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tively. Père Dondaine gives a concise and well-balanced appreciation of these three editions: "Suo quaeque editio merito commendatur: prima aetate, secunda plenitudine materiae, tertia acumine critico excellit" (p. viii). Yet, this present edition is not superfluous; it is enough to compare it with the others to be convinced how much the text gained in clearness and exactness.

Four more questions, anonymous this time, but which have been ascribed by some scholars to Eckhart, follow in Prosper's manuscript. Père Dondaine thinks that this attribution is more than doubtful. However, he publishes them to give opportunity to the critics to judge for themselves. In the short, but valuable, study added by Dr. R. Klibansky, which throws much light on Master Eckhart, the question of authenticity is carefully examined.

It is hardly necessary to say that this volume fully maintains the high standard set by its two predecessors; it contains a most helpful addition, a detailed index of the subject-matter.

There has long been felt the need for a good edition of Aquinas' opusculum *De Unitate Intellectus contra Averroistas*. The history of the editions and how corrupted is the published text had been very well told by Prof. L. W. Keeler, S.J., in *Gregorianum* (1936, 53-81). Now he presents us with a critical edition of the opusculum according to the manuscripts.² In a substantial introduction he gives a full description of the MSS. used, and discusses briefly the problems of the title of the book, its authenticity, date, the occasion for which it was written, the whole controversy on the intellect in the Aristotelian school. Quotations are verified and often given in full, useful footnotes are added with parallel passages from the other works of Aquinas. This is not here the place to enter into the merits of the edition itself, but we think that, on the whole, without being absolutely definitive, it is a sound one. Although he confesses that he has not examined *all* the MSS., yet we were not a little surprised to see that two very important MSS. have been neglected, the well-known Cod. XXXV of Corpus Christi College, Cambridge, and British Museum, Royal, 12 E. xxv, ff. 98v.-, 08r. D. A. CALLUS, O.P.

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LA PREDESTINATION DES SAINTS ET LA GRACE. By R. Garrigou-Lagrange, O.P. (Desclée de Brouwer; 20 frs.)

This book deals with the conciliation of the apparently conflict-

² L. W. KEELER, S.J. *Sancti Thomae Aquinatis Tractatus De Unitate Intellectus contra Averroistas*. Editio critica. (Textus et Documenta in usum exercitationum et Praelectionum Academ. Ser. Phil. 12.) Romae, 1936.

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ing truths that those who reach the Kingdom of Heaven are predestined by God, Who gives grace that infallibly brings them to salvation, and that He wills that all be saved, and gives to each sufficient grace for the purpose. Human love presupposes, and is caused by, the goodness or loveliness of the object loved, but the contrary is true of divine love. God's love, far from presupposing, actually causes the goodness in created things: "no one thing (or person) would be better than another if God did not will greater good for one than another." This is a truth absolute and universal, yet it is also indisputable that no one will be lost except by his own fault; there is a real possibility of salvation for all. God neither does nor can command the impossible. Considered apart these truths present little intellectual difficulty, but their conciliation has given rise to differing theological schools on the fundamental questions of predestination, reprobation and grace. The author passes in review the varying systems, showing that Thomism alone prejudices neither one or other of the truths that are certain. As a work of technical theology, the book will not have a wide appeal. It contains, and professes to contain, nothing that is new; indeed the very arrangement of the book is substantially that of two articles the author had already published in the *Dictionnaire de Théologie catholique*. Its value lies in the fact that it gives in handy form and without polemic a clear, methodical and objective presentation of a subject that has too often been obscured in the heat of debate.

B. O'D.

ADDRESSES TO WOMEN. By Abbé Huvelin. Edited by Abbé E. Gibert-Lajon, translated by Margoret Smith Masters. (Burns Oates; 5/-.)

