

draw attention to this!), and on "Body Build" associated with stuttering. The book contains eminently practical directions for treatment. It avoids the use of scientific terms and is written in a vivid and amusing style. It should, indeed, be of great value to the sufferers for whom it is intended.

MARION FLEMING.

Paint your own Pictures. By Norman Colquhoun. Penguin Books. 2/.

In these days when everyone seems interested in "art therapy" this book is very timely and it is of special interest to our readers that the author has had considerable experience with psychiatric patients. He has dedicated it to Dr. W. J. T. Kimber.

There is much of value in this small book, but I cannot feel that Mr. Colquhoun has achieved the aim he set himself. In his Introduction he says: "This is a book for those who would like to paint, but have no idea how to begin; and perhaps more especially for those who mistrust their ability even to make a start. . . . The real difficulties of the beginner are not so much inherent in the materials and the medium, as in himself and his mental approach." In spite of this, however, it is heavily weighted on the technical side.

In his opening chapters particularly and elsewhere, the author addresses himself to the beginner who is inhibited, who is "scared by the whiteness of the paper," etc. In these passages Mr. Colquhoun lays himself out to reassure. He is encouraging—often liberating—and he gives sound, practical advice. He obviously inclines to "free" painting himself, but he has a special word for the beginner who is put off by this very freedom, who feels bound to make everything neat and tidy. Here again Mr. Colquhoun is reassuring and encouraging. He says in effect: "Do it the way you must then, but do make a start." All this is excellent but then he goes on to give so much information with so many technical details.

These technical details are sound, practical and interesting in themselves, but one could wish that the author had written two short books: one in which he could have considerably expanded his practical advice on how to obtain desired effects, and the second for the person who has already made a start with painting and who wants to know more of the technical side. Here he would find Mr. Colquhoun most helpful, particularly perhaps with suggestions for improvisations which will save him much unnecessary expense. But to try to combine these two aspects of the subject in one short book is surely a mistake.

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