

criticism, and her addressing of the myths inherent in disciplinary retellings of tales as old as time make the book a significant contribution to the library of anyone interested in witchcraft, early modern or contemporary.

WENDY SCHISSEL



Robert Cross and Michael Perkin, comp. *Elspeth Huxley, A Bibliography*. Foreword Elspeth Huxley. Winchester: Oak Knoll Press, 1996. Pp. xx, 187. \$78.00.

This is the fifth and most recent of the Winchester Bibliographies of Twentieth-Century Writers, a series apparently limited to British writers. Although the previous subjects have been males, Robert Cross, the guiding hand at St. Paul's Bibliographies, foresees the inclusion in the series of "a good proportion of women writers." Cross's next bibliography is of Vita Sackville-West (ix)

Section A of this five-part bibliography chronologically lists first editions of Huxley's books and pamphlets as well as other issues and editions, including foreign publications (usually American) and paperbacks. Technically descriptive, it gives details on dust jackets, binding cases, collations, types of paper, contents of pages preceding and following the body of a text, and it identifies individuals who have examined copies of particular editions. Following the helpful notes on the works' publication histories are lists of reviews. In Section B are listed books either edited by Huxley or containing contributions by her. It is not clear to me why two works in Section A, Huxley's edition of Mary Kingsley's *Travels in West Africa* and her compilation *Nine Faces of Kenya*, are not shown instead in Section B. An anthologized Huxley essay omitted from the bibliography is "Disengagement in Africa," in *The African Nettle*, edited by Frank S. Meyer (John Day, 1965).

The newspaper and periodical articles arrayed in Section C most strikingly display the time span of a writing career extending from a 1921 newspaper report on a polo accident in the Kenya colony to an account of Huxley's visit to an independent Kenya 75 years and over 800 publications later. Of particular interest to a North American might be the entries in Section D, "Radio and Television Appearances," for the early 1980s Masterpiece Theatre dramatizations of *The Flame Trees of Thika*, which brought Huxley to the attention of many viewers too young to have been introduced to her through the three popular detective novels published in the US as well as in Great Britain from 1937 to 1939.

Among the "Miscellanea" of Section E are two items directly relevant to the development in eastern Africa of a postcolonial identity. The paper on the Kikuyu tribespeople prepared by Huxley for a London School of Economics seminar she attended in 1937 was commented on—an earlier note by Cross informs us—by fellow-student

Jomo Kenyatta, later Kenya's first president. (The cross-reference in item E.4 from the seminar paper to item A.6 should be to a note in entry A.4). Item E.5 summarizes Huxley's officially commissioned report of 1946 underscoring the need in Kenya, Uganda, and the then Tanganyika for an East African Literature Bureau to increase the literacy rate and to meet the African demand for printed information, including "vernacular books of special interest to women" (175). Established in 1948, the Bureau supported a number of regional periodicals and facilitated the publication of writings by blacks. Describing herself as a journalist who examined the world through a "wideangled lens" (vii), Huxley merits attention for the panoramic view of the late colonial period provided by writings on agriculture, technology, and social and political developments in West, Central, and East Africa. Although raised in a colonialist community for decades convinced that the white settler class should and would remain a dominant force in African life, Huxley's writings from the 1930s through the 1970s reveal the mental adjustments to reality that could be made by an open-minded white African. In the early 1930s, Huxley the agricultural authority thinks in terms of the economic development of colonized lands ("Improving Grasses of the Empire," entry C.115); but by the mid-1940s, she has had to assume the role of sociopolitical commentator concerned with rumblings of racial and ethnic discontent (*Race and Politics in Kenya*, A.11). The alarm conveyed by *A Thing to Love* (A.19) and other works in response to the Mau Mau uprising of the 1950s gives way in the next decade to the guarded optimism of writings such as *Forks and Hope* (A.28). With independence achieved in Kenya and other regions of Africa, the lingering outrage of the diehard colonialist—such as the emotionally wounded protagonist of *A Man from Nowhere*, (who, in England solely to assassinate the politician he holds ultimately responsible for his loss of property and wife, finally destroys himself) is shown to be morally and politically vacuous (A.29). The Africa that seems to have inspired her 1970s' writings about early explorations—*The Challenge of Africa, Livingstone and His African Journeys, Travels in West Africa* (A.35, 37, 40)—is a continent in which relatively non-exploitative contact between natives and individual whites has not yet darkened into the ethically ambiguous age of colonialist expansionism.

Elsbeth Huxley, A Bibliography is the only comprehensive listing of works by a writer in an unusually good position to observe and respond to some of the most important developments in the dissolution of the world's largest empire. One must agree with Huxley's own acknowledgment of the painstaking bibliographical industriousness involved in the exhumation of "titles long buried in the compost of time," including works she herself "had forgotten all about" (vii). Robert Cross and Michael Perkins have produced a very useful source work.

RICHARD SMYER