

Catholics, and Anglican Evangelicals with other Protestants; and should also foster our own inner understanding and cohesion. This clearly has its bearing on schemes for re-union. Some would wish to press ahead with union with the Free Churches, and never mind about the Catholic world; others not to deal with any until we can deal with all. Others again are coming, I think, to believe that where the Lord the Spirit opens up opportunities, they should be taken, and that we should positively work for such organic unions with Churches on the Reformed side of the Reformation divide, (organic union with Orthodox or Latins being a more remote possibility) provided only and always that these unions be such as to release energies that would make the resulting Church more truly Catholic and more truly Evangelical than any of the uniting bodies. There has been no doubt much sentimentality about the Church of South India; but the secret of the fascination it exercises, often in unlikely quarters which remain deeply critical of some aspects of it, is that the experience of C.S.I. has shown that if God wills and his people are obedient, this kind of thing can happen.'

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There is much here that will puzzle Catholics, much that could only come from one who believes, as we Catholics do not, that the Church Christ founded can be, and is now, a divided entity, speaking with many and sometimes contradictory voices. Yet there is also here a deep desire to grow in truth; and we Catholics, who possess the Truth by our incorporation in the True Church, which alone possesses it fully, can never imagine that we as members of it are in any way exempt from growing ourselves to an ever deeper apprehension of that fullness under the influence of its living power.

HENRY ST JOHN

SPANISH CHRONICLE

EVEN a cursory glance at recent Spanish reviews and periodicals will show how very encouraging is the range of interests they cover, both in subject matter and in the field of investigation of what is being done in other countries. In at least the spheres of archaeology, of art, of literary studies and of philosophy, Spanish opinion is fully *au courant* with the latest work in Europe and America.

Goya, an excellently produced art review published in Madrid, contains an article by Juan Antonio Gaya Nuño, the well-known art critic, on three new acquisitions in the Prado, two of them—a 'Piedad' and a 'Calvario'—by Fernando Gallego of Salamanca, a late fifteenth-century Primitive, and the third a 'St Antony of Padua' by Tiepolo. Among other articles is an account of the work of Adriaen Isenbrandt in Spain, by Jesús Hernández Perera, an article on the Russian-born sculptor Antoine Pevsner and one on the Guggenheim Museum in New York. The Chronicle from Barcelona

mentions the work of J. M. de Martín, of Marta Echegaray, of Antonio Tapiés—on whose abstract art the review gives a full-length article—and of Juan Rebull whose fine sculpture of Fray Saturnino is illustrated. The Madrid Chronicle is concerned with the competition launched by the Galerías Biosca, offering a prize of 50,000-ptas. for hitherto unexhibited work by a painter under forty-five. Though there were not more than twelve abstract artists among the fifty-one candidates who reached the final selection panel, an abstract artist won the prize—Zacarías González of Salamanca, with his picture of still-life in a style somewhat reminiscent of Braque. The Paris Chronicle discusses Sacred Art and that from London the work of Holbein, Gainsborough, etc. There are also Chronicles from Munich and from Melbourne. An article on architecture in Finland is a proof of the wide interests of art lovers in Spain.

Architecture also finds a place in the May issue of *Razón y Fe*, the Hispano-American cultural review published by the Jesuit Fathers, where J. Plazaola writes on religious architecture, discussing the requirements of the liturgy in connection with architecture and showing what has been done in Frankfurt and in the Saarbrück. Illustrations also show Le Corbusier's church of Notre Dame du Haut, at Ronchamp, and the project for the sanctuary of the Madonna of Tears in Syracuse.

In *Arbor* (a general cultural review) for May 1960, Gaya Nuño writes on Picasso and on Julio González, the extensive exhibition of the latter's work forming the subject of a commentary in the Chronicle. In Picasso's series of twenty-six aquatints, 'La Tauromachia' (illustrations for the work by José Delgado published by the Editorial Gustavo Gili S.A., Barcelona), there are no contortions, nothing that could justly be called a monstrosity. The Picasso authorship is shown by a tendency to abbreviate rather than to stylize. It is suggested that the wheel of Picasso's revolutionary art has turned full cycle.

Julio González is a craftsman whose chosen medium is iron. He has won renown not so much by his choice of this metal as by his way of handling it and eliciting beauty from it. He respects his material, the stark reality of which he does not attempt to disguise. On several occasions Picasso and Julio González collaborated. The latter died in 1942.