The Abbé Huvelin said of P. de Condreu, "He has written hardly any books: he wrote in souls." These words were quoted by Baron von Hügel as applying most truly to the Abbé himself, and this book shows how true they must have been of him, and at the same time makes one regret that teaching so simple and so searching could not have been preserved in literary form. For literary form this book has not and does not pretend to have. It is but a compilation from notes—of varying merit—taken at conferences for mothers and for Ladies of Charity. It has the scrappiness and lack of sequence inevitable in the circumstances, and though there are obviously many *ipsissima verba*, some of the notes are admitted to be no more than general impressions of what was said. Yet despite all these hindrances one learns something of the profound spirituality of this saintly priest, and of what his guidance was for those who were privileged to know him. There are extraordinarily understanding counsels about the

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relation of the mother to her children, and about the performance of works of charity, immensely practical and showing a very frank perception of the weaknesses of the *femme dévote*, but comprehensive enough to make them valuable to those who are neither mothers nor social workers. We have a word of complaint about the make-up of the book. If it had to have the ugly and uninspiring title of *Addresses to Women*, need this have been used as the heading of every page? A heading on one side from the subjects of the addresses would have made it more attractive.

M. A. B.

THE FUTURE OF BOLSHEVISM. By Waldemar Gurian. (Sheed & Ward; 3/6.)

There are many people who dwell under the comfortable illusion that the social order represented by the Bolshevist State in Russia is, and must always be, confined within the bounds of the Soviet Union, on the grounds that its fundamental ideas are incompatible with our Western ethos. Furthermore, these same people, as Dr. Gurian points out, whilst they detest certain aspects of Hitler's state, readily regard National Socialism as the champion of bourgeois traditions. After a careful examination of the essential tenets of Russian Bolshevism, such as its despotism, its identification of justice, reason, and liberty "with what the Bolshevist wills on any occasion," Dr. Gurian looks for these same tenets in National Socialism. Hitler's state had its birth in a revolution against the nineteenth century and German humiliation. Marxianism was considered outworn; it did not allow sufficient room for German patriotic instincts. "National Socialism may be designated as the Marxianism of the anti-Marxian classes and the disillusioned Marxians." The author shows that from behind the screen of "traditional bourgeois and Christian terminology," and its regard for the dignity of the family, National Socialism emerges as a despotism as regardless of individual and Christian interests as its Russian prototype. Whilst internal difficulties and technical inferiority prevent the immediate expansion of the Russian Bolshevist State, German National Socialism, on the other hand, must expand from the very nature of its creed. The militarization of the bourgeois world will offer no protection. Our only hope lies in realizing first that Bolshevism and National Socialism "are the expression of definite processes of social and intellectual disintegration" and secondly in opposing them with a faith amounting to a social force strong enough to resist the exploitation of mass instincts. A very necessary book. P. G. B.

THE YELLOW SPOT. The Extermination of the Jews in Germany. (Gollancz; 8/6 cloth, 5/- paper.)

"And the whole people answering said: His blood be upon us

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and upon our children." On this verse of St. Matthew (xxvii, 25) St. Thomas said, "And so it comes that the Blood of Christ is demanded of them even unto this day." That the Jews have in the past suffered from Christian mobs or governments is perhaps understandable, but now in Germany they are being persecuted by the Nazi party which has no use for Christianity. *The Yellow Spot* gives an exposition of the history and methods of this persecution that certainly merits the name of extermination. The truth of the book is witnessed by the documents given, as well as the singular moderation of the comments. R. D. C.

HONEYMOONSHINE. By James Oliver. (Longmans; 7/6.)

James Loughton sat in a café in Paris drinking vermouth and wondering what was the best way of writing a book about France. He decided that the only thing to do was to marry a Frenchwoman. He proceeded forthwith to court the lovely and fascinating Mademoiselle Edith—with such success that by Chapter IV she is his. They start on a gay and glorious honeymoon through France, Spain, Greece, Russia and Scandinavia, and finally settle down in England in the country manor left them by James's uncle who obligingly dies. It is pure fantasy, but fantasy with a purpose. James thinks that their honeymoon will be like the *Sentimental Journey*, and it is of Sterne that this book sometimes reminds one. "Edith took the rose from her breast and breathed the perfume of it. Although it was the rose he had given her, James felt himself excluded from her gesture." "It was not long before Edith returned. He was unable to judge her mood from her manner—the two never seemed to agree in her." It is in his gift for recording these slight variations of mood, the continual shift and change of emotion, that Mr. Oliver excels. It is by skilful touches like these that he succeeds in bringing out the remarkable complexity of the ordinary situation of two people living together. To have combined insight with such gaiety and poise is a feat for a young writer. What we may expect when this technique matures can be seen from the chapter on Russia which is the most brilliant in the book. G. M. T.

