

rules out the picture of two rival agents on a level playing field. On the contrary, he sees it as the mark of God's freedom, and ours, that God 'causes' everything in such a way that the creature 'causes' it too.

Of course, even if we agreed that, for Aquinas, grace was conceived as precisely *not* any kind of substance, and that causation was always already agent-causation, that would not bridge the gap between Reformation and Roman Catholic theologies.

For one thing, Gunton has an even deeper problem with Aquinas: 'God is dualistically divided from the world and can act only through a hierarchy of being, of the kind presupposed in Aquinas's Five Ways, so that action at a lower level is always mediated by action at a higher, and ultimately by God' (p.184). This 'essentially Platonizing kind of mediation' discredits Aquinas's theology in Gunton's eyes.

Plato does not make the index of names; yet, Platonizing is as subversive of Christianity for Gunton as Hamack contended long ago. For all the ecumenical *rapprochements* of the last forty years, any theology so deeply indebted as Gunton's is to Calvin and Barth, is not only incompatible but simply incommensurable with a theology indelibly marked by Augustine and Dionysius as well as by Aristotle. Interestingly, Gunton shares Barth's reasons for ruling out the possibility of ever becoming a Roman Catholic (cf. p. 14): the analogy of being, and its supposed consequences in the Marian dogmas.

FERGUS KERR OP

DAVID JONES: DIVERSITY IN UNITY: STUDIES OF HIS LITERARY AND VISUAL ART edited by Belinda Humfrey and Anne Price-Owen
University of Wales Press Cardiff, 2000. Pp. 166, £35.00 hbk.

David Jones was recognised in his lifetime as a poet and painter of great significance, but appreciation and study of his work has increased markedly since his death in 1974. Today he is the subject of postgraduate research in universities on both sides of the Atlantic, conferences and seminars on him are fairly frequent, and the David Jones Society has a large membership. In a typical year during the last decade, two books on David Jones have appeared, Seren and the University of Wales Press being their most likely publishers, and the first full-length biography of Jones, written by Thomas Dilworth, is soon to be published by Jonathan Cape. The essays in *David Jones: Diversity in Unity* are based on lectures given at a conference at Lampeter in 1995. It is inevitable that Jonesian scholars will compare it with *David Jones: Artist and Poet*, edited by Paul Hills and published by the Scholar Press in 1997, a volume of almost identical format and length, with some of the same contributors. In my estimate, the overall quality and range of the two collections is similar, but *David Jones: Diversity in Unity* is more attractively produced and is priced almost five pounds cheaper than the earlier volume, so the new book wins by a head.

These essays could have been conveniently grouped under three headings — 'Wales and Welshness' (Hooker, Allchin and Evans), 'Experiments with Form' (Clayton, Everatt and Goldpaugh) and 'Signs and Symbolism' (Blissett, Dilworth, Price-Owen, Shiel and Humfrey) — with R.S. Thomas's contribution as an endpiece, but instead they have been arranged with a seeming randomness, except that Thomas's does indeed come last in

this volume. Reading all the contents in their published order was a jarring experience, as my attention had to lurch from the Matter of Wales to feminism and then to Jones's childhood drawings, for instance; but perhaps few people other than reviewers are likely to do this. For the sake of clarity and my own greater ease, I shall consider the essays in the grouping that I have suggested.

Jeremy Hooker argues that 'in Jones's apprehension of things, in his embodied vision, language, poetry and religion are part of the very land of Wales', which is why the figure of Arthur is so prominent in his work (p. 19). Arthur is also, for Jones, a type of Christ: in *In Parenthesis* he is called 'the Protector of the Land, the Leader, the Saviour, the Lord of Order carrying a raid into the place of Chaos'. Hooker also suggests that Jones's 'feeling for the earth as womb . . . is connected to his feeling for the land of Wales as a sacred enclosure' (p. 15). Whilst neither of Jones's major poems is overtly political, both of them are intensely and intricately cultural, repositories of traditional knowledge and experience, woven together to make shapes and patterns which have a contemporary relevance; they are attempts to create something fresh and vital out of the disintegrating fabric of British culture, and this endeavour is partly motivated by the poet's sense of his own displacement. As 'a religious artist in a secular epoch, and a Londoner who was attached to Wales' (p. 22), Jones suffered a dilemma which he tried to resolve in his work. Thus he champions personal, local and regional distinctiveness upon a very broad canvas of history. As Hooker says: '*In Parenthesis* and *The Anathemata* were both responses to critical periods in modern British history, to war, and the rise of a utilitarian civilization inimical to the survival of local cultures. Neither is chauvinistic, but both express their author's love of the things of the Island of Britain. The overall effect of this emphasis is to put England in its place, in several senses.' (p. 24)

I recommend following this essay with that of A.M. Allchin, who also deals with David Jones and the Matter of Wales and demonstrates that Jones was much more adept with the Welsh language than has usually been supposed. He also considers — too briefly — Jones's 'lifelong concern to understand the sacramental quality of all life' (p. 81). This concern is addressed — again briefly — in Thomas Dilworth's essay too. Aptly following Allchin's contribution in this volume, Geraint Evans examines 'The Sleeping Lord', seeing in it 'a clear, united expression of ideas . . . which are representative of a more general semiotic of national renewal throughout the twentieth century in Wales' (p. 89). Like Hooker, Evans regards the figure of Arthur as central in Jones's work.

