

Thomas, speech manifests that very silence. This dissertation for the doctorate sets itself to examine that active stillness when, as it remarks, the reader overhears the poet communicating in silence about an object. It brings to bear an extensive apparatus to register the accompanying noises and to key them with the traditional scholastic notes. The score is offered modestly, but is a firm and commensurate summary. May it be continued with a study of the relations between poetic and metaphysical analogy. T.G.

THE MINT. A Miscellany of Literature, Art and Criticism. Edited by Geoffrey Grigson. (Routledge; 8s. 6d.)

The fashion for miscellanies reflects accurately enough the uncertainties of contemporary taste. Mr Grigson intends to provide 'in the age of the journalist and the publicity agent and the thousand-word article' an occasional selection of writing which 'does not favour one set of collective impulses against another'.

Hence Martin Buber, Graham Greene, W. H. Auden, John Clare and Rhys Davies meet amicably enough, for the criterion of inclusion is simply a literary conscience. Especially notable is an article by Nikolaus Pevsner on 'The Architecture of Mannerism', made concrete by a series of excellent illustrations of Italian buildings hitherto too easily categorised as Renaissance or Baroque. In its different order, Professor Buber's article on 'The Education of Character' reflects a similar freedom from inherited prejudice and provides a basic text for a generation that prefers the prefabricated. 'The educator who helps to bring man back to his own unity will help to put him again face to face with God'.

Little of the currency in *The Mint* is without value, but perhaps Mr Grigson's miscellany deserves a welcome more for its contribution to an ordered opinion than for the inevitable poems and extracts from unpublished novels which make up most of our current 'New Writings'. Thus Christopher Salmon in 'Broadcasting, Speech and Writing' has a thesis that is new and well-argued; so, too, James Farrell provides a searching glossary to 'The Language of Hollywood'. I.E.

THE AUTOBIOGRAPHY OF GIAMBATTISTA VICO. Translated by Max Harold Sinch and T. G. Burgin. (Cornell University Press: Geoffrey Cumberlege; 15s. 6d.)

This version of the *Autobiography*, with a long introduction on Vico's life and ideas, is to be followed by the *Scienza Nuova*; and before long the Americans will have translated the entire *opus* of 'the greatest of Italian philosophers'. The project is one to interest those who care for 'Christian philosophy' in the sense established by M. Gilson in various works. For Vico, in his own eyes at least, was a Christian thinker intent upon working out a harmony of divine and human wisdom; and there is a respectable body of Catholic opinion which maintains, against his chief modern interpreter, Croce, and