### ohn Bowle MINOS OR MINOTAUR? The Dilemma

of Political Power His book covers the major questions and relates the .whole scene to his central problem of politics — the moralization of power. 15s.

## lurn to the Dark

A. S. MOPELI-PAULUS & MIRIAM BASNER

> A powerful and moving. novel, uncommonly well written. The story is told without sentimentality and is a poignant and exciting picture of life in Basutoland at the present day. 16s.

## Isobel Strachey SUZANNA

A romantic love story in a contemporary setting. 'Mrs. Strachey is always witty, and often wise in a bird-like way. Suzanna is full



PEGGY MANN'S

first novel, which created such a sensation in America, is a story of love and life on the Left Bank. "It is all very readable, and some of the lovemaking parts are tender and (New Statesman)

LONGMANS

his new novel just out 'CRUSADER'S TOMB'

"Intensely readable"— News Chron. "Readable through every one of its 351 pages"—Sunday Times "His best since 'The Citadel'" - N. Y. Times "Keeps your eye glued to the page" - Chicago

his autobiography

GOLLANCZ

Geoffrey Dutton With a map and 32 plates

An account of a journey by motorcar across the length and breadth of Africa. It forms a pendant to Mr. Dutton's A Long Way South, in which he described a similar journey from London to Australia.

Lord Sudley Illustrated by Christopher Sykes . 7s. 6d. net

A new edition with a preface by Evelyn Waugh

'The established admirers of this demure little masterpiece . . . must learn not to grudge a newer, younger public an entrancing discovery.' -- Times Literary Supplement (in a leading article).

CYPRUS CHALLENGE. By Percy Arnold. (Hogarth Press. 21s.)

OOKS on Cyprus are recommended as a new and lively one. Mr. Arnold is The book is an account, for the of visual pleasure. most part chronological, of one man's personal experience. Interviews and conversations are recorded in convincing detail, with the skill of an excellent reporter.

The period was not, as at present, one of violent revolt and guerrilla warfare, but it was one of growing cratic Cyprus to which Mr. Arnold

Shrewd Observer

MR. ARNOLD is very emphatic that Greek-speaking Cypriots (who are 80 per cent. of the popula-tion) nearly all desire beyond anyescape the temptation to senti mentalise his Cypriot friends.

for the time superfluous. Now th we no longer have the Egyptian bases Cyprus recovers its original impol ance for our strategy. But Egyp is scarcely mentioned by Mr. Arnol and he does not try to trace tl parallels between the stories of t

two countries.

That we have in the past made with its governorship a mere step i the *cursus honorum* between one another. Mr. Arnold produces plent system has been resented by th Cypriots themselves.

There is much of non-political interest in this Cyprus picture. One of the best chapters here is that on the Cyprus cabaret girls—a fine study

# PLEASURES OF ROME

ROMAN MORNINGS. By James Lees-Milne. (Wingate. 17s.)

By CYRIL CONNOLLY

HERE is one architectural plaques to cover the ceiling and critic to every hundred others. I can think off-hand only of Mr. Sacheverell sitwell, Mr. John Betjeman and erect to the most beautiful of cities. Mr. John Summerson, and the Santa Costanza possesses the won-first of these alone is an expert on derful Early Christian mosaics which a journalist who from April, European architecture as well as 1943, to October 31, 1945, our own. It is, therefore, fitting express both the gaiety and hope of the control edited the "Cyprus Post." It was that "Roman Mornings" should be revivify the pagan symbols in the the only English newspaper dedicated to the poet who for so process. This is most true of the in the island, and was run (at many of us has been an enricher a loss) by the British Council of the imagination and a revealer

> establish himself as a companion for the difficult task of an architectural outing. He is sensitive, well-informed, civilised, like many other critics, but, unlike them, he really understands architecture and tries to bridge the gulf between the dilettante enthusiasts like oneself and the technical expert—no easy task—for it is so much harder to build a church or palace than paint a picture or write a poem that the main problems often totally escape the mere admirer of fine buildings. "Well-building" according to Sir Henry Wotton (adapting Vitruvius) must combine "commodity, firmness and delight" and this half-scientific half-humanist criterion informs Mr. Lees-Milne's eight Roman mornings, gay, extrovert Bernini and Borroeach devoted to a single building, mini, the sufferer from religious the masterpiece of a particular

