

## BLACKFRIARS

ing to the light and ventilating these abuses and atrocities in Parliament, that led to a complete cleansing of what at the time had become a veritable Augean stable.

Up to the time of this vehement parliamentary campaign, undertaken by the Centrist deputy Erzberger in 1905, the Centre party had on the whole supported Government in its colonial adventures : half-heartedly and with many reserves, but still it had supported them, when it came to the point ; and it had done so, because it had pursued a strictly limited ecclesiastical policy, and had chattered its parliamentary support for governmental concessions regarding the status of Catholic missionaries in the said Colonies and, obliquely, for a revocation of Catholic disabilities at home.

Erzberger's onslaught on general lines changed all that : it turned the Centre into an Opposition Party, it prepared its co-operation with the Socialists, which found its fulfilment in the Republic, and it led to a splitting off of a Right Wing in the party itself under Spahn—a tendency, of which to-day the figure of Franz von Papen is representative. Plucky Erzberger, whose action led to a complete regeneration of the German Colonial Service, was of course the *bête noire* of all the super-patriots of the time ; and eventually in 1921 he died, murdered by two nationalist fanatics.

H. C. E. ZACHARIAS.

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THE WAYSIDE. A Priest's Gleanings. By Vincent McNabb, O.P. *New Edition.* (Burns, Oates ; 3/6.)

Father McNabb has the heart and pen of a poet, and many of these priestly gleanings are poems in prose. But they are not just word-paintings ; like all true poems, they are big with truth and understanding, alive with vision. The present edition is a reprint of an earlier work, first published in 1915, one of several others by the same author that we would gladly see given a second time to the world in its present hour of need. There is not, as the author himself admits, any obvious intellectual or logical unity in this collection of gems, yet it shows a more important unity of principle and motive. ' Its standard and measure of everything from primordial ooze to the mind of man is " THE WORD WAS MADE FLESH." It finds in the Incarnation the key to history, psychology, political economy, literature, art.' Using this key to unlock for himself new visions, the author shows us Rome of the Pagans and Rome of the Christians in a fresh and vivid light ; an essay on Candlesticks reveals to us ' God the Theologian ' ; while we wait with this restless mind for the arrival of an early cross-Channel flyer, we

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learn something of the Romance of Religion; through the medium of a dream we get a glimpse of the Drama of Creation. There is pathos here, and irony, and humour; there are scientific essays in history, in apologetics and in theology; there are two notable appreciations of the 'Dumb Ox of Thought'; there are, in fine, twenty-three essays on a diversity of subjects and 'every new subject has a new method of treatment'—a wondrous sheaf of precious wheat gathered together in this small compass by a master gleaner. (H.J.C.)

THE VICTORY OF CHRIST, by Abbot Vonier, O.S.B., (Burns Oates; 5/-) may be described as a popular essay in Christology. It is not apologetic, but theological; written entirely from the point of view of the believer, and can only be properly appreciated by what the author calls 'the mystical sense of the Catholic.' The more accustomed we become to intellectualist apologetic, the more childish these attempts to penetrate the mysteries of Faith inevitably seem; that is an additional argument for more of them. Yet we must confess that it is a little difficult to maintain that seriousness of mind which the subject-matter demands when we come across such phrases as 'inundating gladness' (I.C.)

PHILOSOPHIA MORALIS THOMISTICA, I. De Beatitudine. By P. N. Zammit, O.P. (Institutum Pontificium 'Angelicum').

This is the first and introductory volume of what we hope will be a complete presentation of a Thomist Moral Philosophy, divided into general and special ethics. The first instalment is a successful achievement, inasmuch as it has separated the purely philosophical arguments of St. Thomas from his theology, and presented them in clear outline. We are promised to be furnished subsequently with the doctrine of Aristotle on special ethical questions, as interpreted by Aquinas. The very apt citations and references to passages of St. Thomas, not otherwise easily discoverable by the student, are calculated to afford most valuable assistance, and show the coherence of the Thomist system. For those acquainted with the writings of St. Thomas nothing very new will be found in these pages, but with a little more expansion in future editions, something more than a simple manual for beginners will be provided. (A.F.)

CHILDREN OF THE LANTERN. By Lamplighter. Illustrated by Robin. (Burns Oates and Washbourne; 3/6.)