THE PLAY

Mr. John Gielgud's popularity has reached a point where his name will fill a theatre, almost irrespective of the play. And this has its disadvantages, for a play, the most fluid of art-forms, is in a measure shaped not only by the degree to which the actors enter into the mind of the author, but by the response they find in the audience. In Shakespeare this is less noticeable, through the immense gamut of his appeal and the incantatory power of

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his verse, but with an author such as Tchegov the presence of the wrong audience (an audience whose natural tastes and interests are alien to the play itself), bringing now a muted response where there should be resonance, now laughter out of place, now facetious comment, creates a current of emotion the actors must work against, with the result of a shifting of accent and a certain distortion.

This to some extent is the case with Mr. Komisarjevsky's very workmanlike production of the *Seagull* at the NEW THEATRE; one missed the tensify of atmosphere Tchegov produces, and it needed subsequent reflection to restore the subtlety of pattern. Something of this may have been due to the interpretation of the two chief parts. As Trigorin, Mr. Gielgud has surpassed himself, laying aside all former mannerisms and so identifying himself with the part he has created as to be unrecognizable, but it is a very personal creation. His well-tailored Trigorin is at once a successful author and a successful man of the world, without the awkwardness and helplessness with which Tchegov himself would have endowed him. And while Miss Edith Evans' Irina is consistent and admirable, one feels that the play demanded an Irina whose selfishness was less naked, one of those feline women whose sinuous and magnetic grace will charm even while reason condemns. It was, however, the audience who saw farce in the neurotic frustration of Masha (magnificently played by Miss Martita Hunt), and whose temporarily waning interest dulled the intellectual contrast between Trigorin and Constantine—the first who, like Browning's "faultless painter," in spite of an apex of fame and a consciousness of technical mastery, knows that he has lost the vision that would give true substance to his work, the second, who has that very vision, but lacks the rest, who, feeling after new forms, feeling after spiritual profundity (it is the contrast between the naturalistic and symbolistic schools of the nineties) can command only banal modes of expression. It is a play with all Tchegov's sure and compassionate psychology; only the sea-gull bothered me. Intrinsic symbolism is almost essential to the finest plays, but before a symbol to which attention is deliberately and repeatedly drawn one feels the same irritation one felt as a child at stories with a moral at the end.

The MERCURY THEATRE is continuing its Plays by Poets by Mr. Humbert Wolfe's *Reverie of Policeman*. As a play it suffers from the fact that it was written as a series of dramatic lyrics, when there was little possibility of its performance; there is a discipline in writing with an audience in mind which tends to prune away an obscurity permissible when a poet is mainly communing with himself. But once too logical questioning is put aside (and the magic of the verse makes that easy) it is as delight-

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ful entertainment as can be imagined. If there is rhetoric, it is glorious rhetoric, with exquisite high-lights of pure lyricism. What is it about? A policeman, who turns into a dream policeman, with a magic drug that will transport a strayed reveller into yesterday—or to-morrow—and a satiric poet, and a bust of Darwin (who proclaims himself the true father of ultra-modern eugenics) and Romance and Beauty and ideals forgotten, and . . . But how can one give coherent account of a dream, even a policeman's dream? It is in all events a very pleasant one.

BARBARA BARCLAY CARTER.

GRAMOPHONE

H.M.V.

