

than has ever been encountered before. Here Fr Foster's touch, his use of distinctions, is not so sure as in the earlier chapters. Much more might have been made, for example, of the idea of *concordia* which was one of the great contributions made by Pope Leo XIII.

In fact since the time of Leo XIII the Gelasian formula, 'Two there are . . .', has been given a new significance, and the pressure of totalitarianism has deepened it. The Church in any given age must support those institutions 'which embody or support the truth, however contingently, however defectively', and in our day that implies a defence of the human institutions of freedom purged of their nineteenth-century liberal exaggerations. Neither *union* of powers nor *separation* of powers has a real meaning, because the transcendence of the Church means that Church and State belong to two different orders. Nevertheless, as Fr Courtney Murray has shown so clearly, there must be a 'relation' between them, a relation in the order of action. *Concordia* means a harmony of actions, a co-operation in which each respects the integrity of the other. This implies a juridical and social dualism that has been summed up in the phrase, 'A free Church amid a free people'. The final chapter of *Two Cities* would have greatly benefited from a discussion of these points.

JOHN FITZSIMONS

ENGLISH WALL PAINTING OF THE FOURTEENTH CENTURY. By E. W. Tristram, edited by Eileen Tristram. (Routledge & Kegan Paul; 50s.)

In the Middle Ages most English churches were 'worthily and splendidly furnished with paintings, gold, silver, and precious stones', for it was the common ideal to 'make clad the walls of dead stone with painture of brightness, shining with gayness'. That richness of colour and of symbolic significance has suffered a 'vast destruction wrought by time and iconoclasm', and the wealth of wall painting now lost is largely irrecoverable.

It is true that in its season the art grew to its full flowering, and has been lost only in the convention of time. Yet as one phase of religious art, one attempt—a unique and singularly successful one—of the human spirit to embody its insights concerning God and his relations with man, they are indispensable. No artist could create them now, but the late Professor Tristram was one who could copy what remained with such fidelity and passionate artistry that the spirit and the life of the original was preserved. His lifelong care and study of wall paintings made him their supreme guardian and authority.

The work of his two massive volumes on wall painting in the twelfth and thirteenth centuries is now carried forward in this volume edited

by his wife from completed sections and notes left by him. The book is a history of painting, painters and patrons in the fourteenth century, and an interpretative account of wall paintings as far as they exist or can be deduced from remains and records. The range of illuminating reference to contemporary literature is particularly impressive, and the plates, extending to sixty-four pages, fully illustrate the text. There is also a full descriptive catalogue compiled in collaboration with Monica Bardswell. The one important fault is that the reproductions in general are merely indifferent paraphrases of the originals and Professor Tristram's copies, lacking in many cases even the detail and balance of shading possible in half-tone. In all other respects the book is a pleasant and fine production.

A. D. MOODY

ANTHONY TROLLOPE. By A. O. J. Cockshut. (Collins; 16s.)

It is part of the thesis of this book 'that Trollope is a gloomier, more introspective, more satirical and more profound writer than he is usually credited with being'. In support of this Mr Cockshut concentrates on the novels written between 1868 and 1882, which, in the second part of the book, he submits to a detailed analysis. Part I is concerned with a general account of Trollopian themes, with reference to the earlier works, and here one wonders if Mr Cockshut, by the excellence of his exposition, is not conferring a greater dignity on the novels than they can bear. Several chinks become visible in his protective criticism; for example: 'His interest in the subject' (love) 'was too vague and general for him to produce a precise analysis of the appropriate feelings'; 'Trollope's political world is easy-going. Not many of its inhabitants believe political ideas or political measures to be supremely important'; 'Most of Trollope's clergy have little concern with religion'. These indicate the weakness of Trollope's earlier novels, and suggest the reason for the popularity of the *Barchester* series—they are easy-going; they lack the central conflict, embodied in the hero-figure, which gives significance to the novelist's theme. Because Trollope lacked the sharp focus of the sensitive imagination, the obsession, which would give force and depth to his characters and centralize the conflicts in a protagonist, his novels up to 1868 make no demands on the reader.

In the second part, however, Mr Cockshut emphasises the seriousness of the later works under the title 'Progress to Pessimism'. In addition to a revealing chapter on Trollope's literary reputation this contains a series of illuminating criticisms. Commenting on *He Knew He Was Right*, Mr Cockshut remarks: 'In Trollope's world, there is no remedy for loneliness'. Now, the sentimental remoteness of Mr Harding has given way to the near-heroic isolation of characters like Louis Trevelyan,