Santa Costanza (Early Christian), Santa Maria in Cosmedin (Roman-esque), Bramante's "Tempietto" and the Palazzo Massimo (Renaissance), Bernini's Sant' Andrea and Borromini's San Carlo (Baroque) and the Trevi fountain (Rococo). It so Trevi fountain (Rococo). It so happens that I have seen six of these within the last year or I would have felt quite unable to discuss this stiff but rewarding book. I think it is under-illustrated and that one photo-

moves me more than the Parthenon, is the purest water in Rome. because I like a building to have an inside. Mr. Lees-Milne describes the emotion which it has produced down the centuries, makes clear that it is the masterpiece of Hadrian rather than Agrippa and explains the so un-Christian symbolism of the Dome, the "Pantheon, plain and round, of this our world majestic emblem Dyer wrote. "The concave dome was the finite sky and the central circular opening the sun, the only source of light and life, the law-giver, the Gens Julia round which the lesser luminaries of the universe revolved."

that the restoration of gilt-bronze they would be quite right."

Slowly indeed the oxen strain, lugging their loads towards the press houses. These are rustic structures with pediments and

pietto" of Bramante, I particularly enjoyed the comparison between the most detestable class of productions in the wide world."

The Rococo, beloved above all other styles, incidentally, by Sir Max Beerbohm, is still generally mis-understood. Mr. Lees-Milne is dis-understood. Mr. Lees-Milne is disinclined to accept the theory that it is that the a the classical style in a pool of movphotographs for the next edition, and ing water, whose straight lines are us. after The Pantheon, I think, is one of fore particularly suited to founthe great buildings of all time. It tains and worthy of the Trevi, which in

Rococo is a style of decoration, not architecture, and so Mr. Lees-Milne blames the reaction against it, as if it were architecture, for the return to a neo-classical style and have deprived Europe of an original the Roman Emperors, patron our indifference to the architecture He chronicles the appalling depre- of our own time, by the meanness of dations to which this queen of our twentieth-century monuments Domes and Dome of kings has been and the hideous vulgarity of our subjected, both by Pope and Bar- streets. In these respects they would barian; and here I should like to say consider us very decadent. I think

# Scrap

THE IGNOBLE ART. By Dr. Edith Summerskill, P.C., M.P. (Heinemann. 10s. 6d.)

Summerskill's title is not, as some readers may care-

eir Beatrice.

