

The series presents song material with apparent consideration for what children instinctively like to sing. Many ideas for music listening are also included and suggestions are provided for supplementary material to aid in preparing lessons. At present it is impossible to evaluate the system of music reading because the first books are not yet published.* However, the theoretical concepts presented appear most noteworthy. Much attention is given to the playing of classroom instruments, simple uses of the piano, for example, are given in considerable detail and additional materials are suggested for such instruments as the recorder. The texts contain a great many suggestions for teachers, the Teachers' Guides provide even more. The latter should prove extremely useful to both the music educator and the classroom teacher. It would seem however, that the classroom teacher may require some assistance in the interpretation of these instructions since some degree in musicianship is needed to understand the terminology and methods.

In the areas of Canada where the music class is an extension of the choir rehearsal, the basic concept of this series will present a problem. One aspect of this problem for all of us, is that of making the transition from one era to another, trying to preserve that which is good from the past and absorbing the new

things so essential for the present. The choral approach of the past served the needs of the past exceedingly well, but present musical habits indicate an increased need for more experience in listening to music, a greater knowledge about music and composers, and the opportunity to play a variety of instruments with a knowledge of some of the theory involved. The authors of *Basic Goals in Music* are to be commended for being the first Canadians to publish a series in which the texts provide materials for a comprehensive modern approach to music education.

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*Note: Book 1 is expected by March, 1967—Ed.

Jean Gu henno. *Jean-Jacques Rousseau*, New York: Columbia University Press, 1966. Two volumes, 460 and 316 pp., \$23.00.

Vitam Impendere Vero, to submit one's life to the test of truth is a rigorous undertaking, but one that fired the conscience of Jean-Jacques Rousseau throughout most of his checkered career. This two-volume biography, written in 1962 by the distinguished French writer,

Jean Guéhenno and recently translated into English, is a striking illumination of the frightful contrast between imagined and actual life. That Rousseau often lied to himself is skillfully revealed, but, writes Guéhenno, "his lies were the condition of his own self-realization" (I, p. 260)

In 1712 Rousseau was born into a European society where, as he later wrote, "everyone was consumed with desire, talked of love, but no one was in love or knew how to love" (I, p. 392). His youth was spent in a state of happiness where, according to his *Confessions*, "he felt before he began to think" (I, p. 7). A restless dreamer, he was soon to leave home and embark on a life which would seldom free him from an incessant search for identity. The description of his teen-age years in the *Confessions* is, Guéhenno writes "a true echo of the passionate feelings of the adolescent" (I, p. 28). In spite of his melancholy, shyness, and poor health, Rousseau became a self-taught man and his genius was to spring out his passion for self-improvement.

With one eye on the present, Guéhenno charts the route of this remarkable individual, sur-

veying the implications of every fork in the road. Not only on a historical plane, but also on philosophical and psychological ones, he exposes Rousseau's motives and subjects them to scrutiny. Still not satisfied, Guéhenno considers the problems of Jean-Jacques in relation to those of the individual in contemporary society, broadening still more the appeal of this biography.

Guéhenno's intimacy with the mind that reflected literary excellence in the educational classic, *Emile*, and virtual madness in sundry other documents, is both profound and enviable. Surely the worth of this interpretation is borne out of the biographer's conviction that to know one's life is difficult, and futhermore that "one can acquire a rather better knowledge of human nature, by lovingly and scrupulously examining someone else's life" (II, p. 297). The result of this approach is a captivating portrait of a human being whose words were not especially original, but, as Guéhenno writes, were "uttered in such accents that their echo was never to fade," (I, p. 241).

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