Ewan Clayton, himself a calligrapher and lettering artist, shares his memories as a child and grandchild of Ditchling artworkers, giving us interesting details and comments, sometimes humorous, about Jones and his associates there. Many years after Jones left Ditchling, Clayton's aunt was a little surprised to learn of a retrospective of David Jones's art at the Tate Gallery, for she remembered him as 'the boy who used to paint on the walls' (p. 57). Evidently, Clayton has not been back to Ditchling for some years, however, as he writes in the present tense about the chapel — designed by Eric Gill and decorated by David Jones — on the Common, unaware that it was demolished in 1989. The greater part of Clayton's essay is an informed appraisal of Jones's inscriptions. His main point is:

I see these inscriptions as the core of Jones's work combining his painterly eye and sense of occasion and language. I think they may be his best work, at least his most complete expression of himself. I think they should be central to any consideration of him as an artist and maker. In them he collects himself up; all his considerations of cultural history, the thread of the word, the particularities of place and time are assembled into a disciplined expression of themselves that demand[s] some kind of enactment. Telling words. (p. 63)

Clayton possibly implies sacramentality when he states, 'Making an inscription is an act of incarnation' (p. 59). He senses in Jones's work 'a ritual, a setting out of boundaries, a dedication of space, blessed, ratified, ascribed to' (p. 62). Curiously, Clayton does not compare Jones's work in lettering with that of his fellow Ditchling artworker, Edward Johnston.

A.C. Everatt's essay on 'Doing and Making' is mainly concerned with parallels between Jones's poetry and the moral philosophy of Alasdair MacIntyre. Both men were profoundly influenced by the ideas of Jacques Maritain, Jones in his attitude towards art and MacIntyre in his vision of a just society, and they share a preoccupation with the nature and the matter of tradition, as well as acute discontentment with many aspects of modern life. MacIntyre has excellently defined a tradition as 'an argument extended through time' concerning authoritative texts and voices, and he has asserted that 'traditions, when vital, embody continuities of conflict'; therefore, good traditions are rational, dialectical and incremental, but 'when tradition becomes Burkean, it is always dying or dead'. Also in this volume, Tom Goldpaugh points out the importance of Jones's close study of Oswald Spengler's book *The Decline of the West* in his literary concerns, particularly as Spengler 'provided an organizing principle for his analysis of civilization and culture' (p. 133). Spengler is cited on thirteen other occasions in this collection. Jones's poetry and visual art use traditional sources rationally, dialectically and incrementally; his works are organic, vital, complex and often challenging; though only rarely expressing paradoxes, they manage to be reactionary and progressive. Everatt is persuasive in his claim that familiarity with both Jones and MacIntyre can greatly assist one's appreciation of either's work. Everatt also acknowledges Spengler's role in helping to form Jones's view of culture. His essay is best followed by that of Goldpaugh, who argues that underlying Jones's work is 'his belief that the modern world is dying in the grip of industrialism and a developing world order that destroys the sacramental in the name of utility and economics' (p. 132). With clearly focused analysis of passages in a range of Jones's poems, Goldpaugh shows how, in both subject and technique, they address this concern.

Writing on 'David Jones and the Maritain Conversation', Thomas Dilworth identifies some of the views and opinions which Jones derived from Jacques Maritain. His influence began early in 1919, when Jones was suffering a crisis of vocation: all that he wanted to do was draw and paint, but he could see no significant relationship between art and the rest of life. 'Maritain put an end to this crisis', Dilworth says, 'by defining for him the values of art and the relationship of art to its subject, to the artist, to the "consumer" of art, and to God' (p. 43). A crucial argument was that the rules and values of art 'are not those of man, but those of the work to be produced'. Accepting this point, Jones would aim for a personal detachment when creating a work, trying literally to lose himself in it. For Maritain and for Jones, the central concern of any and all art has to be beauty, which is amoral. In

1940, Jones feared that the Modern movement in literature would be wrecked by moralists, and Dilworth suggests that 'he may have been largely right'. (p. 53) He expounds: 'The moralists were Marxists and subsequently feminists and others concerned with art chiefly, if not solely, as it reflects and affects society — but their concern is not so much with society as with right or wrong' (p. 53). Maritain saw this concern as essentially irrelevant to art. This is a thought-provoking essay on a topic which needs a more extensive treatment, potentially a doctoral thesis or a substantial book, but Dilworth has outlined the key facts and issues admirably in just 12 pages. Its only weakness is that Dilworth's own opinions glossing this account are unsubstantiated by him. His remark about literary 'moralists' is one such occasion; another is when he asserts that 'for Jones, as for all modern writers and artists, there had been no living cultural tradition to provide clarity about art, its value relative to the rest of human experience and its ultimate significance'. (p. 54)