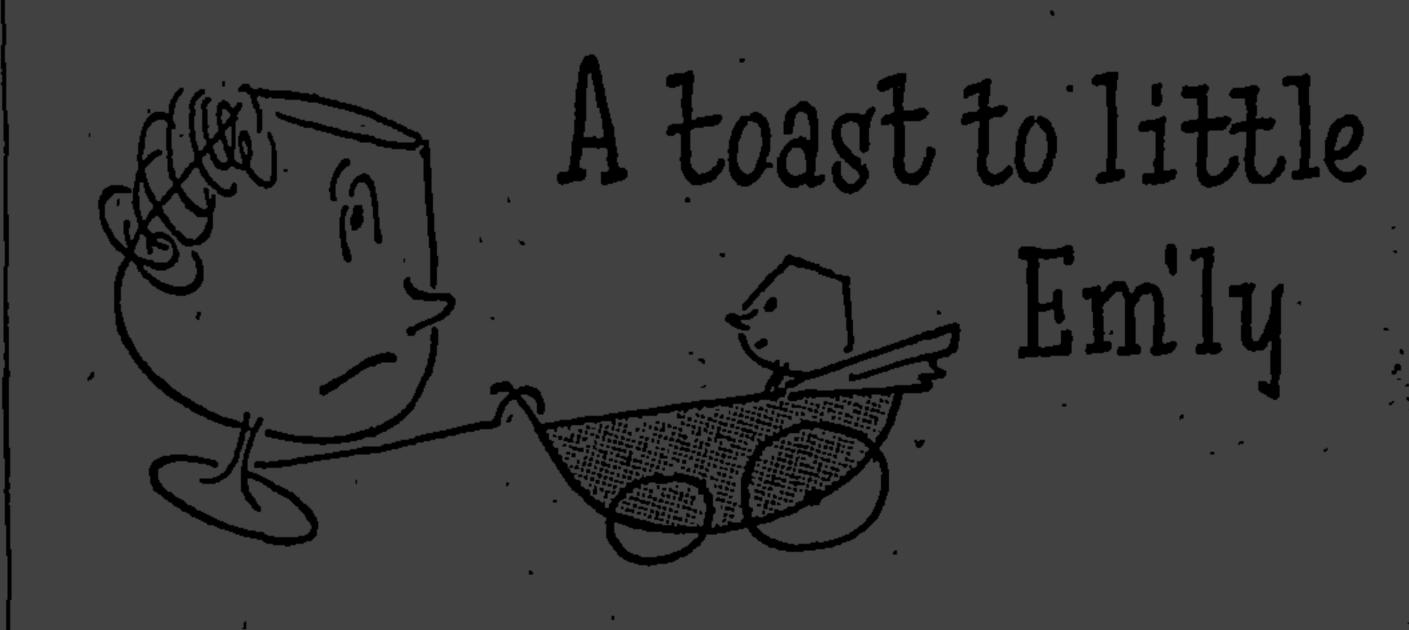
parate these young Dantes from



"Designed on generous lines, my Grandfather Tub recalls more spacious days, when gentlemen boasted capacious country seats or otherwise liked to spread themselves. Yet it is thoroughly at home in the contemporary living room. There is an urbane elegance about its lines and a degree of pleasant polish about its waxed natural wood. It carries itself with dignity in the presence of any other well-bred furniture (especially my drop-leaf occasional table) and is built to support you solidly for years to come. A foam-rubber seat cushion and a reversible cushion for your back (optional) add comfort to its impressive good looks. Cushion covers, with zips along their unseen edges, zip off to the cleaners."

ERCOL FURNITURE · HIGH WYCOMBE · BUCKS

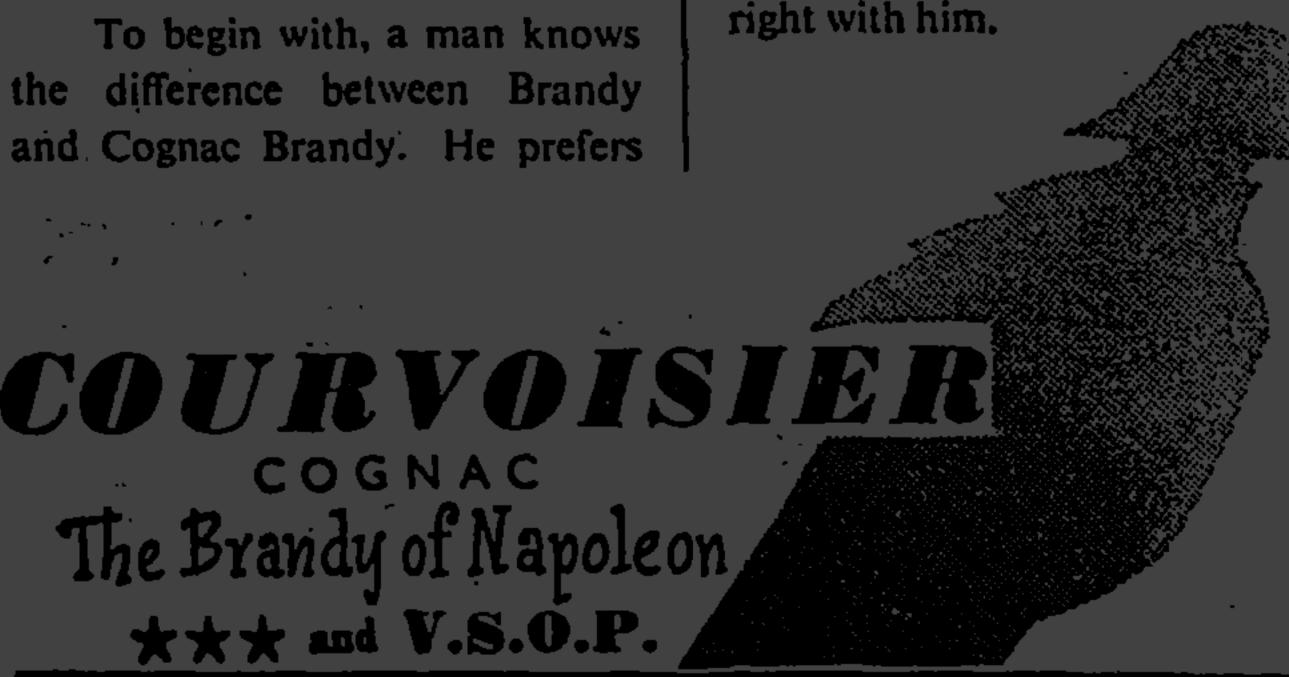
WHAT THE \*\* FORETELL...