It is arguable that to isolate a Wagner aria from its setting and record it is to do unjustifiable violence to what is by intention a strict unity; certainly the recording will be of value chiefly to those who, having seen, can use it to re-create imaginatively the entirety. But theory apart, the Kirsten Flagstad records have joy to offer to any listener. Much has justly been written of her triumph at Covent Garden: the quality, the power, the accuracy, the control, of the voice; and these things the discs preserve. The dramatic power of the performances is more debatable; one has been conscious of a lack of emotional cogency in listening to the discs. *Elsa's Dream*, *Hall of Song*, *Elizabeth's Prayer*, released this month, improve greatly on the June issues, in part if not in whole, in this respect; while musically they are superb: every note clear and true, the tone uniformly pure throughout, accompaniment and recording fittingly excellent (DB 2748, 2747). The Prelude to Act III of the Meistersingers, though issued as a humble plum, is a lovely record also, and does more than justice to the quiet depth and dignity of the writing (C 2840).

Admirers of Yehudi Menuhin will welcome the Dvorák A minor Concerto, his last recording before his temporary retirement. Enesco conducts. It must be said, however, that while one has heard the soloist himself in much better form (the usual agility, but inaccuracies and uncertainties of tone), the music itself is poor; something of the greater Dvorák in the 3rd movement, though even there by no means unmixed with dullness, the 1st movement definitely boring. A recording, then, less for universal delectation than for the collections of Menuhin fans (DB 2838-41). Much the same is true of Moriz Rosenthal's recording of his arrangement of Strauss themes, *Carneval de Vienne*: apart from its personal associations with the pianist, a poor sample of his art, for though the playing is representative of him, meticulous,

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crystalline, and the recording unexceptionable, the material is no more than diverting (DB 2836). Another arrangement, that of the popular Tschaiakowsky *Andante Cantabile*, played by the Minneapolis under Eugene Ormandy, is completely successful, preserving the necessary atmosphere of gentle *recueillement* (DA 1461).

DECCA

Debussy, writing of Richard Strauss, remarked on his "lofty scorn of feeble sentimentalities and his desire that music should not go on for ever providing a more or less satisfactory illumination for our nights, but that it should shine like the sun." Both things appear in the *Rosenkavalier*: Tiana Lemnitz and Erna Berger, a lovely team, sing *Dream of Heaven* in which the apparently romantic theme is transported into a completely different world by the diverting orchestration and the development, and there is that about the whole—the singing is exquisite—which, like the fountain of Bandusia, is *splendidior vitro*. The coupling (Viorica Ursuleac joins) is *I Made a Vow* (CA 8238). In different atmosphere are two arias from *Rigoletto*: *Courtiers, Foul Race*, and *How Alike We Are*, sung by Alexander Sved; dramatically fine, especially the former, but spoiled by uncertainties of pitch and tone, some notes undistinguishable (CA 8234). The Berlin Philharmonic under Oskar Fried provide a new recording of the *Firebird* which deserves unstinting praise. This version comprises Introduction and Dance of Firebird, Princesses', and then Katschei's Dances, and finally Cradle Song and Finale. The playing is as good as the music; the oboe in the Princesses' Dance, for instance, is beautifully done. Comparison with the Parlophone version (Kleiber conducting) of this same disc finds the Decca more level, Kleiber inclined to jerk. The background in the first side is very *piano*, and a fibre needle is in danger of missing some of it (CA 8235-6). Borowsky plays Mozart Variations in B Flat major, themselves of unequal merit though the whole is charming; the playing gently serene, perhaps too gentle—one could have wished for an added touch of virility (CA 8237). The organ seems to defy adequate recording; the result is apt always to be blurred, and a recording by Hebestreit of Rheinberger's *Tema Variato* and *Vision* is no exception: one has the uneasy feeling that the pedals have been somehow forgotten, the *forte* passages are harsh and inclined to screech, owing perhaps to an insufficiency of bread-and-butter stops on the Great registrations (CA 8239).

(Key.—H.M.V.: DB series, 6/-; C, 4/-; DA, 4/-; Decca: CA series, 4/-; O, 2/6; F, 1/6.)

