

concern with *Weltanschauung*. His comparison and contrast between the respective positions of the Catholic and non-Catholic analysts have profound implications; so also has his repudiation of the idea that analysis is either a universal panacea or an anodyne. Scarcely less significant is a passing allusion to the *Gottvertrauen* which a successful analysis demands of both physician and patient.

VICTOR WHITE, O.P.

WEIDERAUFBAU DES DEUTSCHEN BILDUNGSWESENS. By Karl Thieme. (Europa Verlag, Zurich-New York, 1946.)

Although the blurb to the effect that this little brochure will make the heart of every true humanist beat faster is scarcely justified, it will certainly give him great pleasure both to handle and to read. The author analyses the nature of the educational problem in Germany briefly, clearly and penetratingly, rejecting from the beginning that blind pharisaism which refuses to recognise the presence of what Friedrich Wilhelm Foerster called ten years ago 'eine allgemeine Krankheit' of which—we are here reminded—the German disease is only the most virulent and ghastly form; re-education must accordingly be German, not a mere importation of foreign systems suffering themselves from the common sickness. As it is chiefly a question of adult education, it will fail in its purpose unless it is voluntary; those who are to be attracted to it and who—in so far as they have survived—will have to be the backbone of such a Germany as eventually emerges from the present muddle, are chiefly those who matriculated after 1940 (who therefore spent their most impressionable years under the Nazi system), but also older persons, matriculated or not, who are fitted for academic callings. It is interesting to see the stress laid on the humanities and the knowledge of ancient history as means to making the students better Germans and Europeans, at the very time when these studies are declining outside Germany. It is regrettable, but not surprising, that there is no reference to the place of religion (except incidentally in the cultural background) in the re-education of the coming Germany.

E.Q.

THE DIRECT METHOD IN GERMAN POETRY. An Inaugural Lecture. By E. M. Butler. (Cambridge University Press, 1s. 6d.)

It is the object of poetry to arouse wonder and awe in the presence of mystery: directly, by taking mystery as its very subject; indirectly by treating of more or less commonplace facts and hinting at the noble themes which underlie them. Both methods are used in every literature, but the first is most typical of German writing as it is also the reason for the grandeur of German music—for here even the deceptive precision of words and phrases is cast aside and we are brought so much nearer to the inexpressible heart of the mystery. So near indeed that we are tempted to cast away all restraints and plunge ourselves wholly into the realm of mystery. That is the fascination to which Germans less competent than Hölderlin and Beethoven have succumbed; incapable of artistic expression, they have adopted

the direct method in life and thereby risked the whole future of European civilisation. 'Would Falstaff have fraternised with Faust?' asks Miss Butler in this lecture, one firmly based on a deep understanding of the German mind and gracefully indicating the urgency of the problem. As literary figures both do honour to the nations which produced them; as symbols of an attitude to life they provide a terrifying contrast. Falstaff babbled of green fields, Faust uttered in their presence the most poignant cry in German poetry: 'Verweile doch, du bist so schön'; but the first was *approaching death*—with all his faults, with the awe of a Christian man and a tenderness of soul more real than the grossness of his body—while the other *had already tasted of death's mystery*. The Germans have forgotten Aristotle: poetry must be in a way larger than life, to draw from our eyes the tears we dare not shed in the presence of grim reality; and all being must be in some sense reduced before it can be identified with the questing soul.

EDWARD QUINN.

#### THE FILMS

SOCIOLOGY OF FILM. By J. P. Mayer. (Faber; 15s.)

AMERICA AT THE MOVIES. By Margaret Farrand Thorp. (Faber; 12s. 6d.)

THE FACTUAL FILM: A survey by the Arts Enquiry. (P.E.P. and Oxford University Press; 12s. 6d.)

The local Odeon is a portent, and that not primarily because of its architecture, however prodigious it may be. For the cinema, the place where films are shown, is the meeting-point of many currents—financial, industrial, sociological, artistic—and the word 'Cinema' (with a capital) has acquired a wealth of connotations which must embarrass anyone who has the hardihood to write on the subject. Mr Rank, speaking at the annual general meeting of the Gaumont-British Picture Corporation (cf. report in *The Economist*, December 7th, 1946), is pleased that 'during a period of steady progress in our business, which embraces all branches of the industry from studio to screen, trading profits have reached a new high level which constitutes a record achievement in the history of the corporation'. For Mr Mayer, 'Films exert the most powerful influence in our lives. . . . The nature of this influence which is exerted on *all* classes of British society . . . is a *moral* one. Value patterns, actual behaviour, the outlook on life generally, are manifestly shaped by film influences'. For Miss Thorp, 'it is undoubtedly true that no art has ever been so shaped and influenced by its audience as the art of the cinema'. For the Arts Enquiry's survey, 'The film industry as a whole has measured the popularity of a film only in terms of box-office receipts and has shown little sense of responsibility for encouraging the best in public taste or for stimulating public interest in the film as a creative and interpretative medium'.

The first task of any investigator into the Cinema must, then, be to disentangle its various threads and to assess their relative impor-