

BLACKFRIARS

THE TRAGEDY OF A NATION. By Prince Hubertus Loewenstein.
(Faber ; 7/6.)

An indictment of the Third Reich by way of an indictment of the Republic. We must remember that the German tribes were not trained to democracy and the Republic failed to do anything to educate them : it remained intellectual, aloof, abstract ; it created no symbols to concentrate the the enthusiasm and idealism of the nation. Further, it never really created a Revolution : from the first it made every effort not to offend the stalwarts of the old regime, and hence it never incorporated the people. It spurned its most important and faithful ally, the Reichsbanner, with the result that it was helpless before the Nazi terror. The book contains much that is vivid and dramatic, for the Prince played a desperate part in the events of the last days of the Republic, and it is animated with the hope that the thousands now exiled from the Fatherland may, when the dark days are over, contribute to make Germany a true democracy, giving its rich contribution to the common good of Europe. That is the hope : but there is a fear also—that Communism of which the Nazis made a bogey may under their vicious rule become a reality. And the author does not fail to note, rightly we think, that the root of the whole evil was the Treaty of Versailles when the lust of the victors ruined a great people.

The Prince is a Catholic and admits to a certain dismay when he learnt that a type like Von Papen was to be the accredited agent to the Spiritual Power ; but the sermons of Cardinal Faulhaber renewed his confidence that the Church would not fail to resist wickedness in high places.

The translation is good except for the translator's irritating habit of using the perfect for the preterite and thus giving the verb a present instead of a past meaning.

A.M.

CHRISTIANITY AND INTERNATIONALISM. By John Nibb. (Elliot Stock ; 3/6.)

This book of 135 pages has been indifferently produced, and as far as that goes is expensive at 3/6. Mr. Nibb pleads for a judicial mentality and an 'internationalism of sanity.' He has much to say that we should take to heart, though he says it in the new journalese (by Fascism out of Buchmanism), and takes a somewhat airy view of the possibilities of change in international procedure. This pacifist sincerity is something new from a Catholic.

H.C.T.

REMARKS

GRAMOPHONE

HIS MASTER'S VOICE offer a real treasure this month in César Franck's *Variations Symphoniques* played by Alfred Cortot and the London Philharmonic Orchestra, conducted by Sir Landon Ronald (DB 2185-6, complete on four sides). Full emphasis is laid on Franck's solemnity and magnificence; but there are passages in which a more feathery interpretation on the part of the orchestra might do greater justice to the ethereal qualities of his genius. The verve of Cortot's execution and the excellence of the reproduction ensure that this version will supersede previous recordings. Another outstanding H.M.V. record is the *Concerto for Four Pianos and Orchestra* in A Minor (on three sides of D 2110-1), which Bach adapted from a Concerto in B minor for four violins by Vivaldi. This rarely heard work is played with punctilious accuracy, but some slight excess of shrillness and *longueur*, by Hélène Pignari-Salles, Germaine Leroux, Nicole Rolet, and Piero Coppola with orchestra conducted by Gustave Bret. He also conducts Bach's *Prelude to Cantata 66* on the fourth side. Richard Crookes sings two very sacred songs of the 'Holy-City-Lost-Chord' variety—*A Song of Paradise* and *O Song Divine*—on DA 1368. This able American tenor should be given material more worthy of his talent. *Come to the Fair* was sung to death long enough ago to make timely its resurrection by Stuart Robertson (B 8194). On the reverse he sings another typical English song, *The Fiddler*, with the same cleanness and effortless clearness.

DECCA'S holiday releases are, in the main, fittingly relaxing and unambitious. Erna Berger is heard again to advantage on Decca-Polydor (PO 5100) with two songs from *Die Fledermaus* accompanied by the Berlin State Opera Orchestra. Brailowsky plays Chopin's *Polonaise in A flat major* with customary brilliance on DE 7029. The subtler side of the *London Suite* of Eric Coates is apt to be obscured in the militarised version of Captain Miller and the Grenadier Guards (Decca F 5076-7), whose brassiness is accentuated by somewhat harsh recording. Alfredo's orchestra gives a pyrotechnic rendering of a selection from *Evergreen* on F 5075. All but the most hardened hot-rhythm enthusiasts will turn with relief from Cab Calloway's latest orgy (O 1792) to the première English record of Oskar Joost's Dance Orchestra (F 5091), a recently formed German combination who play a waltz and a tango with something more than the usual lilt and finesse of Continental dance-bands; a record to be recommended to those who are convinced that modernity and barbarity in dance-music are synonymous.

L.T.-T.L.