognise many more than five intermediate. Does "Soundless Music" recognise some music dispenses with a written key signature, but that does not eliminate the scale.) If a relative to the scale based to the scale of not eliminate the scale.) If a colour scale can be formed, based on the based on the primaries, what about form, shape? What are the primaries, what about form, shaper set to the art? What arbitrary divisions or intervals are proposed or are set. proposed or are possible in a notation for colour and form?

Is it based on a service of the colour and form? Is it based on some system of the numerical vibrations of light, as is music in sound? Yet without some such limits set, there can be no read of the numerical vibrations of far set, there can be no notation in this business; and, so far as I can see, no further "art" than we sometimes get in a theatrical lighting. a theatrical lighting. The late Cecil Sharp seemed to think that dancing had lost a good deal through the lack of a system of notation. Yet, it would seem that the invention of such a system would be child's-play compared to one recording form and colour. recording form and colour.

And what about time? Is "Soundless Music" de pendent on a time beat or rhythm? What has time to do with the plastic cate? with the plastic arts? It is essential to music, to literature; but to painting? but to painting?—sculpture? Of course not! Whatever it is, Mr. Hills may be now, is, Mr. Hills may have been composing for some years now, if it needs a segment be if it needs a sequence of visions on a screen, it cannot be even as closely connected visions on a screen, it cannot be even as closely connected with the plastic arts as is photography. It may be sentitly the plastic arts as is photography. graphy. It may be something in the nature of mathematics, or literature. or music, or literature, and might provide a pleasant "turn" in a cinema, but it has no connection whatsoever with the arts of the bainters. with the arts of the painter or the sculptor (a marionette show is much more election) show is much more closely allied!)—sculpture and painting are independent of time. Their rhythm is not the their rhythm of music, but a proportionate arrangement which does not commence or finish but aviota accordate in its first does not commence or finish, but exists, complete in its first instant of inspection, and in the exists, complete in its first complete in its first instant of inspection, and in the exists, complete in its first complete compl instant of inspection, and is not dependent on a progressive, cumulative sequence of changes involved with time.

If "the one circumstant of the control of the control of the control of the circumstant of the control of the circumstant of the control of the control of the circumstant of the circum

If "the one aim of the composer in form and colour it If "the one aim of the composer in form and colour hit it stirred by . . . sound," I see no earthly reason why the composer shouldn't stick to sound. Otherwise, it seems to me, he's wasting his time, unless it's labour-saving, cheaper, or more vulgar (common and therefore widespread!). A donkey's bray has its uses at times, as Mendlessolm, well as Balaam, discovered; but we want no more shine "in art than we get "moonlight" in Beethovin's famous sonata—and this "Soundless Music" of the painter is just—"moonshine"!

HAYDN MACKEY.

P.S.—In the words "are reviewed in relation to the exception of the coming circumstances "—occurring in the last paragraph of the first paragraph of the first paragraph of the first paragraph of the first paragraph. last paragraph of the first column on page 161—the exception "should be conception."

"WILL IS ESSENCE"—AND ESSENCE? LOVE? Sir,—It is very pleasing to observe the adequate space given recently to Philosophy and the Fundamentals of The knowable.

"The Weighing of the Seraphim in Men" by Mitrinovic was especially attractive, but disappointing at

least to the uninitiated-in that the terms and their use and meaning were so difficult to follow. The author says "and the apocalypse of Pleroma is the life and the doctrine of Jesus of Nazareth. The Verihood of this Apocalypse is miraculous. The human race will come to know that the Apocalypse of Christendom is the Verihood of the Divine."

Does not Swedenborg unravel this mystery in more common phraseology when he says?—

AUGUST 13, 1925

"Being and its Manifestation in God-Man are distinct, and yet one. Where there is being there must also be its manifestation: For Being is revealed by means of its manifestation, and not apart from it. The rational mind understands this when it considers whether there be any Being which does not manifest itself, or any Manifestation which is not from Being. . . They are one and yet distinct, like love and wisdom, love also is Being, and wisdom is its Manifestation." (Swedenborg, Divine Love and Wisdom, 14.)

Swedenborg shows that true Being and true Manifestation must be in their essence in the Infinite, and only be possible in the human race by reception, otherwise we should be partakers in essential Infinity and Divinity.