The *Archivo Espanol de Arqueologia* is a scholarly archaeological review, published twice yearly in Madrid by the Consejo Superior de Investigaciones Científicas. The two numbers for 1959 (the most recent I have been able to consult) contain an illustrated article of some thirty-two pages, well documented, on the Roman sarcophagus discovered in July 1958 near Córdoba. An article by E. Kukahn and A. Blanco describes the treasure discovered at El Carámbolo, Seville, during 1958 (reported in the *Illustrated London News* for January 31, 1959), consisting of twenty-one pieces of gold, the total weight of which is some 2,900 grammes. It is thought that the workmanship of these bracelets, pendants, necklaces, etc., is that of the valley of the Guadalquivir and that they probably date back to as early as 600 B.C.

Perhaps the most interesting article in the review is that by Concepción Blanco de Torrecellas on the treasure of the farm of Evora, near Sanlúcar de

Barrameda in the territory between the Gulf of Cádiz and the mouth of the Guadalquivir. This farm borders on the sites which archaeologists assign to the lost Tartessos and to the Roman city of Evora. An eight-year-old child, Francisco Bajarano, discovered various pieces of gold in freshly-ploughed land belonging to this farm. He took the pieces to his father, who sold them, but all were recovered thanks to the intervention of the Civil Guard. In all there are forty-seven pieces, varying between half a centimetre and three centimetres in size, except for the bracelet which is over six centimetres in diameter. A bracelet, ear-rings and rings, whose simplicity contrasts with that of the rest of the jewels, form a group apart. The rings are of the same type as those found in the excavations at Las Cogotas and similar ones in bronze have appeared elsewhere in the region.

The close proximity to Sanlúcar de Barrameda of Phoenician dwellings is sufficient to account for the oriental origin of these finds. It would be interesting to know whether they were imported or are from native workshops. To decide this question we must await further finds, and it would seem that continual rain has held up further excavation on the site. So far as is known, there have been no discoveries of ceramics or other remains, apart from a few bones—an indication that the site was once a burial place.

Since this farm is situated on the presumed site of ancient Tartessos, this find will serve to confirm the veracity of the sources which emphasize the highly developed culture of Tartessos.

Estudios Bíblicos for the first quarter of 1960 contains a detailed and illustrated description of the Visigothic Bible of San Isidoro de León, by Teófilo Ayuso Marazuela, a study (in French by A. Feuillet, P.S.S.) of the problems raised by St Mark's account of the Temptation of our Lord, an archaeological chronicle of Palestine, etc.

In the June number of *Arbor*, an article by Luis Trabazo, forming part of a book to be published shortly, discusses order and chaos in contemporary art and an important work by José Pérez Carmona, *Arquitectura y escultura románica en la provincia de Burgos*, is reviewed. The Chronicle reports the opening of the fourteenth centenary celebrations for St Isidore and various other congresses and conferences.

In the May number of *Insula* (a monthly review devoted mainly to literature) are six hitherto unpublished letters of Lorca and, among other articles, one by the Cuban writer, Jorge Mañach, on an interview with Vicente Aleixandre, the modernist poet. Derek Traversi writes on the poetry of T. S. Eliot, whom he contrasts with Gerard Manley Hopkins and W. B. Yeats. Of the three, in his opinion only Eliot is representative of our epoch.

A detailed review by Jaime Xucla points out the shortcomings of Professor Atkinson's *History of Spain and Portugal* (Penguin edition) and quotes in support *The Times Literary Supplement*. In the June number, a long article by Luis Díez de Corral gives an analysis of Livermore's *History of Spain* (London, 1958). The book is criticized as being a collection of dates and facts rather than a presentation of Spain as a living personality. At the same time the work is commended (with this reservation) and Livermore's

second volume on Spanish culture is awaited with interest. The distinguished critic, Serrano Poncela, writes the leading article in this number on Avellaneda's spurious second part of *Don Quijote* and Ricardo Gullén writes on Machado as seen by Juan Ramón Jiménez. There is a sympathetic notice of the death of Jules Supervielle.

Pérez Galdós' novel *Nazarín* (1895) has been filmed. Nazarín, the hero, is a type of passive resistance to social injustice, a figure reminding one of St Francis. When asked if he does not find life very precarious, he replies: 'More or less, but I take all bitterness away from it by acceptance. When I have something to eat, I eat. When I have nothing, I go without.' Nazarín is a Catholic priest and he takes the command to love one another literally. Needless to say, the world is against him and he fulfils his vocation by suffering. The film transposes the background from Galdós' La Mancha to feudal Mexico and suggests conclusions different from those of the original novel. Buñuel, the producer, has made substantial changes in Galdós' work.

