

century that it finds its purest and gayest expression.' This enthusiasm has not, however, been allowed to unbalance the selection of the eighty monochrome plates, which give a quite unexpected preponderance to the nineteenth century. Among these, the choice of the Hardman East window in Bury St Edmund's cathedral (pl. 67) is the most likely to vindicate the view that the nineteenth century was indeed capable of producing really excellent glass. Fair place has also been allotted to quarries, heraldic and domestic glass. As Dr Woodforde says, luminosity is only slightly suggested in monochrome reproductions; a fact which can substantially modify the impression an illustration is capable of conveying. Van Linge's 'Jonah', for instance (pl. 50), looks rather like a mess of pottage, the contrast between the left and right windows disappearing almost completely; and from plate 41 one would scarcely suspect the dramatic radiance secured in the Fairford window by clothing the figure of the Resurrection Christ in a black robe. On the other hand, one gets a very fair idea of the qualities of John Prudde's windows in the Beauchamp Chapel at Warwick (pl. 27) and the Merton College St Stephen (pl. 8) even appears as a more vigorous and exciting composition than one might have supposed from trying to look at it in those lofty grisaille windows. We can certainly look forward to the fulfilment of Dr Woodforde's promise.

ÆLRED SQUIRE, O.P.

LOVE AND VIOLENCE. (Sheed and Ward; 18s.)

This book consists of papers contributed to a volume of *Études Carmélitaines* originally published in French in 1946. The papers are almost bewildering in their variety, the theme of love and violence being studied from the point of view of art and literature and politics, as well as of psychology and theology. The first paper by Gustave Thibon is remarkable for its recognition that absolute non-resistance to evil is a valid ideal, but that it can 'only be sound and fruitful in the climate of Christian sanctity—in other words, the only possible justification for refusing to take up the sword is to be prepared to be stretched on the cross'. For those who are not prepared for this, and this includes the majority of mankind, the only way is to attempt the 'purification of war' by means of love, but Gustave Thibon is too clear-sighted not to recognize that ultimately it is only the acceptance of the cross that can achieve this. The following papers on art and literature are notable for a magnificent study of Michelangelo by Anthony Bertram and a fine piece of analysis of Shakespeare's *Troilus and Cressida* by D. A. Traversi. The study of the conflict of love and aggressiveness in the novels of Dostoevsky reveals the profound psychological conflict which underlay all Dostoevsky's work.

The papers by Jean Lhermitte and Georges Parcheminey deal directly with the psychological problem of love and aggressiveness and are most valuable as showing the fundamental 'ambivalence' of these impulses, which lie at the roots of our nature, so that neither of them can be suppressed without serious damage. A paper on the 'dynamism of love' in St John of the Cross does not seem to have much relevance to the main theme, and the following paper by Père Philippe de la Trinité on 'God of Wrath or God of Love' is disappointing. It is nearly five times the length of the other contributions and contains little to justify this lack of proportion. It relates the impulses of love and aggressiveness to St Thomas' concepts of 'concupiscentia' and 'ira', but the long theological discourse which follows could well have been cut to a third of its length. It contains nothing of such insight as is found in Fr Victor White's paper on 'Love and Wrath in St Paul' or the remarkable study 'God of Wrath and Mysterium Tremendum' by Mr Michael Mason.

Perhaps the greatest weakness of the book as a whole is that there is no attempt to study the problem of love and violence in religion in its most acute form in the Old Testament. The aggressiveness of the Jews and the cruelty exhibited throughout the Old Testament, which so shocked Simone Weil, is surely one of the essential elements in this problem. What emerges most clearly, however, from all the papers is the fact that love and aggressiveness cannot be separated. The attempt to suppress the aggressive impulses is one of the commonest causes of neurosis, and accounts for the weakness of so much contemporary Christianity. In the saint, and above all in our Lord himself, the aggressive impulse becomes the instrument of divine justice, becoming totally transformed in the fire of Charity; and the Holy Ghost, Love personified, as Mr Michael Mason says, was manifest at Pentecost in the beauty and terror of fire.

BEDE GRIFFITHS, O.S.B.