'The Brandy' stood in the | Courvoisier because it is authenticcupboard on the landing; one | Cognac. The bottle stands proudly teaspoonful for the vapours, two for a swoon. Or, when the family he chooses the remedial virtue of a skeleton gave a rattle, sather Courvoisier Three Star and splash pounded heavily up the stairs or the more solid support of a with a tumbler. 'The Brandy' was V.S.O.P. liqueur, if little Em'ly. symbolic of disaster.

We've changed all that now. To begin with, a man knows the difference between Brandy on the sideboard. And whether likes to stay out in the snow, it's ail

right with him.



BAND OF ANGELS. By Robert Penn Warren. (Eyre & Spottiswoode. 18s.)

THE SLEEPLESS MOON. By H. E. Bates. (Michael Joseph. 15s.) THE MERMAIDS. By Eva Boros. (Hart-Davis. 13s. 6d.) MY COUSIN GEOFFREY. By John Metcalfe. (Macdonald. 15s.) CHARMED CIRCLE. By Susan Ertz. (Collins. 13s. 6d.)

By MARIE SCOTT-JAMES

enthusiastic response reserved It is all so exquisitely done,

father's death that her mother was a slave. Educated as a Southern lady, she is now snatched from her father's graveside, transported to New Orleans and sold to an exslave-runner in whom remorse has made "kindness a disease." Her subsequent career in the hot-house of benevolent feudalism, in emancipation during the Civil War, and finally as the wife of a Northern liberator, resolves itself into the search for freedom; freedom not merely from the taint of slavery but from prejudice, evasion and fear.

living novelist writes better, none can evoke with such perfect art the smells, sights and sounds THE incoherence and archaic of the countryside or depict the language of the first section of sensual pleasures with so sure a "My Cousin Geoffrey," a strange touch. "The Sleepless Moon" is in novel about possession, may well some ways one of his best novels. prevent the reader from savour-This Bovaryesque story of an uning Mr. Metcalfe's exceptional, happy marriage in a small Mid-almost Dickensian gift for porland town provides opportunity for traying the seedy quarters and the display of all his special gifts. eccentric figures of suburban From the opening chapter in London. In his earlier books, he which the quiet girl, Constance, has made his effect by extracting hopeful yet subdued, drifts to her the sinister from the ordinary, wedding through a fitful shower of Here his insistence on the supercherry blossom to the final one in natural has overlaid his special which she falls like a snowfiske talents as well as having a most

only morally incompatible, they ALWAYS readable in an unexactare both also inhibited and shy. A ing way, Miss Ertz has made a There is no consummation of the good story out of a Jamesian pretty marriage, no companionship family so devoted to each other other than the proximity of meals and the aesthetic life that they are when Melford, creature of habit, unable to break away from the

TR. ROBERT PENN the barmaid dies bearing Melford's WAREN has never son, and the inevitable tragedy is aroused in England the fulfilled.

Faulkner and Carson heat-impregnated marsh. Perhaps McCullers. Strictly American, it is because Mr. Bates approaches untouched by European inpassions, with too much reserve, or fluences, he has eschewed the perhaps, as in this case, the careful poetic symbolism of the Southern artistry is too clearly seen. True, school which has been so much there is one touching moment when appreciated over here. Yet his Melford, hearing of the death of straightforward narrative method, his girl, cries out the name of the his taste for action and his his- old horse, Pilfer, the only other torical approach conceal a remark- creature he has loved. His purely able complexity of mind and pur-sensual passion is something which pose. "Band of Angels," set in the Mr. Bates can vividly convey. But period of the American Civil War, the death of Constance, gracefully the adopted daughter of a Kentucky planter who discovers on her father's death that her mother was slave. Educated as a South and poetically devised, leaves one completely cold. She is part of a picture, beautifully designed, into which the painter has not put his heart.

it is a commentary, disguised as history, on current events in the South. On yet another, it is a searching analysis of human behaviour everywhere, exposing the constant fluctuations of good and evil in the individual mind. This is a novel rich in character, philosophy and incident.

