

REVIEWS

graft the Ethic of Sanctity; the economic and social aims he indicates as befitting a vigorous and noble nation are those of the *Quadragesimo Anno*—Utopias may be reached under its guidance allowing an intellectual and spiritual development too little desired to-day; and the Authority correlative with noble Freedom is shown to be Godsent.

Q.J.

BENEDICTINE HOURS. Terce, Vespers, Compline. (Ampleforth Abbey, York; 3/-.)

This new Benedictine office book contains the hours named, for Sundays and all feasts of the first or second class. With the exception of the Versicles at Terce, which are omitted altogether, they are given complete in Latin and English. The lay-out of the pages is extremely pleasing, and their appearance is not disfigured, as so often, by the indications for the pointing of the Psalms. For this the 'Universal' system has been adopted (described in *Music and Liturgy*, July 1933), and the rules are given at the end in a convenient folding table of reference.

The most interesting feature of the book, however, is the series of translations of the hymns. Of the forty-three included thirty are believed to be by Dryden, while the remaining thirteen (those of Benedictine and modern feasts) are from the pen of Mr. W. H. Shewring. These compositions of Dryden's here appear for the first time in their liturgical setting; their history is to be read in an article by Mr. Shewring in the *Ampleforth Journal* (Autumn 1933). This writer's own translations give us some happy antitheses and turns of phrase, which are none the worse for adding to the expressed sense of the Latin, and if not in the manner of Dryden as here exemplified, might be taken for samples of that poet's most characteristic style. In illustration of these two points we may cite the second verse of the hymn for the feast of All Monks (p. 221), and the single verse which concludes the Proper (p. 229). An especially striking verse is the following, for the feast of Christ the King:

May those who rule o'er men below	Te nationum praesides
Thee for their greater Sovereign know,	Honore tollant publico,
And human wisdom, arts, and laws	Colant magistri, iudices,
In thee repose as in their cause.	Leges et artes exprimant.

One can hardly ask for better translation or more elegant verse than that, and it is, besides, an epitome of Catholic political doctrine.

We have not the necessary 'book of reference' at hand, but the 'amphisbaena' (p. 222) is, rightly or wrongly, associated firmly in our mind with Mr. Belloc's beasts for bad children. If we are correct in supposing that it features these, and is

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likely to be better known from that source than from any other, we feel it is out of place here; but 'Sang with **God's** sons amidst the stars' (ibid.) is magnificent.

The **book** is to be strongly recommended, not only to those who attend Benedictine schools or churches, but also to those who have the welfare of English hymnology at heart, and those who base their meditations directly on the sacred liturgy, to whom the interpretations here given should prove a great help.

H.C.T.

STONES OF RIMINI. By Adrian Stokes. (Faber & Faber; 12/6.)

Never probably has there been a greater need than at the present for the imaginative, emotive criticism which is an essential complement to merely intellectual scholarship. 'If we would understand a visual art,' writes Mr. Stokes in the first chapter of his study of the Tempio Malatestiano at Rimini, 'we ourselves must cherish some fantasy of the material that stimulated the artist, and ourselves feel some emotional reason why his imagination chose to employ one material rather than another. Poets alone are trustworthy interpreters. They alone possess the insight with which to recreate subjectively the unconscious fantasies that are general.' Mr. Stokes is the type of what Pater in the introduction to *The Renaissance* calls the aesthetic critic. His approach to the reliefs in the Tempio at Rimini is appreciative rather than strictly critical, and all the more exclusively emotive in being entirely unhistorical.

Mr. Stokes writes about Agostino's reliefs, not about Agostino. His interest is less in the impression of personality upon material than of material upon personality. 'In Quattro Cento carving,' according to Mr. Stokes' definition, 'plastic aim, however strong, is yet subservient to the love of stone,' and he confesses in another place, 'I realise that I owe in the first place to the contemplation of Agostino's **work** all that I feel about stone.' Of the three sections into which the book is divided only the last is strictly speaking devoted to the Tempio. One hundred prefatory pages are largely geological, too geological possibly for those who are sufficiently old-fashioned to feel that the potentialities of his material is not the sculptor's only problem. 'Carving,' Mr. Stokes declares, 'is an articulation of something that already exists in the block. The carved form should never, in any profound imaginative sense, be freed from its matrix. In the case of reliefs, the matrix does actually remain: hence the heightened carving appeal of which this technique is capable . . . Agostino's reliefs are the apotheosis of carving. **His** isolation, and the moderate approval that his **work** has won, but indicate how undeveloped, generally, is the emotion that the