

date—even taking Bede into account. After 1100 it changed its character, because Anselm forbade him to continue, so that he had to fill in the period to the death of Anselm in 1109 by memory and from documents. At that stage he divided it into two works of unequal length. The *Vita Anselmi* became an intimate study of the man, the monk, and the saint; and found its way into the monastic codices of Normandy and Flanders, enjoying a vogue as spiritual biography. The *Historia Novorum* became a massive work by medieval standards, a vivid work wrought with the touch of immediacy, a bold record of Anselm the Archbishop, the spearhead of the papal investiture policy. It was a work which lay virtually discarded through the centuries following Eadmer's death: it is now one of England's most treasured texts. Eadmer, as his *Vita Praefatio* states in forcible terms, had intended that the two works should be read in conjunction if a true and rounded account

of so massive a man as Anselm was to be rendered. But he went unheeded by his own and subsequent generations, satisfied with the *Vita*.

Here then are the first four books of the *Historia*, down to the death of Anselm, taken from Martin Rule's 1884 Rolls Series Latin text, (whose pagination is given in the margin for easy cross-reference). It is well and simply translated, though one mourns the lack of any introduction, or guiding footnotes. It is a key text in tracing the development of contemporary thought in regard to Church and State. In the beginning Anselm was satisfied with the old procedures of enfeoffment, and in the end he formulated a new precedent. He has a variant on the Two Swords doctrine, which turns them into ploughshares: 'These two (king and archbishop), drawing the plough, rule the land, one by human justice and sovereignty, the other by divine doctrine and authority'.

Alberic Stacpoole, O.S.B.

SCIENCE AND THE SHABBY CURATE OF POETRY, by Martin Green; *Longmans, Green, 25s.*

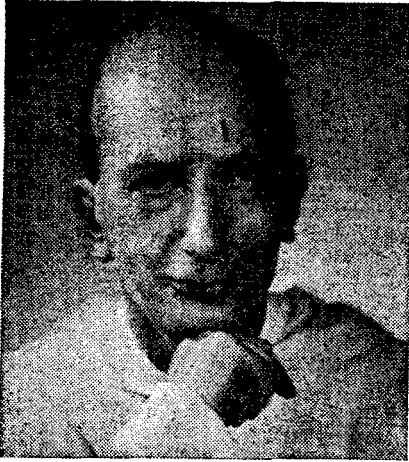
SCIENCE AND MODERN WRITING, by Allan Rodway; *Sheed and Ward, 9s.*

Martin Green read English at Cambridge, decided that his literary training led to important deficiencies, and learnt some science to correct them. His book (the title is from an Auden quotation) is a series of essays on the nature of the limitations of the literary mind, and the central attack is directed against the man who did most to form the author's literary sensibility, F. R. Leavis. Green begins with an analysis of the Leavis-Snow debate, accepting Snow's position with hardly a reservation; but the criticism of Leavis which this entails is done, convincingly, from the standpoint of a man educated within the Leavis tradition, equipped with its techniques, and deeply sensitive to its emphases and values. Leavis's anti-

Snow argument is inspected with Leavis's own thoroughness, and the conclusion is that Leavis is, in fact, deeply and narrowly prejudiced against science. It's a pity that this acutely argued position involves defence of Snow's method in unnecessary ways: Leavis is surely right about the crudity of Snow's windily expansive clichés, and one can concede him this, and the moral significance of this, while grasping the distortion in his own arguments.

Green sees, with Leavis, the need to evaluate an argument in terms of its tone, emphasis, quality of language: later on in the book he does this himself, in different contexts. Yet what he also sees is that, given the flabbiness and unfelt

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quality of many of Snow's attitudes, much of what he says is clearly true. This is, then, a case in which Leavis's method, that of evaluating experience and argument in terms of feel and quality, reacts against him, in the sense that this approach is unbalanced by a situation where tone and attitude are flabby but the substance is true. Of course one sides, as Green does, with Leavis's vital fight against this kind of dichotomy in literature, and in much other discussion; but there are surely some cases where a fact remains a fact in spite of the tone used to express it, and this is perhaps one: of course one's judgement of quality and tone modifies one's view of how much a fact is personally felt by a man, and through him perhaps by a society, but there's a need to distinguish between what can be said about Snow, and a society, and what can be said about the division of science and literature.

