

Trinity College, Dublin, to be Director of the British Institute in Madrid some years ago) of the author and of his principal works of scholarship. In itself, this introduction is a first-rate approach for students of things Spanish to some of the most important and fascinating problems of Spanish literature and history.

SPAIN. By Sacheverell Sitwell. (Batsford; 16s.)

Spain, Sacheverell Sitwell and a Batsford book: one's expectations are indeed raised high, nor are they disappointed. This is not a guide-book but must be placed on the reading list of all those who wish to visit and enjoy Spain and of those who without the visit and enjoyment wish to make a serious attempt to understand Spain. While not a plain record of travel through Spain, it is the result of frequent and thorough explorations, and in it the reader will find descriptions and appreciations of all the chief buildings and much of the landscape, together with some customs and *fiestas* of the country. Combined with the author's fine sensibility and exquisite style is much learning. The 111 photographs are some of the best of Spain to be found anywhere. There are some linguistic slips and some misprints—but one does not approach a Sitwell in the spirit of pedantic cavilling. The book is indispensable for all lovers of Spain and should be compulsory reading for those who are not.

EDWARD SARMIENTO.

THE LOST TRAVELLER. By Antonia White. (Eyre & Spottiswoode; 10s. 6d.)

In her first novel, *Frost in May*, Antonia White revealed an unusual acuity of perception, which was not perhaps matched by much discretion in its use. The discretion a Christian novelist must possess is not necessarily a mere tact that avoids offence: it is rather an awareness, large and untroubled, of the extent of the human mystery, and that means patience in judgment, some tolerance. Seventeen years later Miss White emerges with a second novel which shows her to be a novelist of quite remarkable power. She has lost none of her skill in detail; she has gained immeasurably in range and understanding.

*The Lost Traveller* is a study in faith. Clara is the daughter of a schoolmaster, a convert to Catholicism, univocal and unpliant of mind, married to a woman who is at once subtle and shallow. The daughter's crisis is resolved in a tragedy (which contains a marvellously observed account of a child, whose governess she is and for whose death she is to some extent responsible) and the novel turns full circle, returns to the beginning. The traveller comes back to the obligations of family and faith, realised now at their true level.

A series of brilliantly described settings—school, an old Catholic