Here is the conscientious Godmother's perfect Christmas present. Lamplighter introduces the reader to a group of children between the ages of four and eleven, who attend 'lantern

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lessons' at her convent in Rome. The godchild will love these delightful children, whose comments and questions enliven the lessons, from four year old Christopher, who brought his best beloved teddy bear to the crib, for the poor children, but couldn't carry through his sacrifice and went home, looking rather red, with his teddy bear tucked under his arm; to Paddy, with the bass voice, who announced that he preferred black babies to white ones, and was praying for a black baby brother, and when all the other children laughed at him simply said, 'Well, I am.'

And the parent or teacher will bless the Lamplighter for the religious instruction so admirably conveyed through pictures, questions, and the comments of the children themselves. The book, simple as it seems, is really a lesson in pedagogy, and a careful study of it, and of the appendix of lesson notes, should be of immense value to anyone who has to take in hand that most exacting work of teaching religion to children. Only those who have tried to do it will fully appreciate the gifts and experience which this book represents.

'Robin' is at her best in the graceful line drawings of children which adorn the text. (M.A.B.)

**SERMON MATTER FOR A YEAR.** By the Rev. Aloysius Roche, (Sands; 5/-.)

Speaking largely, books of sermons intended for re-preaching do not justify themselves; it is almost impossible for one man to reproduce another's discourse with conviction or profit. If Fr. Roche escapes from this generalization, it is because (though he gives merely fifty-two of his sermons 'which have been preached many times') he has to a large extent succeeded in his aim of offering 'as much matter and as little manner as possible.' There is certainly abundance of very good matter, well interspersed with helpful quotations from authors known and unknown. We repeat, however, that the many priests who will find this book useful will best profit by using it to start their own thought while they resolutely restrain the natural temptation to find ready-made sermons in it. (O.P.)

**A PRIMER OF PRAYER.** By Joseph McSorley. (Longmans, Green; New York; \$1.25.)

There are many simple God-fearing and God-loving souls who will be glad of this book. Every page of its quiet wisdom calls 'the highways and byeways' into the King's banquet room of prayer. Nowadays any suggestion of a life of prayer will strike many souls as a frightening invitation to go from light into the outer darkness. But there is nothing frightening about

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this little Primer of Prayer—except perhaps its price; which will place it beyond the means of many who would wish to profit by its wisdom. (V.McN.)

THE SMALL PERSON'S MASS BOOK.

THE SMALL PERSON'S CONFESSION AND COMMUNION BOOK.

Arranged by Cecily Hallack. Illustrated by Dom Pedro Subercaseaux-Errazuriz, O.S.B. (Macmillan; 1/6 each.)

These twin volumes are the most attractive and perhaps the most useful prayer books for small folk that we have yet seen. They do not look like the conventional prayer-book, but rather more like the conventional picture-book. The prayers are simple, natural and well-arranged (except that pages 28 and 30 in the Mass Book should be transposed). Opposite each page of letter-press is an appropriate picture, artistically conceived, well drawn, prettily coloured. In type, paper and binding the volumes are worthy of the usual high standard set by the publishers. These two books will make a splendid Christmas present for God-children. (H.)

DON JOHN OF AUSTRIA, by Margaret Yeo (Sheed & Ward; 7/6), is in a direct line of succession from the study of *Isabella of Spain* by Philip Walsh. There are the same bold lines of characterization, the same free play of the imagination, the same brightly-coloured prose. It is only natural that at times this method should fail to render the half-tones of a fully Renaissance Spain and the almost conscious subtlety of the Spanish Habsburgs. There is a simplified study of Philip II, and the estimate of Don John would probably not be accepted by many students of the period; an idealized portrait—the ideal is hardly that of his time. It is doubtful if so marked an anachronism as a crusader would have met with such wide appreciation in the sixteenth century courts; the true parallel to Don John of Austria would seem to have been the Earl of Essex. In contrast there are admirable miniatures of the Marques de los Velez and the Marques de Mondejar, perhaps precisely because the great landowners in the south still represented an earlier simpler tradition. There are a few slight errors, the statement that Dr. Sanders was a Jesuit (p. 272), the description of Tunis (p. 267), the age of Don Alvaro de Bazan (p. 93). But as a whole the standard of accuracy in detail is notably high, and the work is of sustained vitality. (G.M.)

ACCOMPANIMENTS TO PLAINSONG FOR SCHOOLS. Part II. By H. P. Allen. (Rushworth & Dreaper; 6/- paper, 8/- cloth.)