The case against Leavis, for Green, is that by placing literature alone so uncompromisingly at the centre of a culture, he shows a suspicion of scientific, social and political activity which is dangerous and, in Green's definition of the term, anti-humanist. This, from a literary man, is important, and the book needs to be put beside what Raymond Williams has to say about Leavis, in *Culture and Society*, as another instance of an attack which reaches Leavis on the most relevant and vulnerable flank. It is true, demonstrably, that Leavis generalizes about contemporary society (his grave appreciation of the vitality of the Australian bushmen in contrast to Americans is well quoted by Green), that he is contemptuous of any political or social commitment in a way which links him with the worst elements of the liberal Arnoldian tradition, that he can see society, like Lawrence, only through the immediately personal in a way which is ultimately inadequate. Leavis's attitude to politics and society is best given by his own approving quotation from

Birkin in *Women in Love*, where social and material things are seen as obstacles to be got over and out of the way for the personal experience to be uncomplicatedly enjoyed. There is never the sense of an individual in terms of social institution: society is a 'collection of individuals', and the community as an entity, a larger, transformed thing, is absent.

All this Green points out with a subtlety of attention which comes from Leavis, but he carries the argument on in his own terms. The modern novel, like modern physics, exists in a vacuum, and Leavis has contributed to this dislocation. To return them together, to make science humane and open literature to the influence of a whole culture, is, for Green, to develop a new kind of humanism. Leavis's humanism, in wishing personal relationships done in literature to mould a society, becomes, like Lawrence's, increasingly anti-humanistic as a negative social response is met; the anti-industrialism slides into a vague but intense opposition to much that is contemporary, without a sufficiently sustaining analysis of what is really best and worst in modern society, backed by the sense of an (illusory) 'organic' society. Commitment to the other position, to a sense of the fineness and importance of Leavis's work which doesn't involve an impatient rejection of science as an equal imaginative mode or politics as an inferior pursuit, need not imply a tolerance of the contemporary: critics much more radical than Leavis (who voted Liberal in the election) can accept the worth of contemporary developments outside literature, including science and politics, while maintaining a desire for change and a deep dissatisfaction. In pointing to all this, Green has written an essential book, exposing the issues with brilliant clarity: he includes, too, a penetrating chapter on Trilling's part in the debate, a working programme of liberal studies, and a survey of some science

fiction, to give tangible force to the argument.

Allan Rodway's *Science and Modern Writing* wouldn't pretend to such importance: it is an attempt, in 150 pages, to trace the central points of the science/literature relationship in our time, but the thing is clearly doomed to consist of undeveloped, hastily sketched themes and fragmentary notes. All that a book of this kind can do is to give an idea of scope and complexity without much substance to fill it out, and although Mr Rodway points to the main scientific influences,

in anthropology and psychology and linguistic analysis, it is surely hardly helpful to make fairly detailed analyses of texts from Wells, Golding and Joyce from a scientific viewpoint, when what is meant by 'science' in each case is so different that the connecting thread is tenuous. The book is better on assessing scientific influences on criticism, and there are some interesting notes on I. A. Richards, along with a plea for a tighter critical vocabulary.

Terry Eagleton

THE CORINTHIAN MIRROR, by J. Blenkinsopp, S.D.B.; *Sheed and Ward, 13s. 6d.*

This is a book which has very little to say about dogmatic or exegetical matters, and those sections in which such things are treated might with advantage have been reduced. But at the theological growing points of moral and liturgical understanding Father Blenkinsopp's work is alive and developing. He is excellent when speaking of 'approved authors' and the static casuistry which tries to determine 'how far one can go, what one may or may not do, where the exact boundaries of mortal sin lie', and which 'can quite easily leave the moral sense untouched'. Father Blenkinsopp is very much in favour of that 'existential moral theology' proposed by Karl Rahner and others, the proclamation of Christianity as a religion of crisis. He rejoices that this is something which is common to the ethical ideas of Bonhoeffer and Bultmann, and which has found popular expression in Tillich's well-known essay 'The Shaking of the Foundations', but is to be found also 'among Catholic thinkers and theo-

logians'. Father Blenkinsopp represents Paul's moral teaching as an antithesis to the casuist morality, since Paul is concerned with a man living in a precise moment of time and 'subjected to pressures which are dynamically interactive'.

Much of the book is concerned with our community life in the liturgy, especially in the celebration of the Eucharist. Father Blenkinsopp attempts to show the connection between static morality and the reduction of the Sunday Mass attendance to a legalist performance, with the companion loss of a sense of the Spirit of God at work in the Christian assembly. The book is very good on the meaning of unity and authority in the Church, showing their relation to the sacramental activity of the community, and often putting commonplace ideas in a stimulating form. The difficulty with such popular writing now is not that it will arouse opposition but that those who read it will have read it all before.

Hamish Swanston