

accuracy. Miss Sewell concentrates on the poems themselves and will not be distracted by extrinsic considerations. But simply because Rimbaud and Mallarmé are extremes we look forward the more eagerly to the work which Miss Sewell promises us on Lewis Carroll and Coleridge; there we can hope to see poetry, religion and laughter all holding the balance in the mind between order and disorder. In an excellent and closely worked out study one small fault is noticeable: Miss Sewell is anxious to 'sign-post' her thought and explain where she is going to lead us. But she writes clearly enough for us to follow her with ease, and, when we are eager to get on, these apologies sometimes constrain us. As it is, there is here much excellent new material with which once again to compare poetry, contemplative prayer and theological science.

GERARD MEATH, O.P.

THE CARDINAL. By Henry Morton Robinson. (Macdonald; 12s. 6d.)
A CHANGE OF HEART. By Emyt Humphreys. (Eyre and Spottiswoode; 10s. 6d.)

A HERO OF TODAY. By Vasco Pratolini. (Hamish Hamilton; 9s. 6d.)

THE LOST CHILDHOOD and Other Essays. By Graham Greene. (Eyre and Spottiswoode; 12s. 6d.)

The human situation itself provides a sufficient common denominator for three novels very different in their presuppositions and for the critical essays of a distinguished writer of fiction. Mr Robinson's compendious study of American ecclesiastical life—a *From Log Cabin to White House* of hierarchical career—is not encumbered by any great anguish of motive, and Stephen Fermoy's progress from curacy to consistency is an informed and always interesting account of the impact of the Church on American life in all its bustling diversity. Mr Humphreys is concerned with religion, too, but the vestigial sanctions of Nonconformity as they affect the affairs of a Welsh university town, and in particular the relationship of a student and his professor brother-in-law, have never the incarnational consequence which, even in its bitter rejection, makes a novel such as *A Hero of Today* of more than technical interest. Mr Humphreys is a skilled observer, but Signor Pratolini is more: his post-Fascist people are terrifyingly real, and the crude violence of his novel, its moral vacuum, suggests a tragedy much deeper than that of agnostic intellectuals, who never believed enough to make the rejection of belief more than a passing option. Mr Graham Greene's collected critical notices, slight enough in their origins, are yet a valuable postscript to his own preoccupation as a novelist. Speaking of Henry James, he remarks that 'the novelist depends preponderantly on his personal experience, the philosopher on correlating the experi-

ence of others, and the novelist's philosophy will always be a little lop-sided'. That is true, but when a novelist himself inherits a faith (if only to repudiate it), his lop-sidedness gives to the human situation (which it is his business to explore) a seriousness which goes beyond the contrived neatness of character and plot. Love and hate are, at least for the novelist, more likely themes than the neutral territory in between.

I.E.

NINETEENTH-CENTURY ARCHITECTURE IN BRITAIN. By Reginald Turnor. (Batsford; 21s.)

In this latest addition to Messrs Batsford's well-known series of books on architecture the author has taken the beginning and ending of the last century as convenient limits within which to discuss what he describes as the second of 'the three great revolutions which have dominated the history of English architecture during the last three and a half centuries'.

So gradual, however, is the process of change in architectural taste that the story would have lost much by being rigidly confined within limits of time. Mr Turnor therefore begins, in the Introduction, with Batty Langley and Horace Walpole, and shows how the Classical tradition had already declined by the time that Fonthill Abbey was completed just before the end of the eighteenth century.

He goes on to describe and discuss the development of the eclecticism which produced, in the same period of twenty-five years, the Regent's Park Terraces, the Brighton Pavilion and Eaton Hall, and which Pugin described in *An Apology for the Revival of Christian Architecture* (1843) as 'a confused jumble of styles and symbols borrowed from all nations and periods'.

The later chapters show how the Classical tradition finally gave way before the assaults of the Mediaevalists, and architectural style became a matter of morals until Shaw, Webb and Lethaby introduced a fresh sanity into architectural thinking and prepared the way for the pioneers of the present freedom among whom Mackintosh and Voysey are perhaps the best known.

Nineteenth-Century Architecture in Britain gives us a generously illustrated survey of the architecture and the architects of a period which until now was too near to be seen in proper perspective, and had previously been described only in a number of works dealing with different phases. While we may not agree with all Mr Turnor's conclusions, both student and amateur will find this a stimulating and informative book.

DONOVAN PURCELL