\* \* \* \*

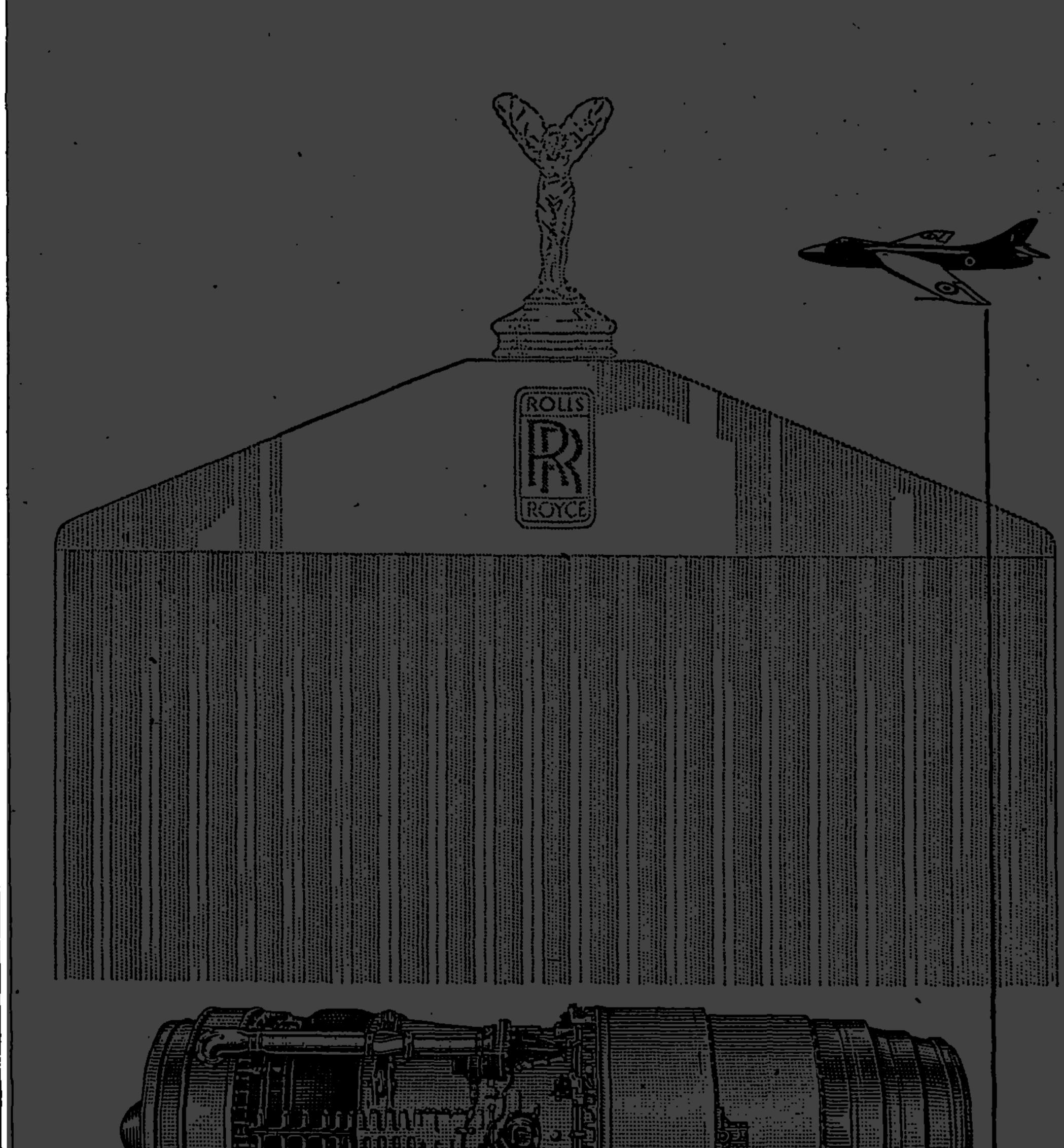
ONE must as usual pay tribute of the Mr. H. E. Bates. No list total. Later he calls at the sanatorium, meets the other nymphs and falls under their spell. As in a fairy story, all goes well until the young man begins to treat these strange beings as if they were real and well. His mermaid, alarmed by his offer of marriage and his hopes of a cure no longer desired, disappears, Miss Boros, in spite of her lightness, is frighteningly successful in her evocation of the artificial world of the chronically ill.

