

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

original three hundred illustrations, is a magnificent companion to Nikolaus Pevsner's *Pioneers of Modern Design* (5s.), with a hundred and fifty illustrations, itself a reminder of how much Penguins have owed to his genius in making architecture come to life, of which *Buckinghamshire* (10s. 6d.) in 'The Buildings of England' series is the latest example of brilliant observation and just comment. *London, The Unique City* (5s.), by Steen Rasmussen, itself twenty-five years old, remains a vivid visual and historical exploration of the city.

Professor J. E. Neale's *Queen Elizabeth I* (5s.) and Dr J. Bronowski's *Common Sense of Science* (3s. 6d.) fittingly mark the place of history and science in the Penguin lists, and William H. Whyte's *The Organization Man* (3s. 6d.) stands for the affluent society of the fifties as seen through very sharp American eyes. The Penguin Classics have been perhaps the most adventurous—and disinterested—titles of all, and *The Epic of Gilgamesh*, translated by N. K. Sanders (3s. 6d.), is the jubilee volume.

But fiction remains a principal item in the Penguin list, and Thomas Mann's *Magic Mountain* (7s. 6d.), James Joyce's *Portrait* (3s. 6d.) and Albert Camus's *The Plague* (3s. 6d.) are proof of high and responsible standards faithfully continued, though the previous month's titles, such as Nigel Dennis's *Cards of Identity* (3s. 6d.) and James Cozzens's *By Love Possessed* (5s.), give contemporary successes a chance, though one must wonder if Penguins' 1985 celebrations will find them still in print.

Fontana Books are of course comparative newcomers compared with the jubiliarians, but two recent titles, C. H. Dodd's *The Authority of the Bible* (3s. 6d.) and *A Handbook of Christian Theology* (3s. 6d.), which should be more accurately called 'A Handbook of American Protestant Theology', are useful additions to their valuable religious list.

A DICTIONARY OF MODERN PAINTING, edited by Carlton Lake and Robert Maillard (Methuen, 30s.), is the English version of a French guide to the modern movement in painting, beginning with the Impressionists and ending with artists who had established themselves by 1939. Alphabetically arranged, the two hundred and fifty entries are the work for the most part of Parisian critics, and the book inevitably has a strong bias—which of course history itself provides—in favour of French painting. But Sickert, John, Smith, Lewis, Kokoscha and Sutherland are included and are fairly described, but there is no mention of Spencer or Jones. There are hundreds of illustrations in colour, and as usual in books so reasonably priced as this they are often smudgy in design and soupy in colour. But they give at least an indication of a painter's work and provide, as does the whole of the accurate text, the sort of introduction that will enable someone coming to modern painting for the first time to turn to the pictures themselves.

A HANDBOOK OF THE LITURGY, by Rudolf Peil (Herder-Nelson, 30s.), is a comprehensive introduction to the history and structure of the Roman liturgy, which, in an excellent translation by H. E. Winstone, should be useful to English priests and teachers who are anxious to base their liturgical instruction on a sound and practical text-book.

THE REFORMATION, by Philip Hughes (5s.), and G. K. Chesterton's CATHOLIC CHURCH AND CONVERSION (2s. 6d.) are the latest additions to the Universe Books series published by Burns and Oates. Mgr Hughes' admirable 'popular history' will bring the work of one of the greatest of contemporary Church historians within the reach of a wider public which cannot fail to be enlightened by erudition so vividly conveyed.

THE BOOK OF MARY, by Daniel-Rops (World's Work, 25s.), is a selection of texts and commentaries designed to illustrate the place of Mary in Christian tradition. Its value is scarcely enhanced by a selection of indifferently reproduced colour illustrations.

WHERE SILENCE IS PRAISE (Darton, Longman and Todd, 9s. 6d.) is a selection from letters by the Carthusian Dom Augustin Guillerand to a friend. It admirably reflects the contemplative tradition of his Order, but it is practical, alive to real difficulties. Thus: 'Never argue with yourself with temptations. That would only be a waste of time which should be given to God.'

MARRIAGE AND PERIODIC ABSTINENCE (Longmans, 10s. 6d.) is a summary, by Dr J. G. H. Holt, adapted by Dr John Marshall, of the scientific evidence available on, and of the methods of making use of, the control of conception during periods of low fertility. In particular it provides an up-to-date account of the 'temperature method'.

THE NOVELIST AND THE PASSION STORY (Collins, 12s. 6d.) is an essay by F. W. Dillistone on the use of the life of Christ as a theme in fiction—not so much in retelling it, but in making of it the 'type' of other stories of redemption. Examples are found in Mauriac, Melville, Faulkner, Kazantakis and others.

LE SACERDOCE DES LAÏCS (Editions du Cerf, 6 N.F.) contains the sermons delivered by Père A.-M. Carré in Notre Dame during the Lent of 1960 following the series delivered the previous year entitled *Le Vrai Visage du Prêtre*. It is a veritable compendium of the theology of the laity in the Church, illuminating, persuasive, and at times, as one might expect, reaching the heights of oratory.

POUR UNE ÉCONOMIE DU BIEN COMMUN (P. Lethielleux, 6.90 N.F.) collects a series of articles written by Père G. Ducoin, S.J., when he was assistant national chaplain of U.S.I.C. (the French organization of Catholic Employers and Managers), to help their discussion groups to gain a deeper knowledge of certain fundamentals of the Church's social teaching. In effect it is an organized analysis, with copious quotations, of papal teaching as it affects economic man.

CATHOLIC SOCIOLOGY FOR BEGINNERS, by A. M. Crofts, O.P. (M. H. Gill and Son, 3s. 6d.), is described in its subtitle as 'a text book for beginners'. It concentrates on certain problems in economics and politics but at times is rather out of perspective: a critique of Capitalism rates as much space as a restrained recommendation of Salazar's Portugal.