

of *The Caine Mutiny*. To give any hint of the plot will spoil the reader's enjoyment.

*The Dwarf*, translated from the Swedish, is a well-told unpleasant short-long 175-page story of a Renaissance Court told by the dwarf. All the usual conventions are observed. The Prince is treacherous, the ladies adulterous, the dwarf malignant, the Church ineffectual, the courtiers cruel. There is therefore little element of surprise. A larger view of Italian Renaissance history could well have been expected of an author who ranks rather higher than Rafael Sabatini, and is a Nobel prizeman.

*The Garden to the Sea* is a highly experimental Philip Toynbee novel, in the tradition of James Joyce and Virginia Woolf. It will interest those who feel that literature should constantly seek outlet through new media, and adopt new forms of expression. The narrative is in the first person; but fourfold. Adam speaks and is followed by Adam speaking through his experience at different ages; through Noel, the voice of his Innocence; through Tom, the voice of his Fall; through Charley, the voice of his Punishment. This drags things out rather, but it would be unreasonable to expect streams of consciousness in poetic prose to be succinct. Innovations of this sort are not unknown in other branches of art. Rouault's paintings look like designs for stained glass windows. A whole school of Continental painters uses a palette knife instead of a brush as if modelling in clay. But there it is. It is a matter of taste.

In *The Lying Days*, Helen's father is a Rand mine official and his household is modelled on suburban English middle-class lines familiar to us in New Zealand. Helen rebels against everything in it, its worship of the mine, its conventionality, its attitude to Africans, its sex taboos and its lack of culture as she views it. So off she goes to Johannesburg first as a student and then as the mistress of a Government Native Welfare official. She doesn't believe in God, but she is concerned about the Native problem. We are given an uninhibited narrative of her sex life, which is frankly animal.

—F. J. Foot

## MEN OF GOD

*THE FATHERS OF THE WESTERN CHURCH*, by Robert Payne; William Heinemann, English price 21/-.

IN considering the development of the Christian Church we tend to overlook the crucial part played by the writing and example of the early Fathers. Indeed, many modern apologists see only a brief light after Pentecost, then a troubled darkness in which the Church and the world become indistinguishable. Of course, it was and is never quite so. Mr. Payne is on familiar terms with the Fathers: almost, before he checks himself, he seems about to pat them on the back. But at some cost he has made clear their double role, as men credulous, opinionated, tormented by anxieties and passions, and as Titans engaged in the construction of aqueducts for heavenly water. Without glossing, for example, the crabbedness and hatred of the flesh which characterise St. Jerome, he shows that a grim hermit weighed down by austerities can also be a man of God. From St. Paul to St. Thomas Aquinas, with extraordinary (his favourite adjective) success, he endeavours to present the Fathers as men of their times involved in unique labours. The result is

a book which avoids the errors of the pietistic biographer, a book often irritating but never dull.

—James K. Baxter

## AIRMEN

*FRIGATE BIRD*, by P. G. Taylor; Angus and Robertson, Australian price 18/6.  
*TEST PILOT*, by Neville Duke; Allan Wingate, English price 12/6.

THERE is a legend in aviation circles that when someone asked Orville Wright why he so seldom lectured he replied, "The parrot is the only bird that talks much and he's a darned poor flyer." The story may not be true, but the sentiments are, because the sort of person who makes an outstanding pilot seldom makes a good author. There are exceptions to this, such as Antoine de St. Exupéry; and, judging by *Frigate Bird*, P. G. Taylor. He writes of his flight from Australia to South America and return, which he undertook because of his conviction that an air route across the South Pacific will be essential in the not too distant future. This is an exciting book, sincerely written, by a man who obviously loves the air.

Captain Taylor has been flying for over 30 years. His experience and air wisdom, coupled with his ability as an author, lead one to hope that he will one day be persuaded to write a textbook on airmanship. It would be of great value to pilots of lesser experience.

It is difficult to say if Neville Duke is an exception to the rule or not, as the authorship is shared with Alan W. Mitchell. *Test Pilot* gives the story of the boy who spent his days watching aeroplanes and building models, who grew up to be a much decorated Squadron Leader, and who then reached the very top of his profession as Chief Test Pilot of the Hawker Company. It illustrates very well how the test pilot of today is far removed from the all-out, hit-or-miss daredevil of the Hollywood films of a few years ago. The descriptions of the tests of the Hawker Hunter show how, nowadays, the test pilot needs an ever-increasing technical knowledge to supplement his flying skill.

—B.C.

## BOOKS FOR CHILDREN

THE following books, recommended for children by the Broadcasts to Schools and Children's Department of the New Zealand Broadcasting Service, are listed under their suitable age groups:

### 10 TO 13

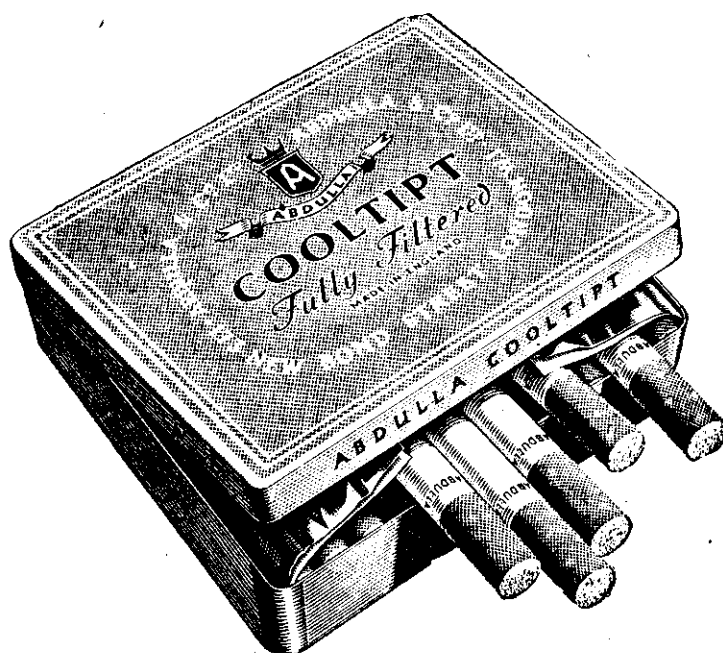
*HOTEL DOORWAY*, by Lorna Lewis; Oxford University Press, English price 9/6. An Oxford career book.

*THE LEE TWINS, BEAUTY STUDENTS*, by Mary Patchett; the (continued on next page)

THE island of Crete inspired "The Bull of Minos," by the BBC's Leonard Cottrell (below), which is to be appraised by Dr. Angus Ross in the ZB Book Review session of March 21. Other books, authors and reviewers set down for the same session are: "The Age of Paradox," by John W. Dodds (Professor F. L. Wood); "Ages in Chaos," by Immanuel Velikovsky (Professor G. A. F. Knight); and "Men of Destiny," by H. C. O'Neill (Russell Palmer).



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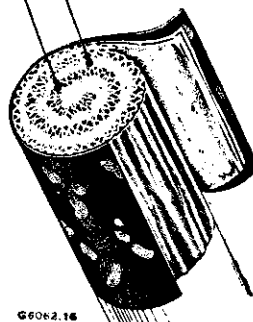


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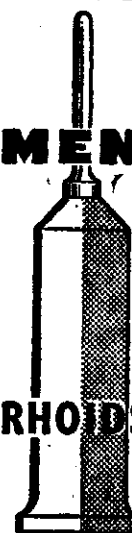
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