

tions. That bond is his reading of the Old Testament revelation in which he claims to find his 'I and Thou' philosophy no less than the origins of that Chassidism in which he sees 'a movement of concentration: the concretion of all those elements which are found in a suspended form everywhere in Judaism at all times'. Christian readers, notwithstanding the author's misunderstanding of many of their own beliefs and practices, will find much to learn from the many illuminating Biblical insights and sidelights in which this book abounds, and still more from its fine confession of a contemporary Jew's faith in the Messianic calling of his people. His understanding of this faith must often put to shame their Gentile obtuseness to much of the inner meaning and challenge of their own Master's Gospel. But nor can they fail to note the conspicuous absence of the scandal of the Cross from this Messianism of a mystical body which though unredeemed must yet redeem, and while itself headless must yet lead humanity.

Between Man and Man is, in the main, less directly Biblical and theological and more philosophical—though in Buber's 'dialogical' manner. It may be regarded as a long appendix to *I and Thou*, in which the author confronts, from the standpoint of that book, the efforts of various philosophers—from Aristotle to Kant, and from Kant to Husserl and Heidegger—to cope with the mystery of human existence. The dialogue is inevitably more one-sided than even the author himself could wish, and in the case at least of Aristotle it is (in view of the reconstructions of Jaeger) singularly inept. Kierkegaard receives the most sustained and the most damaging attentions of all. Two excellent essays on education are sandwiched between the criticism.

VICTOR WHITE, O.P.

ETHIOPIA: *The Study of a Polity, 1540-1935*. By David Mathew (Fyre and Spottiswoode; 15s.)

Could any scene be more remote for a naval historian, or people stranger to a Horatian urbanity and candour? But nothing is too improbable for an author who appreciates the mad milord and the eueptic laird who travelled before him.

Nec timuit præcipitem Africum
decertantem Aquilonibus
nec tristes Hyadas nec rabiem Noti.

Behind the variety one discerns the simplicity, the use of analogy, praised by the philosopher, but here practised in a dialectic of ideas embodied in vivid persons, an abstraction of meanings combined with a sympathy with matter and motion, required by St Thomas of those who write about historic reality.

Prester John was centuries dead, and the first entrance to the Solomonic Throne, in a mountain Coptic kingdom, surrounded on three sides by desert Islam and with no southern frontier to jungle paganism, was made by the European Baroque Dr Mathew knows so well. With the coming of the Portuguese, round the Cape to Goa

and thence back across the Indian Ocean to Massaweh, and the settling of the nomadic court in the palace of Gondar, it met a heavy and impenetrable survival, a mixture, among other elements, of Judaism and a 'filtered' Byzantinism. There was the *coup* of the conversion of the Emperor Susenyos to Catholicism, but the Jesuit mission ended in failure. 'It was not the world of Bellarmine, but something more archaic, that would call to this ancient and unimpeded sovereignty'. In the years that followed, the throne was reduced to a shadow by the feudal barons, until power was centralised again by the Shoan Emperors a century ago. Their sanction was more practical, and less hieratic, more like that of the later medieval Kings of France, less like that of the Holy Roman Empire. The revival, tragic and fascinating in Theodore of Magdala, was triumphant in Menelik of Adowa.

There is a perception of scenery and weather throughout this study, 'the high thin air, the euphoria in blossom', the eye for detail, 'the light blue and silver of the Bombay Light Cavalry', and the turn of phrase: 'the *abuna* was an object of reverence, anxiety, and un-fatigued suspicion'. The pleasure of reading it is enhanced by the anticipation of more studies by Dr Mathew in African history.

THOMAS GILBY, O.P.

EVERYMAN'S DICTIONARY OF MUSIC. Compiled by Eric Blom. (Dent; 10s. 6d).

To review 700 pages, double-columned and closely printed, is to attempt the unprofitable, if not the impossible. It is enough to say that Mr Blom's name is a guarantee of accuracy of definition and objectivity of comment. The omission of all living performers avoids the embarrassment of discrimination, and the space saved permits the inclusion of a new and valuable feature, namely references indicating the literary sources drawn upon by composers of all ages and countries. A key to the abbreviations used would have been helpful. It is at first a baffling business to entangle such arcana as 'Fr writer on m. & comp.' or 'Among the most common orch. insts. Eng. hns., cls., hns. and tpts. are T.I.'. But with familiarity *Everyman* becomes a friend, and it will be indispensable for that large public which wants to know just enough to give a piece of music its setting. And the definitions are masterpieces of economy and clarity.

J. S. B.

AN ILLUSTRATED HISTORY OF WRITING AND LETTERING. By Jan Tschichold. (A. Zwemmer; 15s.)

The author introduces his subject with the words: 'The immense flood of printed matter which characterises the present day has not only diminished our reverence for *language*. It is also beginning to destroy our living sense for the visible representation of language, for *writing and lettering*'. But the seventy excellently produced half-tone illustrations, beginning with a vivid bison from the walls of the Altamura cave of some twenty or thirty thousand years ago,