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[Review of the book Anatomy for students and teachers of physical education, by John William Perrot (Edward Arnold, 1959)].

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BOOKS REVIEWED

new—deserved inclusion, and Ian Fletcher is not without awareness of the scientific impulse. To quote another unquoted poet, Peter Levi,

> Atoms of the refracting brain
> Should in one mind one grief contain,
> Wars in a tear, whole systems in a grain,
> And in the mind alone
> The suffering eye of noon,
> The element and the agony might be one.

This nice wedding of the modern impact with the imagery of Blake is worth a second glance.

One's criticism of this book, then, is not so much what it contains—for there is much to enjoy, but rather the quality and range of its omissions. After all, as Mr. Eastwood himself says of the poems included, they "mirror the history of human culture and ideas, and the unity of knowledge. Such poetry will continue to be written and increasingly so, for a poetry which ignores science and its applications, is, in the modern world, divorced from life . . ."

That is what this reviewer would have contended. But it is exactly on this point that the anthology is thin. Mr. Eastwood, having whetted our appetites, denies us the promised repast. The appendix, a selection of prose passages by distinguished thinkers such as A. N. Whitehead, C. Day Lewis and William Wadsworth, inter alia, is a very stimulating and happy afterthought. A passage from I. A. Richards' Science and Poetry reminds one of man's emotional needs and the fact that what the scientist would call a pseudo-statement is, in Richards' terms "pivotal points in the organisation of the mind, vital to its well-being." Or, as that lucid commentator J. Bronowski puts it, "Science and the arts shared the same language at the Restoration. They no longer do so today. But the reason is that they share the same silence . . ." It was pleasant to find this distinguished Scientific humanist noted in these pages.

B.W.R.

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ANATOMY FOR STUDENTS AND TEACHERS OF PHYSICAL EDUCATION, by J. W. Perrott.

As Dr. Perrott states in his preface, "There is a dearth of co-ordinated and comprehensive literature on anatomy for physical education students," so this book is filling a long-felt want. From his acknowledgments, it is obvious that the author has read widely, and chosen his illustrations wisely, so that readers of this book get the benefit of his many years of experience in this field, as well as the best from many other books on this subject.

It is pleasing to note that there is always correlation between structure and function, an obvious tie-up which, however, is often missing in textbooks of this nature, Dr. Perrott's descriptions, shorn of unnecessary detail, give the student a concise word picture. Clear, well-labelled diagrams, photographs and X-ray plates have also been used to advantage.

The chapter headed "Work and Movement" can be read and re-read. I found I went back to it, and to the section on posture, with increased interest after reading the chapter dealing with the heart. I wonder why Dr. Perrott put these chapters in this order?

In Chapter IX the author comments succintly on the controversial topic of the role of competitive sports in physical education. In one or two instances in this chapter (e.g. the paragraph on injuries on P. 243), Dr. Perrott fails to make his point clear, but, on the whole, I find his views sound and stimulating.

I feel this is a worthwhile publication which will be welcomed by physical education lecturers.

M. I. SCOTT.

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Herbert Read's **"EDUCATION THROUGH ART"** is a work of great interest and gives hope for improvement in education in the near future. It traces the idea of "Art as the basis of all education" from Plato to the present day, when after all these centuries we are just beginning to put this idea into practice.

A vast amount of information is given about the numerous psychologists and philosophers and educationists who have experimented in many and various ways and have written learned treatises on the subject. In fact there are so many quotations from their works, with their technical expressions, and so many categories of methods, character, etc., that it is to be feared that a teacher, especially a young one, may be discouraged from reading the book through, and so miss what the author is anxious to stress, i.e. the important part of the teacher. Indeed a young teacher might be harassed rather than helped through trying to fit his pupils into these various "classes" and so lose for himself and them the very freedom the author wishes to promote of the description of pupil and work under the illustrations.

On the other hand the quotations from Dalcraze, Buber, Montessori and a few others and the example of one teacher's practice of now and then getting the children to sit relaxed and still, with eyes closed, and then say if or what pattern pictures rise before them — this is easily understood and very suggestive.

Much is quoted and discussed about environment—playground, building, etc. — but too little about what might be done sooner and much more easily by e.g. having classroom libraries and many reproductions of the work of great artists in the form of postcards, easily obtainable from the N. Gallery, British Museum, etc., and from many books and arranging them, say on hessian stretched on the wall, or better, shown by an epidiascope; also having music records played out, some danced or clapped to. One gifted teacher of literature (not in this book) used to get his pupils interested in e.g. a poem and then encourage them to illustrate it or express their opinion about it in words in a special exercise book, and another showed the relation of form to sound by dusting a sheet of metal evenly with sand and scraping a note from it by a violin bow to let the children see the plastic pattern it made and the author explains clearly the importance of showing or rather of getting the children to arrange shows of their own work and of making their own criticisms.

There is an interesting chapter on the importance of helping children to admire and think about "patterns" in "Nature," e.g. in the honeycomb and shell forms. But only Buber is quoted as seeing the importance of arousing feelings of wonder and awe and adoration for the works of God. This is not a suggestion that any set form of religion should be taught, but as man from earliest times has believed in