

out by our sense of guilt. But in the case of *Messiah* tradition goes hand in hand with well-being; the triumph of the "Hallelujah Chorus" and the magnificent affirmation of "I Know That My Redeemer Liveth" ring in our inward ear and have power to carry us over that bristling hedge of commercial traditions so that we can recognise with joy and triumph the inner reality of Christmas.

The English Novel

THE study of English literature in our educational institutions is all too often the inculcation of a mild hypocrisy. Gloomily and perfunctorily, the young learn how to retail the reasons for their vivid admiration of that which they do not admire; and for the rest of their days, great literary masterpieces remain for them accumulations of inorganic matter, knowledge of which they will nevertheless force upon their children, prompted to this by motives perhaps better left unrealised. Few have written better sense on this unhappy topic, or have pleaded more sensitively and compellingly for the teaching of literature as an approach to living language, not as the coverage of a limited number of bottled and preserved classics, than L. A. G. Strong, who began a BBC series on *The Development of the English Novel*—woefully familiar title—from 3YA on Friday, December 13. Mr. Strong dealt with Richardson and Fielding, that pair of incompatibles whose *Pamela* and *Tom Jones* engendered the long line which has resulted in Virginia Woolf and *Fanny Hill*. The great novelists of his talk in their vitality, and

confidence, manifested in very dissimilar ways, infused a picaresque quality into the English variety which it has never entirely lost; but Mr. Strong's talk, worn perhaps by many years of popular broadcasting, seemed a little lacking in penetration, not attempting to give us much more than the technical contributions made by Richardson and Fielding to the structural growth of the novel. Perhaps as the series (which has replaced those melancholy puppet-shows *English Architects*) unfolds itself, this talk may be seen as organically part of a larger whole. Meanwhile, we wait and hope.

Horse Play

THE NZBS-produced play *Mazil*, by Maxwell Gray, had about it an unreal and exotic flavour, due possibly to the circumlocutions of flowered speech in which the author allowed his characters to indulge. Borrowing the argot of this piece, we might say that Mr. Gray sometimes persuaded the clinging vine of over-elaboration to choke the tender sapling of beauty. It is questionable whether the desert sheiks really converse among themselves in this stilted fashion, which I imagined to have gone out of fashion with popular translations of the *Arabian Nights*; but the story itself was quite believable, dealing as it did with a man who refused to swap his favourite mare for even the most houri-like of beauteous damsels. Any hard-headed New Zealander will believe this, for when he looks about him and sees his fellow-men placing the wife's housekeeping allowance on a sure thing, he will realise that a devotion to horse-flesh is by no means a purely Arab trait. As far as the production goes, the two

sheiks were unevenly matched. One sounded much like a Hollywood extra ill-at-ease in a big part, while the glorious deep and rolling tones of the other's voice managed to make even the decorative periods of oriental speech sound possible. It is a pity that in the NZBS productions no mention is made of actors' names: I should like to know who this particular actor is, so that I may listen for him in future productions.

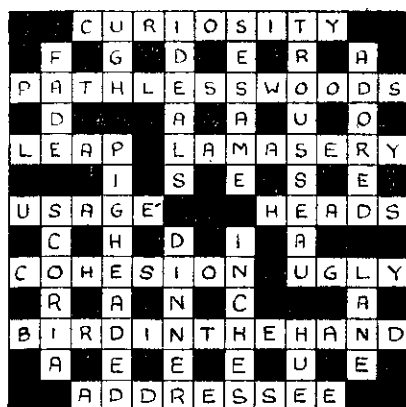
PHOTOGRAPHY

Photographic Mounting Corners, 1/- pkt. White Ink, 1/9. 7 x 11 Albums, 8/6. Photo Paste, 1/6 and 2/6. Developing, Printing and Enlarging. Photographs copied and enlarged. Repairs to all Cameras. Mail Orders Appreciated. Add postage.

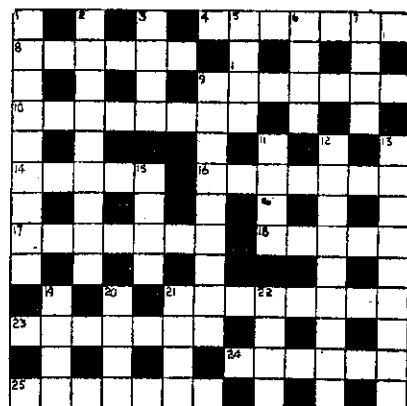
G. B. TOMKINSON,
Photographic and Home Movie Supplies,
39 Victoria St. W., Auckland.

THE LISTENER CROSSWORD

(Solution to No. 320)



No. 321 (Constructed by R.W.C.)



Clues Across

4. "Journeys and in lovers' —" (Song from "Twelfth Night").
8. Responds to confused traces.
9. Jonathan's father is found in the midst of this attack.
10. China dog?
14. Scope of anger?
16. This bird is quite well off, in the end.
17. Is little Nancy enthusiastic about this cloth?
18. This measure is the same whichever way you look at it.
21. Lace trim (anag.).
23. A sick person's vote is not necessarily this.
24. Spanish Dance.
25. One may be necessary in the workshop, but it should never be thrown into the works.

Clues Down

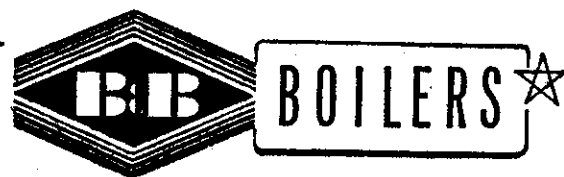
1. Getting ready with a paper ring.
2. 'E drank gin (anag.).
3. Inverted kernels knock senseless.
5. This language might confuse a seer.
6. If you view this snare from below you only see a portion.
7. This river is a crooked line.
9. Dead? Not us! Only amazed.
11. Found in a tomato.
12. Places around an inn . . . presumably in the mountain 14 across.
13. Each melon, if properly arranged, will change colour.
15. Pitcher . . . but nothing to do with baseball.
19. Pins may be a rare bargain.
20. Dad at home? Yes, and apparently suffering.
21. Small item.
22. This measurement sounds impolite.

WRITE OR RING FOR FREE ILLUSTRATED BOOKLET



... yes, and on newspaper alone! Isn't that the best yet? You'll fly through—a B & B boiler is the dream of all quick washes come true. Decide NOW to have one . . . and the tubs too. Your friends will say: "What a lovely laundry!" For B & B are artists in concrete—but scientists too. For, a wipe and that enamel's new. Soda can't hurt it. The B & B boiler is a pal for life . . . It's steel encased, the doorway armoured. It's the best buy. But oh!—the quickness of it!

B & B concrete tubs are a smart green to match the boiler. Just see their rounded corners, metal edge, smoothness that resists acid and friction, and you'll fall for them. Go right off to any good hardware store or write or ring



B & B CONCRETE CO. LTD., Crowhurst Street, Newmarket, Auckland