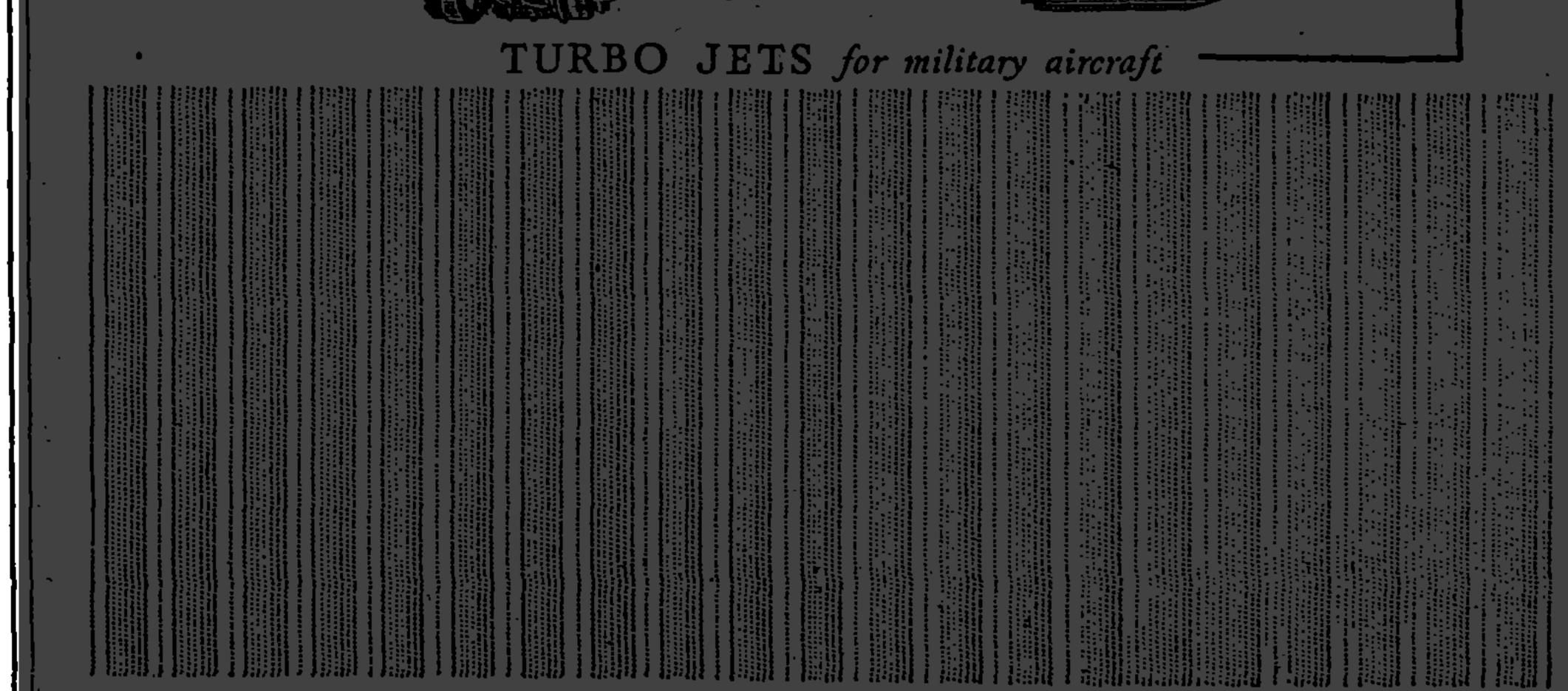
which she falls like a snowflake talents as well as having a most from the church tower, the slow, deplorable effect upon his style, repetitive unfolding of the seasons. Yet for the sake of the weird faithfully reflects the changes of her mood.

Constance and her husband, melford Turner, the grocer who will later be mayor, are not the state will be the seasons for the seasons for the state will be said the frighten-ing hinterland of suburbia, which it reveals, the novel is worth reading.