Mr. Allen has undertaken the necessary, if ungrateful, task of providing accompaniments for this excellent little book: un-

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grateful, because of the divergent views that exist concerning the thorny problem of chant accompaniment. These arrangements have the merit of simplicity, and school teachers will find them easy yet adequate. There are, however, some points that call for criticism. Surely the Solesmes method of treating 'feminine' endings is more satisfactory rhythmically than Mr. Allen's. Again, the effect is ugly when the bass part moves backwards and forwards in tones: e.g. p. 22, line 2. Similarly the D minor chord is out of place in the second line of the *Lauda Sion*, and the same might be said of the use of the first inversion of the F major chord which occurs in these two lines. Sevenths and thirds are not always employed with discretion. Attention must be called, however, to the *Alleluia* verse of the mass of Christ the King, which contains some very nice writing. Those who have tried their hand at writing accompaniments will appreciate the difficulties which beset the harmonizer of plainsong. These few criticisms do not detract from the substantial value and real usefulness of Mr. Allen's work. (R.W.)

MODERN PUBLICITY, 1934-5. (The Studio, Ltd.; 7/6 wrappers, 10/6 cloth.)

Not long ago 'Art' and 'Advertising' could not be mentioned in the same breath, and talk of the 'art of the poster' was thought an eccentricity of cranks. Since then Mr. Roger Fry has shown pretty conclusively that Advertisement has been the chief stimulus of all the great Art of history; and Mr. Eric Gill has recently written: 'Art which is not propaganda is simply aesthetics and is consequently entirely the affair of cultured connoisseurs . . . For me, all art is propaganda.' We are now less disinclined to seek the best examples of contemporary talent in The Studio Ltd.'s examples of Modern Publicity—and this year, at least, we are not disappointed—for in a commercial age it is precisely there that we should expect to find it. Mr. Gill has also said: 'It is high time that modern art became propaganda for social justice instead of propaganda for the flutulent and decadent ideals of bourgeois capitalism.' That is why *Modern Publicity* may be especially commended to our readers: it is at once humbling and stimulating. The children of mammon are wiser in their generation . . . (H.G.)

THE SINGLE WOMAN: A MEDICAL STUDY IN SEX EDUCATION.  
By R. L. Dickinson and L. Beam. (Williams and Norgate, Ltd., and Ballière, Tindall and Cox; 23/-.)

An American doctor, who, from the case histories of a lifetime, published in 1932 *A Thousand Marriages, a Medical Study of Sex Adjustment*, has now analysed 1,068 records of single

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women. College women from the ages of 25 to 45, working in the professions, make up the bulk of the patients, many of whom were observed for long periods. Some 350 sex case histories are considered, and balanced by control groups of 300 and 428 cases without sex histories. The notes of many cases are given in detail, but the tone is journalistic; and, despite painstaking classification, few facts of value emerge. It is, however, surprising to learn that in the United States there are more single men than single women in all age groups up to 75. The author is professedly more interested in the general drift of his researches than in any particular conclusions. It is difficult to see what good purpose can be fulfilled by such a book, which has no concern with morality or the purpose of life, and which lays an inevitable stress on abnormality. (J.L.)

LE PERE DES PRECHEURS. By Claude Just, O.P. (Desclée de Brouwer; 8 frs.)

The Dominican Hand is reaching towards the Drop Curtain . . . here is another drama to be included in the publications of *La Vie Spirituelle*. Technically, this is not a drama, for it is almost devoid of action (except in the altogether admirable Fourth Act, *Le Repas des Anges*) and has no plot. Fr. Just has given us certain glimpses of St. Dominic full of dramatic promise but without cohesion. It is as though he were offering us his notes for a drama rather than a completed play; incidents, such as the Perfect's attack on St. Dominic in Act II, are left unfinished; other, like the dispersal of the brethren, end without beginning. Fr. Just's simple suggestions for scenery are good. (H.D.C.P.)

THE POPE FROM THE GHETTO: THE LEGEND OF THE FAMILY OF PIER LEONE. By Gertrude von le Fort; translated by Conrad M. R. Bonacina. (Sheed & Ward; 7/6.)