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BOOKS RECEIVED

- ANGELICUM (Rome): *Thomae de Vio Caietani Scripta Theologica, Vol. F. De Comparatione Auctoritatis Papae et Concilii cum Apologia eiusdem Tractatus*, ed. V. M. Pollet, O.P.; *De Sacramentorum Efficiencia apud Theologos Ord. Praed.* Fasc. I. 1229-1276, ed. H.-D. Simonin et H. Meersseman, O.P.
- BLACKWELL (Oxford): *The Poems of Ben Jonson*, ed. Bernard H. Newdigate (31/6).
- BOIVIN (Paris): *Essai sur la Morale de Descartes*, Pierre Mesnard (25 frs.).
- BURNS OATES: *Radiating Christ*, Raoul Plus, S.J. (2/6); *How to make Vestments*, Noel Macdonald Wilby (2/6); *The Lives of the Saints*, Vol. V, Alban Butler, new edn., H. Thurston and Norah Leeson (7/6); *Knots untied of the Latin Psalter*, F. Pinkman (2/6); *Prophets and Princes: A Retreat with the Four Books of Kings*, Hubert van Zeller, O.S.B. (5/-).
- CHURCH LITERATURE ASSOCIATION: *The Catholic Faith and the Social Order*, W. G. Peck (1/-).
- CONSTABLE: *The Desert Fathers*, Helen Waddell (7/6).
- DESCLEE DE BROUWER (Paris): *La prédestination des Saints et la Grace*, R. Garrigou-Lagrange, O.P. (20 frs.); *Histoire de l'Eglise*, A.-M. Jacquin, O.P. Vol. I, *L'Antiquité chrétienne* (35 frs.); Vol. II, *Le haut Moyen-Age* (35 frs.).
- FABER & FABER: *What is Surrealism?* André Breton (2/-).
- FATHER MATHREW RECORD OFFICE (Dublin): *African Adventure*, Fr. James, O.M.Cap. (3/6).
- HERDER (Freiburg i.B.): *Die Västerlesungen des Breviers* übersetzt, erweitert u. kurz erklärt von Chorfrauen der Abtei St. Hildegard, O.S.B., IV. Abteilung Sommer u. Herbstteil, II. Proprium Sanctorum (RM. 6.40; linen, RM. 7.60).
- KOESSEL U. PUSTET (Munich): *Die Idee der Schöpferischen in der Pädagogik des 20. Jahrhunderts*, Dr. Helene Hermes (RM. 3.—); *Sinn u. Grenze des aristotelischen Satzes "Das Ganze ist vor dem Teil,"* Hans Schickling (RM. 3.—).
- MARIETTI (Turin): *Asceticae et Mysticae Summa*, R. P. Chrysogonus a Iesu Sacramentato (L. 10.—); *Caeremoniale iuxta Ritum Romanum seu De Sacris Functionibus*, Vol. I. *De quibusdam notionibus sacram Liturgiam respicientibus* (L. 12.—).
- OXFORD UNIVERSITY PRESS: *Thomas Cranmer of Canterbury*, Charles Williams (3/6).
- ST. DOMINIC'S PRESS (Ditchling Common): *The Science of Prayer*, Vincent McNabb, O.P. (5/-).
- SANTO TOMAS UNIVERSITY PRESS (Manila, P.I.): *Vitoria and the Conquest of America; A Study on the "De Indis Prior,"* Honorio Muñoz, O.P.
- SHED & WARD: *Songs in the Night*, by a Poor Clare Colettine (6/-); *The Art of Suffering*, Louis Bertrand, tr. E. F. Peeler (7/6); *Diversity in Holiness*, R. H. J. Steuart, S.J. (6/-); *A Retreat with St. Ignatius in Pictures for Children*, Geoffrey Bliss, S.J. (2/6); *A Week of Communions, "Lampghter"* (cloth, 2/6; wrapper, 1/6).
- SOCIETY OF ST. JEROME (89 Avenue Road, N.W.8): *The Great Quest*, Rev. A. J. A. Gille (2/).
- STANLEY NOTT: *Thorns of Thunder*, Paul Eluard (5/-).

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