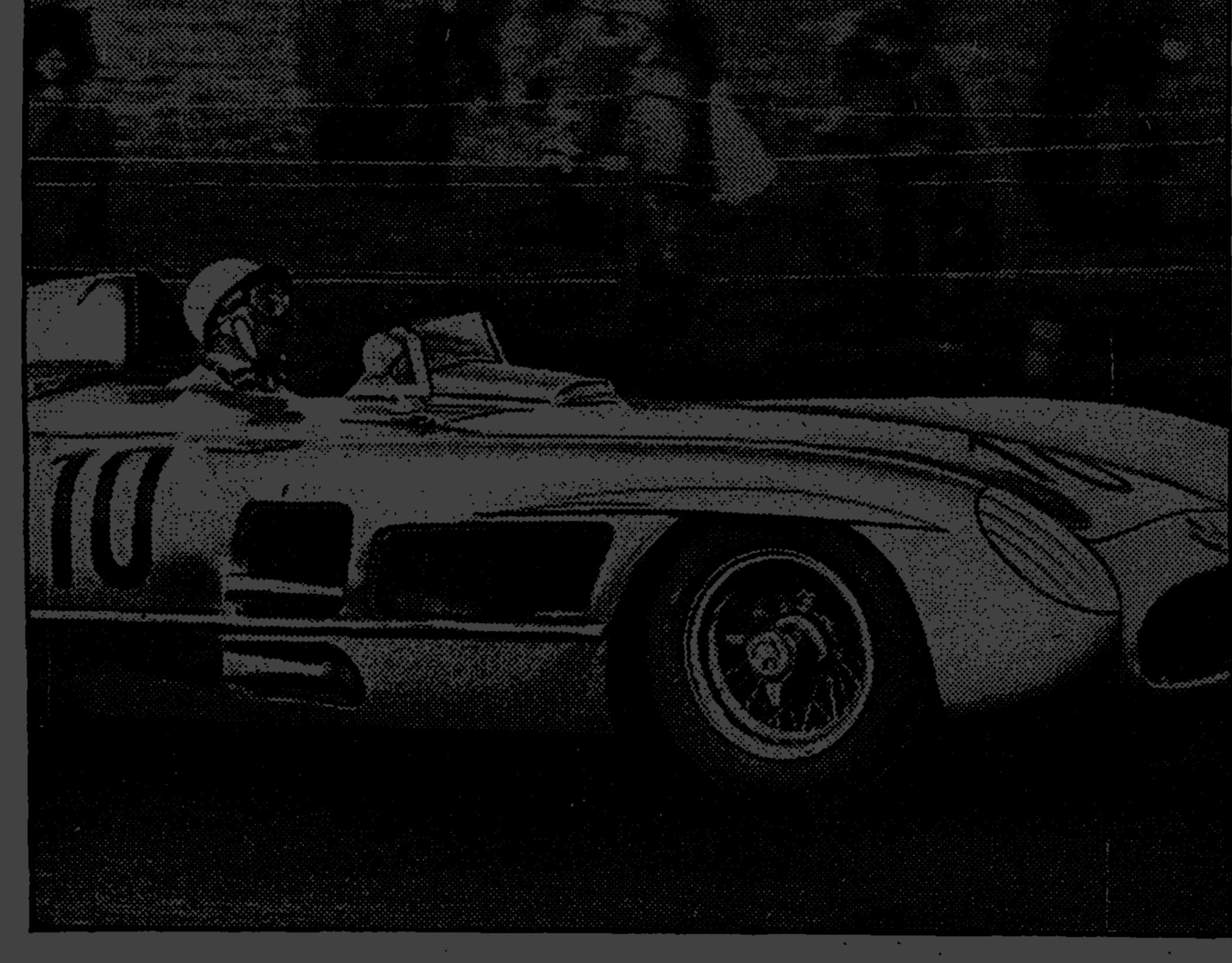
\*\* \*\* \*\*

builds his maddening little towers "Charmed Circle" into the outside of biscuits, celery and cheese. world. The moral crippling of the Constance, frustrated and pining, children by a possessive love is finds temporary consolation with a effectively suggested, but surely in philandering cinema pianist. a family as complex and ultivated Melford discovers a cheerfully as this one is represented to be, unspiritual barmaid who brings possessiveness would have taken a him release. The pianist departs, more subtle form?





Rolls-Royce aero engines, oil engines and petrol



# Stirling Moss uses BP Super

"T T ALWAYS AMUSED ME that sports car racing regu- | drove the Merc. pretty hard L lations insisted that the Mercedes 300 SLR, so after I had lost time through a very special, very unorthodox; should use a fuel that can be bought at roadside pumps. to the finish and the car

Mercedes came to Ulster for use BP Super.

