

scholastic language have caused Fr. Shaw to use a style less simple and direct than it might have been: words like 'dichotomy' and phrases like 'the burden of iniquity' could have been avoided; and proof-reading ought to have eliminated spelling-mistakes and obscurities of loose punctuation. These things are of small moment: as a whole the book is useful and competent.

L.T.

CATHOLICISM AND ENGLISH LITERATURE. By Edward Hutton. (Muller; 8s. 6d.)

From a scholar of Mr. Hutton's standing this book comes as a disappointment. Whether in assessing the merits of Catholic writers or in recording Protestant views of Catholicism, he constantly spoils his case by exaggeration and by clumsy and inopportune polemical sallies. He describes Roger Bacon and Occam as 'scarcely less great scholastic figures' than St. Albert and St. Thomas. He quotes with approval Phillimore's unfortunate question, 'Which of the Elizabethan prose-writers can be proposed as superior to More?' He says of Southwell and Crashaw, 'Together they are the greatest religious poets in the language' (p. 91, though on p. 34 *Piers Plowman* is 'the greatest religious poem in the language'). He drags in Milton's 'God and his Son except,' a peculiarity of idiom, as if it implied a peculiar heresy.

Among topics omitted are Boswell's relations with the Church, some odd notions of Catholic faith and practice in the Catholic Mrs. Inchbald, and an interesting pro-Catholic passage in Miss Austen's *Juvenilia*. However, it is not on such points as these that the book is likely to be judged; its general air—an air of hasty writing in querulous mood—will almost certainly discredit it among Catholic and Protestant readers of critical sense and balanced mind.

WALTER SHEWRING.

A PREFACE TO PARADISE LOST. By C. S. Lewis. (Milford; Oxford University Press; 7s. 6d.)

The modern world finds itself out of sympathy both with the poem and with the thought of Milton, and *Paradise Lost* stands badly in need of this Preface which Mr. Lewis has provided. A certain school of literary critics has made a very powerful attack on Milton's poetry, and against them Mr. Lewis has to defend the epic style, both in its primary form in Homer and Beowulf and in its secondary form in Vergil and Milton. But deeper, though less explicit than this, is the rejection of Milton's philosophy, and here Mr. Lewis has to show that Milton is simply a Christian philosopher and the adverse criticism of him is 'not so much a literary phenomenon as the shadow cast upon literature by revolutionary politics, antinomian ethics and the worship of Man by Man.' This is admirably done, and we are