

thought was a question, every statement a qualification, there must have been something indescribably irritating in Faber's warm enthusiasm. 'Guarded as Newman might be', Mr Chapman tells us, 'Faber insisted on taking every word or gesture as significant'. And again, 'All his life Faber wanted Newman to take decisions for him which Newman was not prepared or able to do'. 'It grows on me', Newman wrote wearily, 'for many reasons that separation is the only way out of our difficulties'.

A breach between them was inevitable. The occasion itself was trivial—whether it was or was not properly Oratorian work for the Fathers to undertake the direction of nuns. The estrangement was irreparable, leaving Faber wounded and bewildered and Newman offended, analyzing, justifying and implacable. Not the least devoted and distinguished of the Cardinal's present-day admirers once told me how exasperated he sometimes felt when he came upon an example of what in a lesser man would be considered morbid sensitivity. 'And then', he said 'one returns to his writings and within half-a-page one has fallen under the spell'. To his contemporaries such a recovery must have been less easy.

With the present interest in Newman in full spate it is inevitable that many readers will take up this book primarily for the light it throws on the great man. One hopes that they will put it down with a new appreciation of Faber as a character worthy of study in his own right. His demonic energy and zeal for souls run like a connecting thread through his whole life, whether as parson at Elton, convert, founder of the Brothers of the Will of God or superior of the London Oratory. His was a self-less attempt to kindle the love of God in a cold and materialistic world, a generous out-pouring of self in face of constant ill-health, misunderstanding and discouragement. He would bring to Victorian London the warmth of Philipian Rome. 'That was his great achievement', says his biographer,—to bring light and tender devotion into the darkness. He set out just to do that and he did it'. He was forty-nine when he died.

A. N. GILBEY

A SPANISH TAPESTRY: Town and Country in Castile, by Michael Kenny; Cohen and West; 25s.

In his introduction to Mr Kenny's study of daily life in two contrasting Spanish parishes, Professor Evans-Pritchard remarks that 'anthropology is still generally thought of as exclusively the study of primitive peoples, as barbarology'. The emergence of books on civilized communities, using the techniques if not the terminology of anthropological enquiry, is a welcome extension of the frontiers of anthropology itself, apart from the inherent interest of material that is closer to the experience of the usual reader.

Mr Kenny writes about a remote country parish, Ramosierra, lost in the high sierras of the province of Soria, and an urban parish, San Martín, in the heart

of Madrid. His purpose is to present a picture of contemporary life in Spain in terms of the social structure, work and leisure of two communities—one wholly rural, the other wholly urban, but both an authentic reflection of Spain, and of Castile in particular.

Inevitably, his rural parish is the livelier, for here a much more tightly integrated community can be studied at close range, and Mr Kenny is a careful observer not only of such usual items on the tourist's agenda as the fiesta or the survivals of traditional superstition, but of the details of the pueblo's economy, based, as is that of Ramosierra, on an elaborate communal ownership of the pine forests and determined by 'the pine luck', a division by lots that profoundly affects the whole structure of the village and its social life.

San Martín is less easily described, for, although it retains an identity in the huge metropolitan life of Madrid, it shows that tendency to social attrition which seems endemic in city life in every country. But Mr Kenny, speaking Spanish and himself a Catholic, enters with sympathy into the pattern of daily life and describes the fascinating detail of family fidelity, political apathy and inherited faith that remain so true of Spanish communities, in town and country alike.

It is rare to find any writer who retains his head as well as his heart where Spain is in question, and Mr Kenny's training as an anthropologist has served him well in that his book, utterly readable and full of beautifully observed details, is at once objective and alive.

I.E.

THE STRUCTURE OF ALLEGORY IN 'THE FAERIE QUEENE', by A. C. Hamilton; Oxford University Press; 35s.

Professor Hamilton's interesting book brings out especially clearly the growing recognition of Spenser's intellectual stature. It becomes impossible for any serious reader to regard *The Faerie Queene* as only a means of indulging a mildly escapist tendency amid beautiful surroundings of pageantry and music; or to feel surprise that a Milton should have regarded this poet as 'his original'.

The main contention of this book is that the form Spenser adopted, his 'fiction' and his figures, is inseparable from his 'meaning'; that it is delusory to try to distinguish the voice of the moralist or prophet from that of the poet. The critic illustrates this by relating Spenser's approach to Dante's, and the recognition of this relation is one of Professor Hamilton's most valuable contributions to the right understanding of Spenser. He regards the image as primary and 'focuses' upon it because in Spenser, as in Dante, the image is both individual and universal. Dante is himself throughout the *Divina Comedia*, but he is also the human soul. Taking Spenser's imagery in this sense Professor Hamilton very properly insists that the allegorical meaning cannot be completely or even intelligibly stated independently of the images by which the poet intended not