It's a severe test of a petrol the R.A.C. T.T. Race of 1955 I had already raced on this when it is used in an engine when I had the good fortune to brand on the Continent and I. tuned for racing and you can share the wheel of their remembered Archie Scott- take it from me that if a

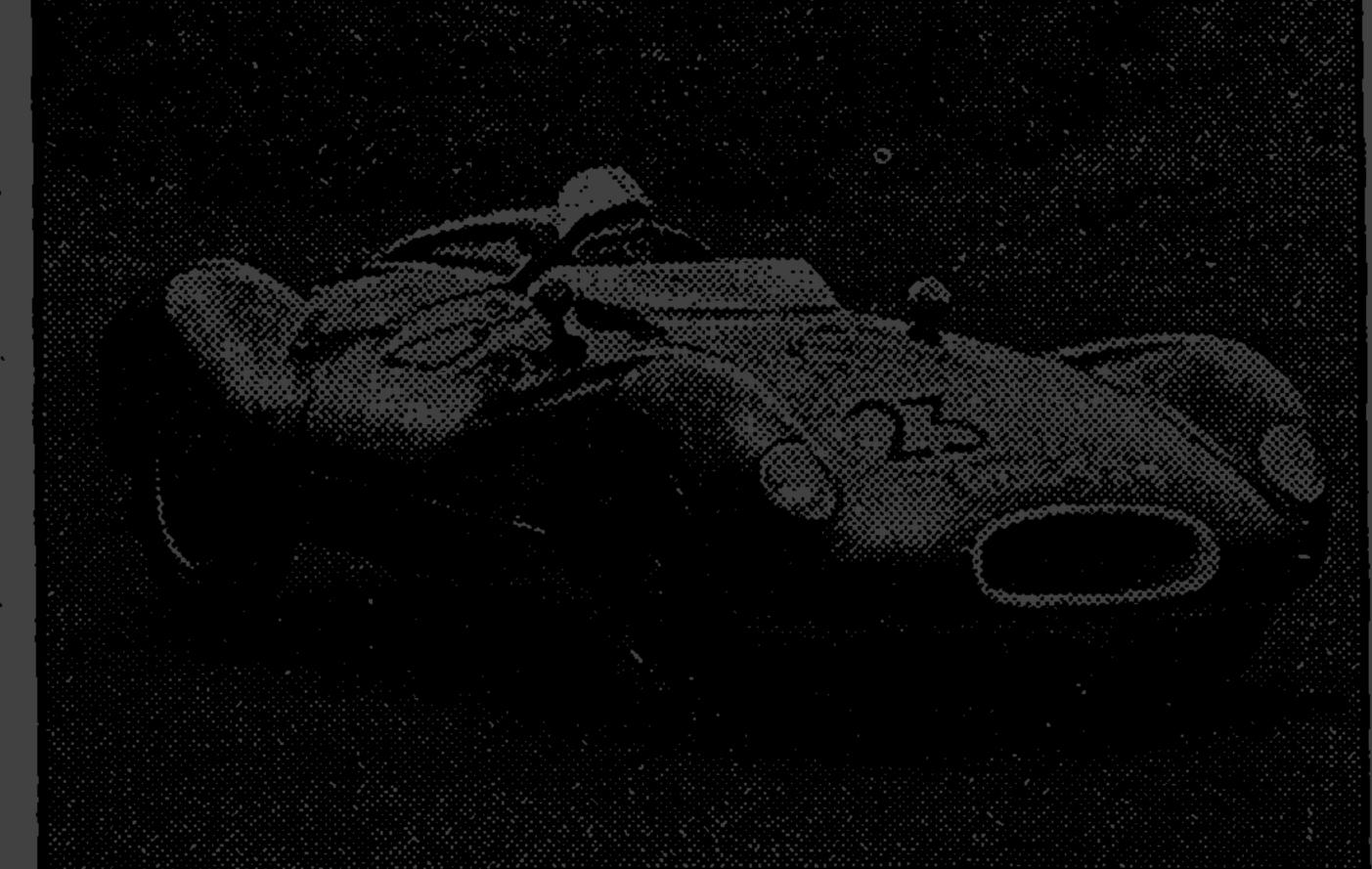
This naturally applied when we were once more going to couldn't have run better.

winning car. I knew that Herr Brown had used BP Super to company like Mercedes uses Neubauer would give thorough | win the 1955 British Empire | BP Super, there isn't much attention to the choice of petrol Trophy Race. wrong with it. I use it in my and I was not surprised to learn During the T.T. Race I own cars now and I have come to the same conclusion."

tyre burst, but the full engine

power was always there right

Moss wins British Empire Trophy. Driving a 11 litre Cooper Climax and using BP Super petrol, Stirling Moss won this year's British Empire Trophy race at Oulton Park. Moss's winning average was 83.72 m.p.h. This is the second year running that the Trophy has been won by a



Photograph by courtery of "Motor.Racing"