

overpowering appeal in Teresa and John have a closer counterpart in painting in Velázquez. (And one recalls irresistibly the religious depths of a silver cup by Chardin or a Cézanne landscape.) In the *Burial of the Conde de Orgaz*, the lower half reveals the loving admiration El Greco felt for the nobility and religious feeling of these strange people he had come to live among, but the upper half, like all his scenes of supernatural subjects, shows us the verve and virtuosity of a manner, but not a mystical conviction. The foreigner too frequently mistakes Spanish intensity for hysterical theatricality. Zurbarán is the corrective. El Greco is a wonderful painter, and a worldly painter, as his secular portraits show, if nothing else. There is, it could be argued, more religious feeling in Velázquez's secular subjects than in El Greco's religious illustrations. But he has had his vogue and we may now watch him settle down into his true place. Most fortunately, there are in this beautiful volume illustrations of some of the sixteenth-century Spanish polychrome sculpture and painting—Morales, Hernández, Juní and others, some unnamed, and a reproduction of St John's own drawing of the crucifixion. The pure Spanish tradition of iconography in all its vicissitudes (romanesque seated Madonnas which become conical robed images in the fifteenth century, renaissance painting with a Flemish rather than an Italian influence) is immensely more mystical than El Greco.

This interesting book contains also a graphological study of the handwriting of the two Saints and an attempt to suggest a theory of art out of the writings of St John. Perhaps the best thing is Père Bruno's own account of St Teresa and St John.

EDWARD SARMIENTO

UNSEEN WARFARE. By Lorenzo Scupoli, Nicodemus the Hagiorite and Theophan the Recluse. Translated by E. Kadloubovsky and G. E. H. Palmer, with an introduction by H. A. Hodges, M.A., D.PHIL. (Faber and Faber; 25s.)

In 1796 there was published at Venice a Greek version of the *Spiritual Combat*, with the *Path to Paradise*, of Lorenzo Scupoli, adapted for readers in the Eastern Orthodox Church by Nicodemus the Hagiorite, a monk of Athos. This attained a considerable popularity; and soon after 1866 a more drastic revision and adaptation of Nicodemus's version was made by Bishop Theophan the Recluse, who translated it into Russian. He had in view a more restricted audience, of monks and nuns, than either Scupoli or Nicodemus, and his new matter, notably the chapters on prayer, were written accordingly. He also was more concerned than Nicodemus to get rid of anything that might be interpreted as specifically Western.

It is this version by Bishop Theophan that has now been translated into English (the title 'Unseen Warfare' derives from Nicodemus), with a long and very valuable introduction by Professor H. A. Hodges. Along with general considerations on the spiritual teaching of the Greek fathers, he examines the omissions, alterations and additions made to Scupoli's text by Nicodemus, and the further far more extensive modifications introduced by Theophan: in Professor Hodges's opinion the final result is an improvement on the original, in that the work is brought more into accord with patristic teaching on 'pure prayer'.

It is a remarkable thing that an ascetical writer of the Counter-Reformation period (Nicodemus refers to him anonymously, and Theophan was apparently ignorant of his identity) should have contributed so much to a book that is valued in Russian monasteries and by Greek Orthodox at large. Its publication in English and the explanation of its origins is certainly a contribution to the study of the problem of a divided Christendom. Over and above that there is its value for its own sake; *Unseen Warfare* takes its place with the *Writings from the Philokalia*, recently published by Messrs Faber and Faber and reviewed in our December number, which we owe to the same skilled translators.

DONALD ATTWATER

EDITH STEIN. By Sister Teresia de Spiritu Sancto, O.D.C., translated by Cecily Hastings and Donald Nicholl. (Sheed and Ward; 15s.)

Edith Stein, born of Jewish parents, philosopher with Edmund Husserl, convert to Catholicism, Carmelite nun, victim at the age of fifty-one of Hitler's pogrom—here is epitomised much, in one person, of the stress our age has been under. Yet she was no mere passive victim of convergent fate. This is but a slight volume of memoirs (and in a way disappointing in the extreme reticence, not to say externalism, with which, though written by her former novice mistress, it treats of her spiritual and religious life), yet even so the exceptional nobility of her character is made manifest. Dominant was her thrusting for truth, for fundamental clarity; humility was part of that, the forceful impact of her holiness upon others was its expression. Her way to faith seems to have been by no other prayer than the sustained, submissive passion for truth. And to balance all there went that rooted and liturgical sense of religion proper to Israel, God's people, and their piety.

As a philosopher Edith Stein held first rank amongst the personal followers of Husserl. There was a pause after her conversion, then gradually, trained by that openness of vision that makes some kinship between phenomenological method and traditional metaphysical analysis, she approached St Thomas. To own in philosophy to two