

REVIEWS

both in the Italian libraries and in the Staats Archiv at Vienna. But its significance is derived less from the study of new sources than from the use of a new perspective for the study of the old. For it is history as a record of the past treated in terms of the past, not as a record of the past treated in terms of the present; the leaders are studied from the viewpoint of 1848 before they had the time and the opportunity to acquire their distinctive legends. Thus Pius IX appears as the most influential among the makers of a new Italy, strong with the vitality that was the secret of his charm, open and spontaneous in thought and action, yet already driven by that overburdening recognition of a dual responsibility which was first to cause and then to nullify his reforms.

Yet in spite of the careful weighing of personalities the final effect of this study is to suggest how little an individual can achieve. New Italy was created less by personal action than by the growing recognition of a fresh concept, Italy the nation. The success of the new propaganda was rendered possible by cultural factors, and economic factors may have rendered it imperative. But the unity of Italy marks the victory of an idea rather than of a race or of a cause. *Italy in the Making* is something more than the record of an Italian movement; it is also a study in the origins of the Nation State.

GERVASE MATHEW, O.P.

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MANUAL OF PATROLOGY and History of Theology. Vol. I. By F. Cayré, A.A. Translated by H. Howitt, A.A. (Desclée et Cie, Tournai; 10 Belgas.)

An English translation of the most comprehensive and useful introduction to the work of the first Christian thinkers; a masterpiece of condensation and an indispensable book of reference, not only for the professional and amateur theologian, but for every intelligent Christian. Unique in that it combines information regarding personalities, their literary characteristics and doctrines. An unnecessary section of the Introduction on *Elementary Notions of Mystical Theology* contains several highly disputable assertions; an excessive use of italics and thick type tends to defeat its own ends. The usefulness of the book is much enhanced by a Doctrinal Index.

V. W.

PASSIO SS. PERPETUAE ET FELICITAS. Vol. I. Ed. C. J. van Beek. (Nijmegen: Dekker.)

A doctorate thesis of the Catholic University of Nijmegen, containing the *Passion* of St. Perpetua in Greek and Latin, the later Latin *Acts* in two recensions, and a long introduction discussing MSS. and editions. Vol. II will add notes on the text and

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essays on some disputed points. This first volume at once replaces all earlier editions of the text, for it gives collations of six new MSS., four of which are in England but had escaped English editors. Nine MSS. are reproduced in extremely fine plates. Altogether a work of the first class, and a necessary addition to any patristic collection. W. H. S.

THE GREAT QUEST. By the Rev. A. J. A. Gille, Ph.D., D.D.
(Society of St. Jerome, 86 Avenue Road, N.W.8; 2/-.)

A "handbook to assist the average man in finding his way to God . . . should serve to supply the religious teaching of children and the spiritual retreats of adults with a slightly new orientation, better adapted to the modern mind in its ever-changing environment and difficulties." Plan: (1) The soul's need and search for God; the failure of paganism and the great non-Christian religions to supply that need; (2) God's answer in the Incarnation: in the words and deeds of Christ and in His work the Church; (3) Practical corollaries on Christianity and the World. "Not a complete abstract of dogmatic theology: only such aspects have been selected as form a sequence of thought and may assist the modern mind in the quest of God and the building up of spiritual life." It is excellently done; should circulate widely among teachers, retreatants, missionaries—and, indeed, among believers and unbelievers generally. V. W.

THE POEMS OF BEN JONSON. Edited by Bernard H. Newdigate.
(Blackwell; 31/6.)

A complete edition of Jonson's non-dramatic verse has long been needed; it now comes forth handsomely, produced with the traditional care and dignity of the Shakespeare Head Press. It contains in the first place the *Epigrams*, *Forest*, *Under-Wood* and *Art of Poetry*, and to these Mr. Newdigate adds a selection of poems from plays and masques (where one misses only *The Glove*), some sixty poems from miscellaneous sources, and a *Farrago* of the impromptu verses of tradition and anecdote.

