

from Shakespeare to Hardy, Mr Holloway's critical approach is also eclectic and empirical; he has no wish to align himself too rigidly with any established school of critics. It is refreshing to find a scholar who is prepared to admit openly that there are 'certain writers of distinction whose work is most naturally called criticism, but who, at least in part, . . . have taken the works they discuss less as an end in themselves than as a means'.

The most considerable essay in this book is *The Critical Intimidation*, in which Mr Holloway attacks 'the cult of complexity' as manifested at times in the work of Allen Tate and Cleanth Brooks, and points out the limitations of the kind of analytical criticism which uses the scientific method with an implacable imperiousness. For Mr Holloway, the most truly valuable literary principles are discovered in 'life itself; experience—either our own experience, or real events which are related to us by history or otherwise'. It is, perhaps, a sign of the unhealthy state of much criticism at the present time that it requires courage to make an affirmation such as this.

ELIZABETH JENNINGS

A TOURIST IN AFRICA. By Evelyn Waugh. (Chapman and Hall; 16s.)

This is the account of a journey by Mr Waugh to Rhodesia by way of Genoa and Aden, Kenya, Zanzibar and Tanganyika. It is illustrated by an admirable selection of photographs usually contrasting with each other. There is no better introduction to East African travel, and East African problems are touched on incidentally. Technically it provides a very interesting contrast with Mr Waugh's descriptions of East Africa in the 1930s. Both are supremely successful achievements in utterly different genres. In his first group of writings on East Africa Mr Waugh seemed primarily interested in personalities of European or Bostonian stock and portrayed them with the skill of a Goya. Since I knew very well the originals of his 'Professor W' and 'M. Leblanc' and, far less intimately, two of his Kenya hostesses, I can vouch that it was precisely his exaggerations which conveyed most perfectly their personalities. But no one could have learnt to know from *Labels* the background against which they moved.

In *A Tourist in Africa* the personalities have the verisimilitude of good photographs, like Mr James Kirkman and the bartender at Ndola. It is the places in which they live that have now come so alive. There will never be better descriptions of Genoa or of Mombasa. GERVASE MATHEW, O.P.

THE GREAT TERESA. By Elizabeth Hamilton. (Chatto and Windus; 21s.)

THE SCIENCE OF THE CROSS. By Edith Stein. Translated by Hilda Graef. (Burns Oates; 30s.)

Both these books are about Carmelites, but they differ widely. The first is a book on St Teresa into which the author has interpolated reminiscences of her travels to places connected with the saint and elsewhere, which somewhat mar the unity of the work. Miss Hamilton's study is in the main sympathetic, but her judgment is surely at fault when she suggests that St Teresa's self-reproach may have been an unconscious defence against clerical criticism and, in particular, the Inquisition (p. 30), and at times,

particularly in the reminiscences, the writing is frankly sentimental. Still, this book may serve to introduce St Teresa to people who would not otherwise read about her. It is equipped with a short bibliography, a map and a plan of Avila. The illustrations are pleasing.

The Science of the Cross is a scholarly work by Edith Stein, the German Jewess who became a Catholic and a Carmelite and who tragically perished in the gas-chambers at Auschwitz. By abundant quotation from the saint's works, the writer seeks to show how the whole of the life and teaching of St John of the Cross is permeated with the theme of the cross—but the life-giving cross. Here and there the book is rendered difficult for the general reader by philosophical explanations such as that on the structure of the soul on page 114. The explanation of 'acquired contemplation' (p. 86) seems less satisfactory than, for instance, the account given by Father Gabriel, O.D.C., in his work on St John (Cork, 1947). Early in the book the writer points out the difference between symbol and image and considerable use is made of this distinction on pages 182 ff. in a discussion of the images in the *Spiritual Canticle*. An image is intrinsically similar to its term of comparison, whereas this is not necessarily true of the sign. A valuable though not an easy book. The translator's task in turning it into English must have been a difficult one.

K.P.

NOTICES

Twenty-Five Years of Penguins

WHEN the first Penguins appeared in 1935, few people would have prophesied that twenty-five years later they would have achieved so radical a revolution in publishing, nor, for that matter, that the average title would cost seven times as much. To celebrate their jubilee Penguin Books have issued a splendid selection, which faithfully reflects the evolution of paper-backs into an indispensable element in contemporary literature: no longer merely a cheap book for a railway journey (though of course there are still plenty of thrillers and novels that are easy on the understanding), but a wide choice of titles in every conceivable field of knowledge and interest.

Appropriately, therefore, *The Reader's Guide* (5s.) appears as an introduction to such subjects as Anthropology, Music, Politics and Sociology. This 'planned syllabus for profitable reading', drawn up by a panel of authorities, is itself proof of the vast public that Penguins have created (or at least have stimulated). An example of new enterprise is the first volume of *The Pelican History of Music* (5s.), edited by Denis Stevens and Alec Robertson, which covers non-Western music, plainsong and polyphony. So, too, is a useful *Dictionary of Quotations* (10s. 6d.), which has six times as many entries from Eliot ('I. S.') as from Eliot (George). Another invaluable work of reference is *World Events*, 'the Annual Register of the Year 1959' (10s.), which in its 201st year provides in six hundred pages an accurate summary of a complex picture—of literature as well as politics, of finance as well as law.

Penguins have done a great deal to educate the general reader in the appreciation of art, and Sir Kenneth Clark's *The Nude* (9s. 6d.), with all its