In her essay entitled 'Feminist Principles in David Jones's Art', Anne Price-Owen presents a thoughtful survey of the depictions of women in his poetry and visual art, but her central claim that Jones was a feminist is not at all convincing. Jones both admired and feared strong women. In his work, Jones's ambivalent feelings are often evident in the strange juxtapositions of meaning which attend emblematic female figures and perhaps also in the blurring of gender distinctions on these and other occasions. But this is far from enough to justify Price-Owen's view that 'Jones's art is a synthesis of his attempt to . . . facilitate social change and eliminate inequality between men and women' (p. 97). Much as some of us might like Jones to have been a feminist, Price-Owen's essay actually shows us that his case is unarguable. Derek Shiel offers some intriguing observations about Jones's interest in depicting animals, but this essay is seriously marred by Shiel's wildly inaccurate and clearly hostile comments about Christianity, particularly Roman Catholicism. Furthermore, his interpretation of Jones as a Catholic oppressed by the doctrines and practices of the Church, consequently an emotional cripple and a tormented artist, is as incredible as Jones's feminist credentials advanced by Price-Owen.

William Blissett's essay on 'The Scapebeast' examines this motif not only as it recurs in Jones's writings and visual art, but also in its most famous representation, 'The Scapegoat' by William Holman Hunt, and Robert Rauschenberg's arresting work 'Monogram', a modern response to Hunt's painting. This essay deserves reading by those studying Hunt as much as those whose interest is primarily in Jones. In this otherwise authoritative discourse, I noticed one small error: the creature in Jones's 'Dancing Bear' drawing is not chained as Blissett says (p. 38). Belinda Humfrey's discussion of Jones's relationship with 'The Rime of the Ancient Mariner' and her assessment of the copper engravings that he made to illustrate Coleridge's poem reveals a 'creative oddity' (p. 117) in Jones's reading of that text. The Introduction that Jones wrote for 'The Ancient Mariner' is eccentric, emphasising things he was interested in, such as what he called 'the Christus-Ulysses concept', but only tenuously relevant to the poem, and choosing to skate over or even ignore some of its most significant elements, such as the rescuing pilot and his boy. On the other hand, 'With some obvious omissions, Jones's illustrations do provide a fairly literal representation of the poem's story' (p. 121), though Humfrey shows how

these contain numerous Christological images not sanctioned by the poem. Humfrey's is among the most informative and the most lively essays in this book. It stimulated me to re-read 'The Ancient Mariner' immediately afterwards, for which I am grateful.

The collection is rounded off with the late R.S. Thomas meditating on 'Some Lines in *The Anathemata*', really a general appreciation of what Jones as a writer stood for. It must have been a thoroughly charming address at the Lampeter conference, and in print Thomas's words convey his intelligence, sensitivity and genuine human warmth, making it a considerable pleasure to read. No new insights or scholarly cleverness are offered, just Thomas's personal response to David Jones and, along the way, a random survey of other literature which matters to him. In his conclusion, he suggests: 'Much of Jones's work was a protest against the twentieth century's myth of an annual increase of 5 per cent in profits, a colonization of the stars and the freedom to acquire even more and more consumer goods at the expense of the earth's resources' (p. 159). Thomas appears to be saying that although Jones rarely protested explicitly about that false myth, his work stands in its own right as ample and eloquent testimony against it.

Containing the valuable essays by Hooker, Everatt, Goldpaugh, Blissett and Humfrey, along with more than a few passable contributions, *David Jones: Diversity in Unity* will be welcomed by Jonesian scholars. This book is accessible enough for non-specialists too, but some prior knowledge of Jones's life and works is necessary for comprehension, making it unsuitable as an introduction. We still await a study of David Jones that does full justice to his achievements. Given the magnitude of that challenge, we have to hope for one rather than expect it.

MARTIN HAGGERTY

ON INOCULATING MORAL PHILOSOPHY AGAINST GOD by John M Rist *Marquette University Press*, Milwaukee, 1999. Pp.110, \$15.00 hbk.

One of the first things to note about this remarkable small book, billed as 'The Aquinas Lecture, 2000' (apart from the delightful quality of its production — 'old fashioned' — in the best sense!), is its relative informality. I take it that the actual Aquinas Lecture and the book's substance must be in some measure distinct — 20 000 words or more would be a very long lecture, and the copyright date of the book precedes the delivery of the lecture itself — but something of the style of a relaxed public lecture certainly pervades the text. It is full of argument, but is not shy of pointing to areas where more work should be done. It seeks to tackle a very large theme, one not entirely explicit in the title, and does so with both energy and approachability. The purpose is expressed most clearly on page 96: '... to expose and attempt to correct a rather mysterious phenomenon, that of a group of theistic, indeed Christian, philosophers who act as though it makes no great difference in ethics whether God exists at all, and who seem inclined to assume that the question of whether there can be moral truths at all in his absence can be lightly put aside.'

It need hardly be said that this implies a very wide-ranging discussion. One element, much debated in contemporary moral theology, is that of the Christian identity of Christian ethics, not least in relation to 'theistic' ethics. On page 9 we see two questions distinguished, one (current from the 19th