

## BLACKFRIARS

tions at Malines. All this is reserved for a second volume. Here we have only the years of preparation.

Charles Lindley Wood was the son of a Victorian Whig statesman, and might have played such a part in political life himself. But that he put deliberately aside. In childhood he was deeply religious, with strong half-conscious Catholic leanings. From his Oxford days he walked in the steps of the Tractarians, and fell under the influence of Pusey and Liddon. All through his life he was that rare type, the ecclesiastically minded layman. He was the soul and the inspiration of the English Church Union, the champion of the victims of the ritual prosecutions under the Public Worship Regulation Act, and the centre of a hundred controversies long forgotten and indeed hardly intelligible to the present generation. He never seems to have had a doubt of the soundness of his own position, and his personal piety and deep spirituality were recognized by all; while the background of his social and domestic life was almost perfect and very attractive.

No one can read this first instalment of Lord Halifax's biography without interest and admiration. And if we cannot but deeply regret that such a man was not of our own Communion, we are sure that although Lord Halifax remained to the end outside the Church's visible unity it was through no conscious fault of his own. Everything in this book tends to the deepening of that conviction.

ROBERT BRACEY, O.P.

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THE PROPHET CHILD. By Gwendolen Plunket Greene. (Longmans; 6/-.)

Two graces of these reflections, quiet and the sense of kinship with all creation, are uncommon in contemporary Catholic writing. The mind moves easily to the source mysterious *sapientibus et prudentibus* and thence returns to mix into the whole abundance of life. Here is not the grown-up infantilism proposed by some spiritual writings; on the contrary, sound philosophy and theology, not gaunt and bony, but clothed with living sense.

We are meant for God complete and fresh, and so may find him outside the cloister. Possible disagreement with the author's judgments on the sectarianism of some forms of what is technically called the religious life will not find support in the classical theology of the vows.

For my part I will give only one hint of difference, chiefly a matter of taste, though a principle is involved. Is the nature more hidden from the cockney than from the country child, the *Nature* of the Lake Poets or the *natura* of St. Thomas? It is to the latter that the supernatural is given; the latter that includes

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steam and river-lights and tulip beds as well as trees and streams and sheep dogs.

The new turn given to the publishers' long tradition of Catholic publishing—Newman, Maturin, Butler—could not have been marked more worthily than by this book. T. G.

THE FAITH AND MODERN SCIENCE. By Reginald Dingle. Foreword by George Temple, Ph.D., D.Sc. (Burns Oates; 5/-.)

Mr. Dingle writes as a plain man, instructed by Fr. Garrigou-Lagrange and M. Maritain. He disagrees with the view that the quarrel between religious and scientific writers belongs to the past. Certainly his collection of essays will not tend to compose it, though he clearly distinguishes between the domains of physics and religion, without relegating the latter to the region of experience. It is necessary to emphasize that between physics and theology the distinction is between two *sciences*, not between a science and a system of intuitions.

There are some incidental inaccuracies—for instance, that material heresy is virtual heresy (p. 37), or that Mr. McCabe's philosophical training was Benedictine—but it is chiefly the temper of the book that calls for criticism, and on two heads. First, the words science, scientist, are usually employed in the pejorative sense familiar to readers of popular apologetics. Second, the philosophy lacks delicacy, realism and idealism are taken in the most vulgar sense. The great idealists cannot be touched by "plain commonsense." Thomists are realists, but they cannot be more than general practitioners in philosophy until they have understood their Kant and Hegel. Yes, theirs. But, after all, Mr. Dingle had not the space for patient appreciations, and his vigour certainly holds the attention. F. v. S.

A BENEDICTINE MANUAL. (Prinknash Priory, Glos.; 3/-.)

