

manuscript, which are here reproduced in colour and preceded by critical comments, also by Mr. Wilkinson, on the artists to whom they are attributed and on the doubtful history of the manuscript as a whole.

For the manuscript raises several problems: it contains two contradictory dates, and the internal evidence of the miniatures does not appear to agree quite satisfactorily with either. The colophon bears a date corresponding to 1610 or 1611; but there is a note on the fly-leaf to say that the manuscript was written and illuminated for Tana Shah, who was the last king of Golconda and died about 1700. Mr. Wilkinson dismisses this at once as impossible, with the remark that the manuscript may possibly have been remounted at this period.

The fact remains, however, that the earlier date is not easily acceptable. Several of the miniatures contain elements which, as Mr. Wilkinson himself acknowledges, are more characteristic of a later period; Rajput traits are unexpectedly apparent, and European landscape effects, hard to account for as early as 1611, are comparatively common. And when it comes to the attributions to individual artists, here mostly added in a clerk's handwriting under the miniatures, the difficulties are redoubled. To begin with, we are faced with a suspiciously large number of signed works by rare artists, treating unusual themes in several distinct and, at times, almost incompatible styles; further, none of the styles correspond very closely with those of accepted works by these masters. In fact, as we proceed, we are more and more inclined to think that few, if any, of the miniatures really date from the beginning of the seventeenth century, and to conclude that, in a sense, both the dates are correct, and that we have here a series of copies made a few years before 1700 after a collection of originals dating from the reign of Jahangir.

With rare exceptions the miniatures have a thinness of texture and a certain wiriness of drawing which are unlike the style of classical Mogul painting but typical of its decline. This is especially noticeable in XXXIII., "The Washerman and the Crane," ascribed to Madū, and to a less extent in XVII. and XX., which are attributed respectively to Anant and Hariyā (?). The compact, enamel-like surface which one associates with Mogul work of the period of Jahangir occurs only in VI., which is actually signed on the miniature itself—"The work of Abu'l-Hasan, Dust of the Threshold of Rizā," in XXIII., signed by Mohan, and perhaps in XI.; this latter, which is unsigned, Mr. Wilkinson would like to ascribe to Mansūr, a more acceptable conjecture than his similar attributions of XII. and XXXV.

But these judgments are, after all, largely subjective; no fault can be found, however, with Mr. Wilkinson's notes on the court-painters of Jahangir; everyone will agree with what he says about Abu'l-Hasan, and his definitive distinction between Aqā Rizā, called "Murid" or Muhammad Rizā, and the Persians, the other Aqā Rizā and Rizā 'Abbasi.

The reproductions are disappointing; they often give a totally false impression of the original colours, and all are much too flat and fuzzy.

MR. BATES'S SHORT STORIES

Seven Tales and Alexander. By H. E. BATES. Scholartis Press. 7s. 6d.

The slim volume of verse by which a new talent would announce itself to the public is giving place to the rather stouter volume of short stories. They are written usually out of the same lyrical emotion—first, fine, plotless raptures poured forth before the author has the power to discern or present the larger patterns of life. Mr. Bates, with two novels and a collection of stories to his credit, is beyond that stage, but he has that intense, poetic feeling which still finds its more perfect outlet in the briefer form. He has what is essentially the poet's seriousness, the poet's reverence for emotion even in its slightest manifestations. With Mr. Bates, "the winged joy" quickly becomes an ecstasy whose tragedy is its own transience, and whose flight, in an unfeeling world, is its own reward.

He is a writer whose sensibility deepens and intensifies more surely than his imagination widens. In tragic atmosphere and skillfulness of treatment there is probably nothing in this volume that exceeds the title story of *Day's End*, his earlier book; but this is not to say that *Seven Tales and Alexander* shows no development in his talent. He is more sparing with his wilder metaphors; he has discovered a sense of humour; above all, he is ripening without

vitiation an exquisite childlike sensitiveness. There has always been something of the mood of Gray's *Elegy* about his work, but in this book his faintly elegiac gravity is moving out of the shadow of the churchyard into the light of memories of a rustic childhood.

Four of the eight stories of this book are about children, a fifth—the least successful—is for children; and the remaining three are concerned with inarticulate people who are scarcely more than children in the secrecy and muteness of their hopes and disappointments. The farmer who dreams of being a great actor and suffers a pitiful series of small humiliations of which he alone can be aware, suffers as a child might suffer. The tinker who is fined because his donkey strays into a field of vetch, but thinks it is the reputation and not the act of his beast that is being questioned, is a similar character. Mr. Bates takes the emotions of even his most comic or pathetic creatures seriously, without dropping into the "awful solemn" on the one hand or blurring the subtlety of their outline by a lyrical fog.

Alexander, a long story, is perhaps the most characteristic piece in the book. It describes merely how a little boy goes out for the day with his uncle to gather apples in the orchard of an eccentric old lady, how on the way they call at a cottage to see a sick man, and finally the return. All the curiosities, fears, calculations, the elusive joys, inarticulate regrets and wonderings of childhood are in this beautiful piece of work. The observation of people and scenes, the renderings of changing mood, are delicate and alive, so that one can almost hear the beating of the child's heart, and smell the still, warm air of the cottage gardens. Mr. Bates's descriptions are less inclined to be imposed and static; they emanate naturally from events. In a cottage garden the boy meets a little girl:

He looked at her but did not move, and again nothing seemed to take place in his mind. Only his eyes did their work, drinking in the cool presence of her pretty, delicate face, her soft neck and her light hair almost the colour of barley. Each impression smote him sharply. In a until his breast seemed as if to burst with its own throbbing. In a strange way, without deliberation, he idealised her at once, thinking that he must be careful how he spoke to her and how he acted before her, and he felt acutely conscious of his physical self and was filled with the impression that everything about her, her large profound eyes, the yellow pansy tucked in her hair, the little printed flowers on her dress and also the plums in her basket, were all staring at him astonished and unflinching. After a little silence she began to move in his direction. As she came nearer the look of dumb astonishment on her face increased.

It may be said that, in a passage like the above, Mr. Bates is still tending to encumber the situation with his own feeling, that he endows children with a sensibility that is almost morbidly self-conscious and excessive; but he has, by seeing with a child's eyes, found a world of marvellous and strange beauty, and has given the smallest shades of change and emotion the magnitude and drama they have in the minds of children and poets.

ROAD, RAIL AND OTHERS

Transport Co-ordination. A Study of Present-day Transport Problems. By K. G. FENELON. King. 6s.

Since the railway companies obtained road transport powers under the Act of 1928, the problem of transport co-ordination has entered upon a new phase. Gradually, in one area after another, forms of co-operation between the railway and road transport concerns are being substituted for the competition which existed before. South Wales and the West of England, and also many parts of the Eastern Counties and of North Wales, are now being covered with a network of road services operated by new companies owned jointly by railway and road transport interests. There have also been, in Sheffield, Halifax and other centres, agreements for joint working between the railway companies and the municipal transport undertakings. Agreements of these types seem likely to spread rapidly, and before long to bind together the interests concerned in the two rival forms of transport into a closely co-ordinated group.

These developments are manifestly to the interest of both parties. The railways have lost traffic heavily, especially over short distances, to the roads; and the road concerns fear the effects of railway competition, if the railways were to make full use of the new powers conferred on them last year. Agreement is therefore the natural outcome of the situation, as far as the railways and the larger omnibus companies are concerned. It remains, however, to consider how these developments are likely to affect