Mr. Newdigate's short preface is all too modest a summary of the zeal and research which have gone to the making of the book. I mention three points of particular interest. Two poems on Our Lady (from the *Femall Glory* of 1635) are with reservation ascribed to Jonson. New evidence is given that the Phoenix and Turtle of Jonson's and Shakespeare's poems are Lady Bedford

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and her husband. The more than Chestertonian lines on *The Good Wife's Ale* are printed for the first time since 1641.

The older material assembled here is certainly proof that Jonson's plays have unduly overshadowed his poems. There are a few perfect lyrics, and longer poems of great brilliance and power; but, more than this, there are throughout his work the intimate marks of a great and fascinating character, a man to be known, loved and humoured no less than the great inheritor of his name and temper, the Doctor himself. W. H. S.

GABRIEL'S AVE. By the Rev. F. H. Drinkwater. (Burns Oates; 5/-.)

We have expected this collection of plays ever since the publication of *Stories in School*. Fr. Drinkwater's enthusiasm for the practical working out of the *Sower* principles is too great for the confines of a single medium. In fact we can detect the inspiration of these plays in the preface of the earlier book. The plays are the complement of the stories. Of the plays themselves so much must depend on the teachers. If they be imbued with the same vision as the author, then the plays will be successful as underlying in dramatic guise the lessons of the Catechism. Of the fifteen plays we liked best the homeliness of the *Presentation in the Temple* and the vividness of the characters in *As Love Knows How*. G. A. F.

THE LABOUR CONTRACT. By B. F. Shields, M.A. (Burns Oates; 5/-.)

Professor Shields, Dean of the Faculty of Commerce at University College, Dublin, is already known by his *The Evolution of Industrial Organization*. In the present work he gives a complete account of all the practical questions raised in the relationships between employers and employed. In the Introduction he analyzes the conditions demanded for the satisfactory running of an industrial concern and the relative importance of the personal and impersonal elements, insisting rightly on the paramount importance of the human element. The first two chapters sketch the historical development of industry from the Guild system to the triumph of Liberalism in the eighteenth and nineteenth centuries. The remaining chapters outline the principles which should govern working-conditions: legislation regarding juvenile labour, problems regarding wages, labour organizations. The author treats in particular of trades-unions, industrial hygiene, labour

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disputes and their solution by agreements or by intervention of public authority. The work is noteworthy for three dominant qualities: the soundness of its teaching, based on that of the Encyclicals; the vastness of the author's knowledge regarding social institutions and legislation both inside the British Empire and abroad; and finally by its awareness of social realities and its balanced and considered judgment.

C. v. G.

AN ESSAY ON THE RESTORATION OF PROPERTY. By Hilaire Belloc.
(The Distributist League, 7-8 Rolls Passage, London, E.C.4;
1/-.)

The only form of society in which sufficiency and security can be combined with freedom is a society in which property is well distributed and so large a proportion of the families in the state severally own and therefore control the means of production as to determine the general tone of society, making it neither Capitalist nor Communist but "Proprietary." Mr. Belloc deals with this matter not in general but from a particular point of view, discussing only ways and means for restoring property to the many in modern England. The whole question can easily be reduced to freedom as an end, and to the desire of freedom as a means to that end. As Mr. Belloc himself recognizes, the restoration of property must essentially be the product of a new mood. We wonder, therefore, why he did not more expressly insist upon the necessity of freedom, its nature, its beauty and very human dignity.

VALENTINE ALLAERT, O.P.

GRAMOPHONE

Toscanini has, for the last six years, refused to record; this month's first fruits of the lengthy preparation make one feel that the waiting has been worth while; the discs are landmarks. Siegfried's *Rhine Journey* occupies three sides; the Lohengrin Act III Prelude the fourth (at a terrific pace, this latter, which somehow seems inevitably right, and certainly emphasizes the conductor's complete mastery of his material). The playing is superb; the trumpets, for instance, a joy for whose Toledo-sharp inceptions one waits, though indeed this quality is characteristic of the whole orchestra. One cannot afford to miss these records, whatever one's feeling about Wagner, for the art in them is something not often found. (H.M.V.: DB 2860-1.)

