

is a moralist first and a novelist second—perhaps the best example in recent French literature of Lawrence's 'Art for *my* sake'. *La Symphonie pastorale* seems to be one of the rare occasions when the protean moralist makes a choice (for some of the time at any rate). As Charles du Bos points out in that attractive mixture of French and English he occasionally uses in his diary: 'It is always the same thing with Gide, what I studied dans mon ancien Journal sur Pascal celui du 9 juin 1922, you cannot have it both ways; and of course tout Gide est fondé sur le principe not only that you can, but almost that your duty is to have it both ways; mais dans ce domaine-là la position n'est pas tenable.' *La Symphonie pastorale* is surely an indication that Gide himself was aware his position was not tenable, that the attempt adumbrated in *Numquid et tu?* was bound to misfire, and that it was honest, if reprehensible, to come down firmly on the other side of the fence.

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### NOTICE

This year there will be a certain re-organization and augmentation of the University of London Extensions Courses of lectures given by Dominican Fathers in London. Two courses will be held in the Aquinas Centre, namely, 'The Old Testament' (the first part of the course for the Diploma in Biblical and Religious Studies) by Sebastian Bullough, O.P., and 'Reason and the Nature of God', by Thomas Gilby, O.P.; and a third series on 'Philosophy and the Human Soul' will be given by Thomas Gilby, O.P., in the Livingstone Hall, Broadway, S.W.1. For further details of these, readers are referred to the Aquinas Centre advertisement in this number of BLACKFRIARS, or invited to write to the Father Warden, O.P., Aquinas Centre, St Dominic's Priory, London, N.W.5.