

you have tamed." The Little Prince had learned from persistent questioning the meaning of "tamed". That is why his leave-taking from the fox was so sad; almost as sad as ours from him.

EDWARD QUINN.

ENGLISH WATERCOLOUR PAINTERS. By H. J. Paris. (Collins; 4s. 6d.).

EARLY BRITAIN. By Jacquetta Hawkes. (Collins; 4s. 6d.).

It is scarcely necessary to remark that these two volumes of the *Britain in Pictures* series are admirably produced; they are illustrated by a colour-process which is more successful than that of earlier titles. Captain Paris has a rare gift for economy in description and accuracy in judgment that makes his book a valuable survey of the most indigenous of English art media. Its contemporary glories, in the work of Sutherland, Piper and David Jones, receive full treatment.

Mrs. Hawkes, herself a distinguished archaeologist, covers a vast field interestingly and reveals the rich and unsuspected history that lies hidden behind the innocent hills and meadows of these islands. There are some exquisite illustrations of Celtic and Roman remains, which are some compensation for the obscurity of what she rightly describes as the "most baffling period of our history." A.I.

INTRODUCTION TO TYPOGRAPHY. By Oliver Simon. (Faber; 12s. 6d.).

Typography has been well defined by Stanley Morison, quoted in this book, "the craft of rightly disposing printing material in accordance with specific purpose". Elaborating on this we could call it one of the few arts which are accepted as fulfilling Gill's functional conception of art. That typography demands great skill in the designing of books, this summary of its rules and requirements makes startlingly clear. The uninstructed reader will be surprised at the intricacy of the printer's problems in suiting the style of the book to the page, type, margins, etc. But while the uninstructed accepts without understanding these intricacies in the books he reads, he soon realises when the skill is lacking. He discovers quickly when he cannot read with comfort or pleasure. The modern painter will often disregard his public and perform stunts of exhibitionism; no such liberty is allowed to the typographer, for his readers must be able to read with pleasure. This functional discipline is of the greatest value to typography. That is why it is one of the most flourishing and virile of the arts to-day. That is why Gill was himself so outstanding a success in this particular field of design.

The book under review will not only prove a revelation to the ordinary reader, but it will also, and primarily, provide an excellent manual for all concerned or interested in book production. Mr. Simon lists the rules without, for the most part, attempting to explain the reasons behind them. He has also accompanied the text