Material for a great story. But in spite of good characterization and some occasional powerful passages the book is made tedious by the mannered style, especially the incessant rubrics. Fondness for the supernatural paradox is not absent ('My son, justice exists only in hell'), nor are infelicities in the English. As illustrative of defects:

'The women of the Jews relate:

In those days Trophæa began to bloom like a rose of Sion . . .

Trophæa to Hannah Naemi: "What do I look like, Auntie dear? Am I beautiful, or am I not? . . ."

This was the second time that Trophæa asked what something looked like.' (L.S.G.V.)

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THE DEMON IN THE HOUSE. By Angela Thirkell. (Hamish Hamilton; 7/6.)

Oh, good for you, Mrs. Thirkell—as the hero would say—for these short stories of Tony Morland, that engaging vexatious twelve-year-old who has already appeared in *High Rising* (now issued at 3/6). He is joined by another achievement of nature and art, his friend Master Wesendonck, while behind them is Stoker the cook. 'I used to do a bit of biking myself. When I was a girl I did. Round the Victoria Park, you've no idea. Daisy they used to call me at home, out of the song, you know—*A Bicycle Made For Two*. I'd need a bicycle made for two to carry me nowadays,' Stoker said with a music-hall wink. 'Tricycle's more my style. Always try a tricycle before you buy a bicycle, as the saying is. Well, I'll do an extra lot of pancakes for to-night. Master Tony will need something after tea at the Vicarage. Grocer's cake as likely as not.' (T.G.)

The keystone to the Catholic Truth Society's *Studies in Comparative Religion* is set by Fr. C. C. Martindale in his masterly and beautiful JESUS OF NAZARETH. Professor de la Vallée Poussin contributes an almost *too* scholarly study of BUDDHISM to the same series. Among other twopenny pamphlets from the same Society are two which mark a new and very opportune departure in tract-case literature: MENTAL DEFICIENCY, ITS CAUSES, PREVENTION AND TREATMENT, by Dr. Mildred Macgowan, and THE CASE AGAINST STERILISATION, by Dr. Letitia Fairfield. Both these cognate subjects are faced with a frankness which has hitherto been unusual in Catholic writings for popular consumption.

## THE PLAY

There is a passage in Oliver Wendell Holmes in which he says that when John and Thomas are talking together it is hard for them to come to real agreement, since there is bound to be so much confusion between the six of them. For there is John as he sees himself, John as Thomas sees him, and the real John; Thomas as he sees himself, Thomas as John sees him and the real Thomas. In the same way, modern psychologists distinguish between the *persona*, the man as he believes himself to be, and the *personality*, as he is to others. It is with this fascinating problem of personality that Pirandello is continually wrestling. What is the real self? How much is reflection of environment, how much projected illusion, how much created by the illusions of others? In so far as he raises these and kindred problems, Pirandello's plays are profoundly interesting,

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but in his attempt to solve them, he gives stones for bread. Influenced at second hand by the Idealism fashionable in Italy, he declares that everything is what you believe it to be, neither more nor less. But though this is nonsense enough, it is no more possible to dismiss Pirandello on this account than it is to dismiss Shaw, whose work is founded on just as anarchic and shallow a philosophy. The two indeed have much in common. Both are essentially cerebral; for both the dynamism of drama lies more in ideas than in the characters, and both, as playwrights, are consummate masters of their craft. *As You Desire Me*, now playing at the Royalty, is not my favourite of Pirandello's plays. *Henry IV*, the study of deliberate escape into a world of unreality, or *Clothing the Naked*, in which a wretched girl is stripped of all the illusions she has woven round herself, and at the end, can only die, rest on sounder foundations. Elma, who lost her memory in the horrors of war invasion, is acclaimed by Bruno and his family as his lost wife Lucia. If all believe her so, and she herself, studying Lucia's diaries, lives herself into Lucia's part, will not she really be Lucia? Common sense answers no. But nevertheless, the play is well worth seeing. It holds attention throughout—Miss Jean Forbes-Robertson must be acclaimed for her fine playing of so complex a part—and touches on many points of interest that call for discussion after the curtain has fallen. (B.B-C.)

