

## REVIEWS

un peu plus décorative.' To English readers M. Brillant's 'prose' treatment will seem somewhat lyrical, but he has drawn on the best authorities for his facts, and his account should prove helpful. After him Père Lagrange, in ten very suggestive pages, emphasises another aspect of the same truth from the *Magnificat*, in which, as he says, Our Lady's mind 'dwells on just those attributes of God which revelation proclaims and history manifests.' Finally, in forty pages packed with thought, Père R. Bernard considers, as a theologian, 'la vie chrétienne de Marie à Nazareth,' that is, the life Mary lived in Christ, or, rather, that Christ lived in her. Altogether a very attractive and helpful little volume. It is illustrated with fourteen photographs of Nazareth and six reproductions of old masters.

L.W.

**SUR LE DEVOIR D'IMPRÉVOYANCE.** By Isabelle Rivière. (Editions du Cerf; 15 francs.)

That the much-extolled virtue of thrift easily degenerates into a spiritual vice is the theme of Isabelle Rivière's book. In the French peasant proprietor and *petit rentier* the piling up of savings year by year, the practice through life of a cautious prudence, becomes a veritable passion. Madame Rivière, widow of the brilliant critic and author of *A la Trace de Dieu*, has no difficulty in showing how this attitude of mind invades the spiritual sphere and results in a narrow and self-centred religion far indeed removed from a generous spending of self for the love of our Lord. Her exposition is closely worked out on the evangelical precepts, and gives proof of a devout and cultivated mind. The book might, however, be cut down with advantage. Needless to say, her lesson is not much needed for our spendthrift nation.

V.M.C.

**EN LISANT LES PERES.** By G. Bardy. (Bloud and Gay.)

This is a new and augmented edition of a classical work by an eminent Patristic scholar. Its aim is to give a general view of Christian life during the first centuries of the Church. In a preliminary chapter Canon Bardy defines the characteristics of the Fathers and shows how their spirituality is the norm for Christian piety. He then shows the content of the word Catholic as used for the primitive Church—Tertullian, Gnosticism, St. Cyprian: *Mater Ecclesia*. In the two following chapters he gives an account of the dogma of the Trinity and of Christology both in the life of the faithful and as they were worked out in contact with heresies. Then a valuable chapter on the Eucharist

## BLACKFRIARS

—from I Corinthians to St. Ephrem. Another on Our Lady from the Gospels to Ephesus. Finally, in a superb conclusion on 'The Christian City' he describes the relationship between the Church and the Empire, until the peace of Milan and the coming of Byzantism . . . It is a book that creates enthusiasm, and should be translated into English.

A.M.

DAS SEELENLEBEN DES MENSCHEN, Eine Einführung in die Psychologie. By Johannes Lindworsky. (Bonn: Peter Hanstein; RM. 2.30.)

A very useful survey, synthesizing traditional rational psychology with the latest data of experimentation. The author's name is a sufficient guarantee of its reliability. The volume constitutes the ninth of the important series of philosophical brochures edited by Dr. Theodor Steinbüchel. If less original than *Das Ethos der Gegenwart* and *Die Philosophie der Kunst*, already reviewed, the present volume fully maintains the standard of its predecessors. The series should not be missed by any who wish to keep in touch with the great advances in Christian philosophy which are being made in Central Europe.

V.W.

## DRAMA AND FICTION

THE ROCK. By T. S. Eliot. (Faber and Faber; 2/6.)

Mr. Eliot has come out of the Waste Land.

His sojourn in the desert was not, as his less intelligent disciples seem to have thought, an intellectual antic: it was a necessary asceticism, and an asceticism for poetry. Analogous renunciations are observable in other arts. All are stripping to structure in order to regain tradition. But the desert is a dangerous place: there are devils in it as well as God. *Surréalist* paintings suggest that it is the devil whom the painters have met in the desert.

Mr. Eliot has come out of the Waste Land a Christian. This play, which ran for a fortnight at Sadler's Wells, with crammed audiences (and was reported in BLACKFRIARS), is an explicitly Christian play, it is vulgar propaganda, it is to collect cash for Church extension. It is a phenomenon to be noted when the greatest living English poet finds it an honour for poetry to be an *ancilla Fidei*.

The play is built on several planes. In the foreground two Cockney bricklayers are trying to build a church in a swamp. On another plane are the appearances of great church-builders of the past who come to encourage the workmen—Rahere, Ne-