

in hours of despair and depression' decided on publication. A masterly preface by T. S. Eliot says the best and the worst to be said for such a volume, and provides a tactful corrective to the compiler's sanguine introduction.

V.W.

THE PSYCHOLOGY OF ART. By André Malraux, translated by Stuart Gilbert. Vol. I: Museum without Walls. Vol. II: The Creative Act (2 vols., \$25.00). Vol. III: The Twilight of the Absolute (\$12.50). (New York: Pantheon Books Inc. for the Bollingen Foundation.)

The overburdened word Psychology has seldom been called upon to carry so heavy a weight of meaning as in the title of this ambitious work; indeed of psychology in any regular sense it contains very little. Neither is it at all a conventional history of art: 'The life of art does not illustrate man's course through time as a one-way progress, but as a putting forth or fanning-out of his powers in various directions; it consists of continuities (sometimes rigidly precise) operating within a permanent discontinuity'. Nor again is it art for art's sake that ultimately interests M. Malraux. Rather would he seem to attempt a comparative phenomenology of all the visual art of mankind, and, judging man by his works (whose impulse he finds to be consistently 'religious'), to suggest a whole doctrine of Man, and even—though less categorically—of man's divinities. It is hard to know how far M. Malraux himself would accept such an interpretation of his aims, for he never states them very explicitly. But whatever the value of such an enterprise, and however persistently it may be pursued, it cannot be altogether conclusive. There are arts other than visual, and the works of man are not exhausted in his art. Man is a maker indeed, but it is manifestly fallacious to assume that he is *only* a maker. M. Malraux's anthropological and theological conclusions are in any case not very clear. Though they would seem to lead his own mind to a modest version of what Père de Lubac calls 'atheistic humanism', a theist or a Christian could draw other conclusions equally well from the same premisses.

While it seems necessary to caution the reader concerning this *suppressio veri* and *suggestio falsi*, it is perhaps unjust to the author's existentialist approach to impute to him any logical argument from premisses to conclusions at all. However dubious is such an approach as a substitute for a philosophy of man, it is shown to be very fruitful applied purely to man's artefacts. Though suggested rather than stated, some startling paradoxes emerge. Art does not imitate nature; rather does art constantly and consistently imitate art and transmute man's relation to nature. Art does not conceal art so much as reveal it. All art is reproduction; and even photographic reproduction is itself an art which transforms the artefacts of other times and climes.

The mass-production of 'reproductions' has thus brought it about that 'in respect of art, we are the first to be the heirs of all the earth, our heritage has undergone the most elaborate metamorphosis that the world has ever known'.

It is this new phenomenon in human history, the 'museum without walls' created, first by the breakdown of the restriction of 'art' to the products of a single period or culture, then by the easy accessibility of reproductions of the products of all periods and cultures, that has, in the author's view, rendered such a comprehensive phenomenology both possible and imperative. The result is often stimulating and exciting, though it is hard to say exactly what is stimulated or excited. But astonishing insights jostle with statements that are scarcely intelligible (we do not know if author or translator is to blame for this), and others which are plain nonsense. Even his abandoned Marxism should have taught M. Malraux better than to write, 'That day when Nicolas de Cusa wrote "Christ is Perfect Man" closed a cycle of Christendom, and, with it, the gates of hell; now Raphael's forms could come into happy being'.

But whatever may be thought of the letterpress, there can be no doubt that these three volumes, with their wealth of illustrations, make an incomparable picture-book. The volumes are beautifully made and printed in Switzerland. In England they are published by Zwemmer.

VICTOR WHITE, O.P.

NEWMAN'S UNIVERSITY: IDEA AND REALITY. By Fergal McGrath, S.J. (Dublin, Browne and Nolan; 30s.)

'Newman éducateur a été étudié à rebours en Irlande', wrote Fernande Tardivel in 1937. It was all too true. From the beginning of the second quarter of this century, the prevailing Irish view of Newman in Irish educational circles was that he was an eminent Oxford don who had tried to import some of the less desirable features of the Oxford system into Ireland, that he was willing to allow the Irish peasantry to pay for the Catholic University of Ireland but not to enter it, and that his educational Philosophy of Severance, as it was called, bordered on heresy. The headline of this opinion was set by the writings of Professor T. Corcoran, whose professorial lectures also spread it among the teachers of Ireland for many years. Gradually, however, the truth prevailed. In 1928 an article by Lambert McKenna, S.J., on the Catholic University indicated a different line of approach; in 1937, Tardivel's book completely overturned Corcoran's views; and the years bordering the centenary of Newman's conversion saw a number of studies by Irish scholars which followed similar lines. On this count, therefore, one welcomes the appearance of Father McGrath's book, a lengthy survey of the Catholic University experiment and of Newman's connection