## GRAMOPHONE

Thackeray, Carlyle, and now *Jew Süß* have formed our image of a typical eighteenth-century German prince. But Leopold of Anhalt-Cothen and Christian Ludwig of Brandenburg also were representatives of their class. If they campaigned in jackboots for the Emperor against the Turk, or sea-sick with their men were transported here and there in English ships to serve the Whigs, at least they spent some of their pay on music: music spacious, discreet, patterned and gay. The Margrave at whose command Bach wrote the *Sixth Brandenburg Concerto* had a taste both sensitive and trained (LY 6099-6100, played in the Bach manner by a section—violas, violoncellos, double-basses, with *continuo*—of the Berlin Philharmonic under Melichar). The lightness and polish of *Schlagobers*, by Richard Strauss (LY 6098), may correct another image of the German soul: the Whipped Cream Waltz, the Entry of the Princess Pralinée—what titles! Comparatively unknown, Mahler still awaits a welcome in this country; a song of his must come backed by a Tchaikovsky (PO 5105; Lula Mysz-Gmeiner, contralto). Richard Hayward sings two ballads without nonsense in good Ulster style, *Nancy Till* and 'did she everr return? no she neverr



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returned' (F 5238). Nellie Wallace is an old music-hall favourite, and *The Blasted Oak* (F 5227) is one of her most famous songs, though not the funniest by a long chalk. Ambrose and His Orchestra play modern dance-music with more suavity than many (F 5245, a tango foxtrot, is a fair specimen).

(Key. Decca Polydor : LY series, 3/6 ; PO series, 2/6. Decca : F series, 1/6.)

T.L.

## BOOKS RECEIVED

ALLEN AND UNWIN : *Art as Experience*, John Dewey (16/-).

BLOUD ET GAY : *Fondements d'une culture chrétienne*, Henri Davenson (Frs. 20).

BURNS, OATES : *The Catholic Diary 1935* (1/6 cloth, 2/6 leather); *The Abiding Presence of the Holy Ghost*, Bede Jarrett, O.P. (2/6); *The Franciscan Message to the World*, Agostino Gemelli, O.F.M., trans and adapted by H. L. Hughes (7/6); *Voodooism in Music and Other Essays*, Sir Richard Terry (3/6); *The Life and Teaching of Jesus Christ*, Vol. I., Jules Lebreton, S.J., Tr. Francis Day (10/6); *Charles, Ninth Duke of Marlborough* : Tributes by Rt. Hon. Winston Spencer Churchill and C. C. Martindale, S.J. (8d.)

CASELL : *Stages on the Road*, Sigrid Undset (7/6).

C.T.S. : *Presbyterianism*, W. E. Orchard (2d.) and other pamphlets.

CONSTABLE : *A Desert Journey*, E. French, M. Cable and F. French (7/6); *Stars were Born*, Barbara Lucas (7/6).

DAVIES (Peter) : *Charlemagne*, Douglas Woodruff (5/-).

DESCLÈRE DE BROUWER (Paris) : *Dieu Soleil des esprits*, Régis Jolivet (Frs. 12); *La Maison de Dieu*, Renée Zeller (Frs. 5); *Sainte Thérèse de Lisieux*, Jacqueline Vincent (Frs. 10).

JACQUEMOUD (Geneva) : *Après quatre cents ans*, Mgr. M. Besson (Swiss frs. 3.50).

OXFORD UNIVERSITY PRESS : *European Civilization, Its Origin and Development*, in seven volumes. Vol. I. Prehistoric Man and Earliest known Societies, by Several Contributors (25/-; seven volumes, £6 6s. od.)

PEPLER AND SEWELL (Ditchling Common) : *The Akathistos Hymn*, Tr. with Foreword by Vincent McNabb, O.P., historical and liturgical notes by Donald Attwater, T.O.S.D. (10/6).

FITMAN (Sir Isaac) : *A Guide to Poetry*, R. L. Mégroz (5/-).

PUTNAM : *The Way of Simplicity*, W. E. Orchard, D.D. (5/-).

SHEED AND WARD : *Sanctity*, Violet Clifton (5/-); *In Search of Mozart*, Henri Ghéon (15/-); *Virgil, Father of the West*, Theodor Haecker (2/6); *Sir Thomas More*, Christopher Hollis (5/-).

S.P.C.K. : *The Idea of the Supernatural*, L. V. Lester-Garland (5/-); *The Church of God, An Anglo-Russian Symposium by Members of the Guild of St. Alban and St. Gergius* (7/6).

*A Selection of these books will be reviewed in due course.*

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Printed in Great Britain by the Oxonian Press, Oxford, and published for the Proprietors by The Rolls House Publishing Co., Ltd., Rolls House, 2 Breams Buildings, London, E.C.4.

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