Music such as this deserves and demands a machine of the calibre of an E.M.G. Difficult to write of these instruments calmly. Parts hitherto unsuspected from a hearing without score

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emerge triumphant, vague backgrounds of sound define themselves into intelligent component parts where double-basses really sound like double-basses; old records take on a new colour like paintings which have been cleaned. To listen to an E.M.G. is to condemn oneself to perpetual dissatisfaction with any ordinary make of gramophone.

H.M.V. provide two light Overtures: the Dvorak *Carneval*: very characteristic, phrases here and there that seem to have been lifted straight from one of the symphonies, played with suitable gaiety by the Czech Philharmonic (C 2842); and the popular Nicolai *Merry Wives*, a swinging German recording by the Berlin Philharmonic (DB 4444). Akin to these in spirit is a recording of the *Blue Danube* by Eugene Ormandy, which gets the most of the music, not indeed in the way of soft moonlight dreaminess, but at any rate of rollicking verve (DB 2681).

Decca have two issues of outstanding merit. First of all the Vaughan Williams *London Symphony*: very well played by the Queen's Hall, Wood conducting, the recording excellent, the best that Decca have so far done. One can but hope that they will continue to give us Vaughan Williams records of equal merit (X 114-8, with album 25/-). The leaflet by Percy Scholes would have been more helpful for a fuller analysis. Secondly, there is the A Flat Major Sonata of Beethoven, played by Professor Kempff: a combination of grace and clarity for which one can have nothing but praise; and again the recording is excellent. (CA 8240-2.)

Tiana Lemnitz boldly sings the *Hall of Song* and *Elizabeth's Prayer* recorded last month by Kirsten Flagstad (H.M.V.); why so frequently this direct emulation among the singers? The singing is good, but the artist is not at her best. (CA 8243.) Paul Robeson in a 12-in disc of *Ol' Man River* from *Show Boat* is impressive against a background too evocative of American film production though undoubtedly good for an uncritical hour (O 133). Professor Klengel's playing of a Bach *Sarabande* and a Tartini *Adagio* on the 'cello is more than disappointing (DE 7062); the two Ellingtons, *Clarinet Lament* and *Échoes of Harlem*, are well worth hearing and studying (O 2222); Jessie Matthews sings four songs from *It's Love Again* of varying merit but all sung with usual refreshing vitality, to which her tap-dancing adds little (F 5982, 3).

(Key:—H.M.V.: DB series, 6/-; C, 4/-. Decca: CA series, 4/-, O (12 in.) 4/- (10 in.) 2/6; DE, 2/6; F, 1/6.)

G. V.

THE PLAY

A wise old journalist, the late Ward Muir, once counselled a young writer, whose first efforts took the form of fantastic tales,

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heavily shrouded in the Celtic Twilight, to the following effect: "There seems to be a sameness in works of pure imagination. While if you were to describe those drain-pipes on the house opposite, you would get originality, for everyone sees things a little differently from everyone else." It is a fact, which has, I believe, a metaphysical justification in the multiplicity characteristic of the purely material world, while a writer who would deal with things beyond it may find himself among the elemental themes, which have assumed innumerable vesture in myth and fairy-tale, and which tend to resolve themselves into one, discerned with varying clarity, the theme of the Quest.