God alone, consequently the Lord, is Love itself, because He is Life itself; and angels and men are recipients of Life. The Lord is Uncreate and Infinite, whereas men and angels. and angels are created and finite beings. And because the Lord is Uncreate and Infinite He is essential Being, which is called Jehovah, and He is very Life, or Life itself. . . . Love is the life of man . . . . A wise man may perceive this from the following considerations. If the affection of love were taken are a said you think or act at all? When love were taken away, could you think or act at all? When love grows cold do not thought and action grow cold also, and do they not become animated when love is kindled? And do they not become animated when love is ...
It is do they not kindle in proportion as affection does? . . It is a mere illusion for any one to suppose that he possesses inherent life, although he feels as if he does, for in the instrumental instrumental cause the primary cause is merely perceived as involved in it. (Paraphrase of Swedenborg's Divine Love and Wisdom, paras. 1-6.)

Is not the "Verihood of the Divine" another way of expressing the fact that the assence of the Divine is Love,

expressing the fact that the essence of the Divine is Love, and its method or system of putting love into practice, Wisdom? One the doing, the other the way of doing. In so far as any man uses and not abuses the Divine Life of which he is a receptacle, and a finite replica of the Original

he becomes an image of God.

Chelty's\* book, "New Light on Indian Philosophy" (Dent, 4s. 6d.), that Swedenborg's writings have thrown a great light on the Philosophy of India, which in turn throws or reflects light on Swedenborg's philosophy. Chelty Christ will take place through the teaching of Swedenborg," Christ will take place through the teaching of Swedenborg," and that faith in the Saiva Siddhanta philosophy is being restored from that source.

I. M. EWING.

### THE WEIGHING OF THE SERAPHIM.

Sir, Being a very ordinary man, with no claim to any highly developed intellectual powers, and having read Mr. Mitrinovic's article headed as above, I regret to say I can make neither headed as above, make neither head nor tail of it.

It seems to me a mere back and forth, round and round, raying reiteration of something the writer knows, or thinks

he knows, but is utterly unable to express.

Parody would seem to be indicated, but no parody could equal movements. equal mere quotation.

What is this sort of thing doing in The New Age?

PHILIP T. KENV

#### PHILIP T. KENWAY.

SCIENCE AND THEOLOGY. Sir, Parts of THE NEW AGE for July 30 appear to be of rolling down as soon as religion is mentioned.

have a definite meaning and distorts them to mean some-

have a definite meaning, and distorts them to mean sometruth, love There is nothing in the dictionary to say that words God, or Divine Being mean truth, love, and wisdom, words God, or Divine Being mean truth, love, and wisdom, or the "essence" thereof. Further, to say that "Atheist, Gentile, as the case may be, who strives for truth and endeavours to live in affection is thereby conjoined with the can be nothing but a statement of opinion. The Atheist and "reethinker say the case for the existence of a Divine Being in the divine being; or, that the case may be, who strives for truth and endeavours to live in affection is thereby conjoined with the can be nothing but a statement of opinion. The Atheist and the case for the existence of a Divine Being in the wisdom, who is Love and Wisdom itself in essence," I have a statement of opinion. love, or wisdom mean a divine being; or, that the reethinker say the case for the existence of a Divine Being is not proven "; that with the help of science we must find

\*Late Editor of "New Reformer," Madras.

out as much as we can about the universe and the facts of

existence, and found our hypotheses on ascertained facts.
This brings me to "A. P." He confuses the issues in the Tennessee trial. The people of Tennessee had passed a law forbidding teaching in the schools contrary to the Bible. Now, the consensus of scientific opinion is that evolution is a fact; that evolution can be observed in proevolution is a jaci; that evolution can be observed in process; and that there is no other satisfactory explanation of the facts. The "few violent Agnostics," as "A. P." calls them, claimed the right to teach it. They said the law must be altered, and intend to force the issue to its final stage. It is a fight for freedom of opinion; for the right to teach the truth as science proclaims it, whether it offends preconceived notions or not. "A. P." says "scientists hold other theories." Who are the scientists and what the theories? If the theories are provable scientifically he will find plenty of Agnostics ready to teach them also, but first the power to teach them must be won as the "violent Agnostics" are trying to win it in Tennessee.

As for "Filoque," he puts the cart before the horse. The

Christians have stated a Credo; it is for them to prove it in the light of ascertained facts. It would be interesting to see "Filioque" expound the Athanasian Creed, and show why it is true, and what evidence he relies on. When he has done this perhaps he will explain why the facts (if any) which he has explained should be wrapped in a fog of mystic iargon.

ROGER ANDERTON.

jargon,

#### "THE ARTS IN UTOPIA."

Sir,-" Artist's " last word is sadly muddled and quite inconclusive. "What we are after in art is "—achievement. A work-of-art is, in itself, an "evidence of achievement," but as a criterion in a theory of art, "evidence of achievement" is useless: underlying intention made apparent is useful evidence of some achievement whether we like the achievement or not.

