

BRIGHTON. By Osbert Sitwell and Margaret Barton. (Faber & Faber; 16s.)

This reprint of the story of Brighton, with its charming illustrations and urbane, chatty narrative of the Regency period, is much to be welcomed. Besides its entertainment value, it is also a serious bit of history and an admirable sidelight on the late eighteenth and early nineteenth century in England.

I.E.

THE STATIONS OF THE CROSS IN MIME. By H. D. C. Pepler. (Blackfriars Publications; 2s.)

This booklet only claims to be a kind of producer's manual for the presentation of the Stations in mime, but the reading of it can, owing to Mr Pepler's deep meditation on the mystery of the Cross, become far more than that. The directions given are extraordinarily detailed and helpful and the illustrations show how very effective this means can be of giving the faithful an intimate insight into the meaning of Good Friday.

P.F.

THE ADVENTURE AHEAD. (Contact Books; 5s. 0d.)

The latest *Contact* book includes reports on the future of British farming (with excellent diagrams), Eastern Europe and Western Europe, the American Presidential Elections, Women's Magazines, Fascism in Britain and Chinese Art. Philip Toynbee considers the future of the English language and Professor Sargant Florence provides a bad-tempered appeal for 'Free Opinion'. *Contact* books are a faithful chronicle of the world in which we live, but, unlike most chronicles, they are presented with a wealth of illustration and typographical ingenuity that make the unlikeliest subjects interesting.

A.I.

FOUR SACRED PLAYS. By Dorothy L. Sayers. (Gollancz; 9s. 0d.)

Miss Sayers' 'other readers' will be glad to have her four sacred plays—*The Zeal of Thy House*, *The Devil to Pay*, *He That Should Come* and *The Just Vengeance*—in one convenient volume. *He That Should Come* was originally written for broadcasting and it is now revised for stage performance. Miss Sayers' genius for relating a religious theme to contemporary needs, and for giving it a contemporary expression—is brilliantly revealed in these plays. She is conscious of the tremendous irony of history, and makes splendid use of it in *He That Should Come*, as she has done, too, in *The Man Born to be King*. This eye for the event and gesture that declare so much more than themselves is a dramatist's opportunity. And the religious theme—whether it be Canterbury or Lichfield Cathedral, Faustus or the Birth of Christ—is enriched by the hidden detail, the deliberate casualness; the sense, in short, of the Incarnation.

A.I.