These reflections have arisen from the emergence of this theme in no less than three of the plays of the past year, creating what I have already called in one instance a modern mystery play. It sounded through Auden's *Dance of Death*, though countered by negation; it was present in romantic form in Humbert Wolfe's *Reverie of a Policeman*, and it was the subject of Denis Johnstone's *A Bride for the Unicorn*, which has just been presented at the Westminster. The similarities between these plays, by writers of challenging originality, are very curious, extending even to incident and treatment. It is as if three people had visited in dream the same dream-country. In *A Bride for the Unicorn*, to a young man a mysterious masked lady is presented, and vanishes on their wedding night, leaving him to seek for her all his life in a series of farcical scenes, taking one *inter alia* to the stock-exchange, a big hotel, a battle field, a peace-conference, and, it must be confessed, leading one to ask why? and why? and why? again. Why, for instance, is the queer gang of his "seven doughty supporters" overshadowed, as it were, by seven heroes of Greek mythology? Or, in fact, the play as a whole, on the programme, envisaged on a background of the mythology of Ireland? Probably a study of the book would give the answer.

The scenes of political satire seemed to me poor; here the author compares unfavourably with Auden, though one is grateful for the battle-field dialogue between the hero John Foss and "the enemy," the semi-lunatic Egbert. "I didn't know you were anyone in particular (when I wanted to shoot you)." "But everybody is *someone* in particular." The straight "human" scenes are, on the other hand, wholly admirable, and the visionary scenes at the close, where John flees from the great, growing shadow of the Fear of Death, with the fear that death may overtake him before he has found his lost, mysterious love, and where she returns, clothed like a queen, and at last un.masks, revealing that her face and death's are one, have a visual and poetic beauty that reaches near sublimity.

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The mysticism of these plays is initial, not profound, and there is a good deal of confusion, but it is none the less interesting that so perceptible a tide should have got in from the realism of external relations to the adventures of the spirit.

BARBARA BARCLAY CARTER.

BOOKS RECEIVED

- ANGELICUM (Salita del Grillo, Rome): *Lectiones academicae habitae apud Pontificium Institutum "Angelicum," Series I.*, M. de Munnynck, O.P. et C. Rutten, O.P.
- BRUCE (Milwaukee) and COLDWELL (London): *A Preface to Life: Is Life worth Living?* Fr. James, O.M.Cap. (\$1.50 or 6/6).
- BURNS OATES & WASHBOURNE: *St. Thomas More for Children*, Wilkinson Sheiren (1/-); *The Meaning of the Mass*, John Kearney, C.S.Sp. (5/-); *The Authorship of St. John's Gospel*, John Donovan, S.J., ed. E. F. Sutcliffe, S.J. (10/6); *The Lives of the Saints, Vol. X. October*, Alban Butler, New Edn., ed. Herbert Thurston, S.J. and Donald Attwater (7/6).
- DESCLEE, DE BROUWER (Paris): *Le prolétariat industriel*, Goetz Briefs, tr. Yves Simon (10 frs.).
- EDITIONS DU CERF (Juvisy): *Le sacerdoce*, J. Périnelle (4 frs.).
- EDITIONS UNIVERSELLE S.A. (Brussels): *Le Corps mystique du Christ: Etudes de théologie historique*, Emile Mersch, S.J. 2me. ed. revue, corrigée et considérablement augmentée (2 vols., 90 B.fr.).
- HERDER (Freiburg i.B.): *Herbers Bibelkommentar: Die hl. Schrift für das Leben erklärt*, Bd. XII *Lukasevangelium*, Wilh. Bartelt; *Apostelgeschichte*, Otto Cohausz (bound RM.11.-; linen RM. 14.40; half-leather 16.80).
- H. W. EDWARDS: *The Psychology of Asceticism*, Johannes Lindworsky, S.J. (5/-).
- LONGMANS: *A Year's Thoughts*, Fr. William Doyle, S.J. (13th printing) (2/6).
- PETER HANSTEIN (Bonn): *Das Wesen der Philosophie und die philosophischen Proleme*, Hans Meyer.
- RONDINELLA ALFREDO (Naples): *Critica dell' Idealismo*, Carmelo Ottaviano.
- S.P.C.K.: *Origen on First Principles, being Koetschau's Text of the "De Principiis" translated with introduction and notes by G. W. Butterworth* (12/6); *The Ethiopian Church: Historical Notes on the Church of Abyssinia*, De Lacy O'Leary, D.D. (2/-).

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