

we, as some would persuade us, look hopefully to Communism? Is Marxism 'in widest commonality spread' the answer? Do we seriously suppose that the religion of economic determinism with its concept of history as the unending anger of class against class, its ruthless disregard of the rights of the individual, its stifling of freedom and its psychiatric prisons for all thinkers who diverge from 'the party line'—that such a system will ever meet our need? If you want an answer, ask Solzhen-

itsyn.

"Well, if not Communism, what about humanism with its specious offer of 'morals without religion'? Will humanism, with its doctrine of man 'the thinking reed' rooted in an unthinking universe, put meaning into meaningless lives and inspire to nobler living? Nay, has not history shown. . . ." (p. 66)

Perhaps the Professor would be better off concentrating on The Gospel Then.

COLIN CARR O.P.

**DAVID JONES AND THE ACTUALLY LOVED AND KNOWN** by Kathleen Raine. *Golgonooza Press, Ipswich, 1978.*

'There must be no mugging up', no 'ought to know' or 'try to feel'; for only what is actually loved and known can be seen *sub specie aeternitatis*. The muse herself is adamant about this: she is indifferent to what the poet may wish he could feel, she cares only for what he in fact feels'. Thus wrote David Jones in the preface to *The Anathemata* and so provided Miss Raine with the title for this essay in which she explores the relationship that subsisted between Jones and his complex, and for many people, obscure subject matter. Not many can follow his references to the early history of Britain or to the liturgy and theology of the Catholic Church. Even the dreadful experiences of the First World War which provided the starting point of *In Parenthesis* are now retreating from living memory to transmitted recollection. However obscure this background may be for most people it was something immediate, something *felt*, for Jones himself. Any attempt to get to grips with his work therefore must involve a serious effort to comprehend the material that provided the poet with his impetus. Miss Raine suggests that this need not, almost ought not to be so. 'It is not necessary that the reader should share the poet's background of exact knowledge: what does matter is that the poet is writing from such a background' (p. 16). That background mattered to Jones should be sufficient to commend it to his reader's attention. But not so for Miss Raine: 'The reader is aware, even when ignorant of their relevance of certain names and allusions that we take on trust in the knowledge that these are firm foundation

(sic) in a real and therefore in a shared world' (Ib). I can follow neither the grammar nor the logic of this sentence but, as far as I can, Miss Raine seems to be saying that meaningful obscurity is a good thing and David Jones an eminent master of that craft. References to the series of funeral elegies known as The Gododdin or to the antics of the Twrch Trwych had a precise and evocative meaning for Jones, as mixed and interpreted in the light of his own experience. As Miss Raine put it, his knowledge 'was rooted in life: in his own life. This for him was the sole guarantee of its livingness (sic)' (p. 12). But they are not just a series of unpronounceable names and obscure legends which must, well, *mean* something.

Miss Raine's knowledge of the Welsh background, as shown in this essay is uncomfortably vague. She should not be surprised at Jones's fondness for 'those Welsh Methodist hymns which are . . . part of the cultural mythos of Wales' (p. 12). Far from being exponents of an Arminian theology that might be construed as in opposition to the Roman Catholic Church the great Methodist hymn writers (she doesn't mention that there were also great Baptist and Congregational hymn writers) like William Williams Pantecelyn or Ann Griffiths who were imbued with a mystic love of nature that has always been present, to its enormous enrichment, in the literature of Wales. I am sure that Jones would have loved Ann Griffiths' great versification of the Song of Songs (Wele'n sefyll rhwyng y myrtwydd) not only for its own sake but as verse having many of the qualities of mystery and allusiveness that he himself

sought in his own work. She rightly quotes Peter Levi who said that the points of difficulty in Jones are the points of precision. Unfortunately Miss Raine does not find this necessary for herself. Instead she tells us of her feelings when hearing the Hebrew Language (p. 10) where she was moved by the confrontation this entailed with a tradition of great antiquity but of which she knew nothing. But what seemed most significant to her was not the internal development and coherence of the tradition in itself but the feeling of curiosity and assumed profundity of the alien culture. Would it matter very much if instead of the doom ridden images of the men in the Gododdin going to meet their death at Catraeth were substituted that of the Prophets of Baal meeting an equally violent, if more systematic fate, at Kisha's Brook? The quality and significance of the confrontation—not comprehension—seem much the same. One can, as it were, buy one's cultural background, pre-packed, over the supermarket counter.

The same cult is obviously a part of the aims of the Golgonooza Press which is dedicated to the advancement of the two propositions that one should reach to cultures other than those of the modern West and that for creative artists art remains 'a channel of Grace' (their quotation marks). David Jones is seen as having

**SEX LAW** by Professor A. Honoré. Duckworths 1978 £8.95

Tony Honoré, Regius Professor of Civil Law, Oxford, has produced two new books for publication in 1978. The first, *Tribonian*, Justinian's minister for legislation and propaganda is very much an expected product of this eminent lawyer. The second, *Sex Law*, breaks new ground not only for Professor Honoré but for legal writers generally. It is an unusual topic; academic lawyers are, like the public generally, loathe to consider sex as a subject of study other than in the most purely practical terms. Its approach is novel and refreshing; its style a far cry from the usual dry, terse prose of most legal texts. All this deserves praise, but does Professor Honoré actually achieve his twofold purpose in writing this book—to explain the law in simple terms and to set out "facts and arguments with the aid of which the reader can make up his mind

an 'abiding concern to grasp the inter-relationship between the utile (sic) and the sacramental' which led to 'a rare understanding of the dichotomous position of artistic creativity in the modern age'. The vagueness of her sponsors is reflected in Miss Raine's prose which displays a version of the English language which is at best opaque and 'at worst ungrammatical. To be told (p. 3) that Jones 'is also a very difficult writer because of the great wealth and range of his allusiveness . . . which for many, even of those who take pleasure in his work, is a largely unshared background (sic)' does not inspire great confidence in what is to follow. Miss Raine, further, has an irritating habit of placing words which she presumably regards as having a special importance or which she wishes to use in particular ways in inverted commas. This is a reputable, indeed necessary, practice in philosophical discourse but here has an air of desperate pleading, of banging a delicate pulpit in the middle of a fragile argument. Those wishing to know what Jones's views on art were are recommended to consult his *Epoch and Artist* in which his essays are collected giving much pleasure and instruction. The essay is very prettily printed with a delightful Jones Unicorn on the title page.

JOHN STEPHENS

about the merits of the existing law and of the proposals for reform"? Generally, I think not.

*Sex Law* does explain much of the law in simple terms. It avoids much of the technical language of the law, with extensive use of colloquial terms, examples of which abound: "wank" rather than masturbation, "bumming" rather than buggery. His use of such terms is clearly not to shock or offend but to convey in simple, understandable terms the activities he wishes to discuss. The book also approaches the topic free of many of the traditional legal divisions; it brings together hitherto separate areas of law and welds them into one topic. The book considers the legal nature of co-habitation, marriage, homosexuality, prostitution and rape. It does not restrict itself merely to the standard legal rules but develops new