The July-August number of *Insula* is devoted to Don Gregorio Marañón. The leading article by Pedro Laín Entralgo praises his many-sided activity, in every aspect of which he excelled, and gives an appreciation of his prose style—distinguished for its elegance, clarity and simplicity. The article shows how much greater was the man than any single aspect of his work. *Razón y Fe* for May likewise contains an appreciative article on Don Gregorio Marañón.

The June number of the last-mentioned periodical contains a review of Mercedes Salisachs' *Vendimia Interrumpida* (Planeta, Barcelona), a novel with a priest as protagonist. Its theme is the conflict caused by the bishop's removal without explanation of Don Alejandro, the parish priest. As a result, Don Diego Ribalta, who succeeds him, has to sustain a campaign of unfriendliness and calumny on the part of the parishioners.

This number contains an interesting criticism of Montherlant's *Le Cardinal d'Espagne*. The writer, Fr Ignacio Elizalde, finds Montherlant's Catholicism austere, violent, intransigent and Jansenist. Montherlant makes Cisneros hard and proud, whereas the humble Franciscan was always present beneath the robes of the Cardinal Archbishop of Toledo. Cisneros used a block of stone for pillow, went barefoot, never omitted any point of his rule, was faithful to his daily meditation, and thanks to these practices found courage to face the burdens of his office. Montherlant's vision of Spain, Fr Elizalde finds equivocal and Jansenist. He says that Montherlant tries to convey artistic rather than historical truth and that the French playwright sees the active and contemplative life in opposition, not in synthesis as in the vision of St Teresa—and Cisneros.

Another article deals with the theme of the priest as teacher of secular branches of learning. The July-August number contains an account of the inaugural discourse of Juan Antonio de Zunzunegui on his admission to the chair of the late Pio Baroja in the Spanish Academy. The subject was 'Creative Imagination and Intuition in the Novelist'. Such diverse subjects as Space Vehicles and the Latin-American Common Market both find a place in this review.

Of the philosophical journals *Pensamiento*, the Jesuit quarterly, contains in the number for April-June 1960 articles by José Gómez Caffarena on the Analogy of Being, and on Nature and Substance by Alejandro Roldán. Among the *Notes, Texts and Comments* is an account of the conference held in Cologne in 1959 between representatives of Oriental and Western cultures, at which the mutual relations between Moslem and Christian cultures during the Middle Ages were discussed. There were more than fifty participants, representing sixteen countries. The purpose of the Congress was to decide upon the subject of present investigations in the field of Islamic philosophy, the possibility of work in common and of the exchange of information and documents; also the editing of Arabic texts. Problems of translation in the Middle Ages arising from the difficulty of obtaining access to the sources formed an interesting point of discussion. Father Daniel Callus, o.p., lectured to the Congress on the Introduction of Arabic Philosophy in Oxford.

The *Revista de Filosofía*, which appears twice-yearly, opens the number for April-September 1960 with a long and interesting article on the influence of Bergson, in the first stages of his thought, on Antonio Machado. Other articles deal with the Phenomenology of Gaston Berger, with Husserl and with Keyserling. Francisco Subinos contributes a discussion on Technics and Humanism. The Notes include a detailed criticism of a work by Luis Cencillo: *Experiencia Profunda del Ser (bases para una Ontología de la Revelación)*. The books reviewed include French, German, English and American works, as well as Spanish. In the June number of *Arbor*, José María Garate Córdoba writes on the end of time in the Philosophy of History.

K. POND

HEARD AND SEEN

Form and Content on the South Bank

ITS most fervent partisans would hardly deny that the British Film Institute is idiosyncratic in its choice of films: a glance at *Sight and Sound*, a cursory examination of any season's programmes at the National Film Theatre would be enough to make the point. Commitment, engagement, the primacy of content over form, if not of mind over matter; a leaning towards the left and a slightly self-conscious protest, a discernible intellectual sniff when it comes to social or moral convention, and a disinclination to see much real validity in films lacking such characteristics—all this the wise picture-goer will discount, making his own use of the excellent things made available by one of the most dedicated bodies in British cinema.

The 1960 London Film Festival, held on the South Bank in the wet and windswept autumn, illustrated some of the pitfalls of so firmly-held a position. It will be recalled that the London selection committee chooses its films from amongst those which have won prizes, or approval, during the