Whether a truth is expressed in "broad comedy" or deep

tragedy does not affect its quality of truthfulness to the "competent."
"Artist's" objection was to the illustration of "the crude

direct statement in drawings of a savage "that I used, and in fact, carefully characterised as "unsophisticated." It was not an example from an alien race, brought from the torrid zone and locked away from public view in an ethnographical museum—that's all! Had it been such, "Artist" tells us he would have "made no objection"!! No "non-

I am all in favour of co-operation with the level-headed, but, alas! "Artist's" view of what may be termed "levelheaded "doesn't seem to be even "horse-sense." It seems to be dangerously like lunacy in its illogicality and irresponsibility, and therefore quite negligible and useless to our purpose of realising our riches through an understanding of the New Economy. He had better abandon the

attempt to make such converts. HAYDN MACKEY.

#### THE COAL COMMISSION AND MONETARY POLICY.

Sir,—The opinions expressed by Mr. Keynes and Sir Josiah Stamp, coupled with the admission of Sir Henry Strakosch, that "monetary policy has had some share in our impaired power of competition," suggests that the effect of monetary policy upon the coal industry ought to be included in the terms of reference to the Coal Commission. cluded in the terms of reference to the Coal Commission.

If it is thus included, bankers ought to be excluded from membership as, it is believed, coal owners and miners' representatives will be debarred from being judges in their

own cause.

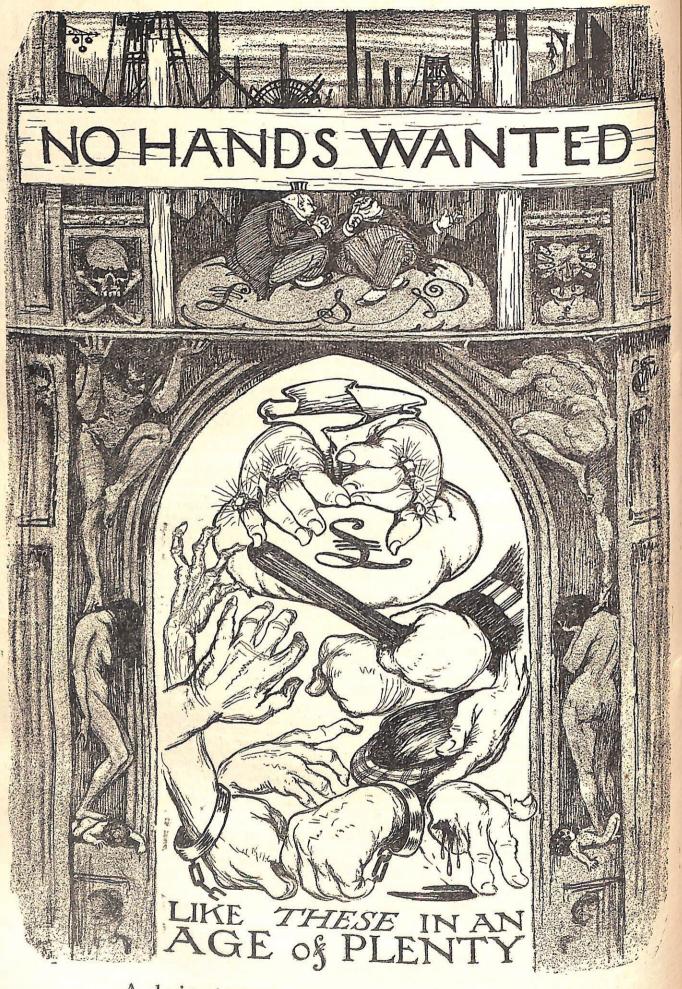
Thirdly, if mine owners and miners are to be called as witnesses and asked to submit their claims to cross-examination, the controlling bankers, such as Mr. Montagu Norman, ought to be requested to defend their monetary policy before the Commission and the public.

W. ALLEN YOUNG.

#### TRABISMUS.

Haydn Mackey quite lengthily dreams Of roofing whole acres with beams, For the arch he has said Is both bad and dead. It always was bad, so it seems.

And so his sad fate we deplore, When he, on this page, heretofore, Incontinent falls In love with St. Paul's, In love with St. Paul 3,
Where are arches and arches galore!
P. T. K.



A design in "Victorian" (financial) "Gothic!"

Dedicated to all sections of the Mining Industry by Haydn Mackey.