Though containing much of the former *Oblate's Manual*, this handy volume is intended for a wider public, "oblates and all interested in the Benedictine life and spirit." As Abbot Cabrol suggests in the Foreword, the attraction of the Benedictine life and spirit, with its peace and tranquillity in contemplation, should be very wide in these days of constant stress and threat of war. Those so attracted will find in this Manual instructions on Benedictinism as well as the rules, ceremonial and prayers for the Oblates. As a manual intended for frequent use the headings of the section, and not the title of the book, should have been printed at the top of each page. C. P.

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THE MODERN APPROACH TO THE OLD TESTAMENT. By Jewett C. Townsend. (George Allen & Unwin; 5/-.)

The author is convinced that the Old Testament "contains vast mines of hidden treasure" now accessible to the "real student." For portrait of the real student cf. p. 2: "The real student is gripped, etc. . . . No part of the universe is too sacred to be invaded . . . no limit to the range of his researches . . . not only penetrates every portion of the earth, but with his telescope he breaks down the barriers of space and journeys to the stars; while with his microscope . . . shall we wonder then that the searchlight of the investigator . . . ? . . . From the modern viewpoint, the world is ever changing . . ." The real student knows that "There is a great truth expressed in the statement that the Bible grew." He knows moreover how to answer this question: "When he (Moses) said that God had given them the law, just what did he mean?"—"Surely not that God's hand had carved. Inspired of God, we see the old law-giver laboriously carving with a hard stone upon a softer one. . . ."

But the spirit of the real student is perhaps best revealed on p. 6, where prose yields to poetry (source not indicated), as follows:

New occasions teach new duties,  
Time makes ancient good uncouth;  
They must upward still and onward  
Who would keep abreast of truth.  
Lo, before us gleam her campfires,  
We ourselves must Pilgrims be,  
Launch our Mayflower and steer  
Boldly through the desperate winter sea;  
Nor attempt the future's portals  
With the past's blood-rusted key.

The blue wrapper is undoubtedly right: clergymen *will* find this book invaluable. It meets a real need; and should be obtainable at all railway bookstalls.  
R. K.

DOLLFUSS. By Johannes Messner. (Burns Oates; 6/-.)

This book may serve, perhaps, as an introduction to Dollfuss and the Austrian achievement. If so, it will have its value. Austria is and must, of necessity, continue to be a key point. It was the strong grip which he had on this fact and his attempt, largely successful, to explain to his countrymen their rôle in Europe and Germany which is the chief claim of the Chancellor to the gratitude of Christendom. This book, however, in spite of the foolish puff on the dust-cover, makes no sufficient attempt to analyze clearly the problems with which Dollfuss was faced. As a result the account of the new Corporative State loses much of

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its meaning. The post-war financial problem, of which *Quadragesimo Anno* has so much to say, is never faced. The international loanmongers are, if anything, a greater obstacle to the Christian Corporative State than the Nazis or the defunct middle-class Socialist caucus of Vienna.

T. CHARLES-EDWARDS.

THE LONGEST YEARS. By Sigrid Undset. (Cassell; 7/6.)

Fru Undset has written a novel of the long years of childhood, and she has made of it a tapestry of clear colours, rich with the minute detail of a child's observation. One cannot say of her book that "This is childhood"; that enchanted mood could not be sustained at such length, as Katherine Mansfield conveyed it, intact and tenuous, in the short pages of *The Doll's House*; but Fru Undset has the historical sense, she has tried to forget her grown-up knowledge, and she has produced a chronicle whose proportions are almost always in scale with the childish universe. The book has a vividly domestic Scandinavian background, and a charm which is sometimes obscured by the translator.

N. S. L.

## MEDIAEVAL STUDIES

Here we have the third English edition of Professor De Wulf's *History of Mediaeval Philosophy* based on the sixth French edition.<sup>1</sup> This History is so well known and its reputation is so highly established that any recommendation would be superfluous. We wish only to point to some of the innovations introduced in this new edition. It suffices to compare any chapter with previous editions to see at a glance how much it has gained in conciseness, clearness and exactness. Among other changes, views on Abelard, John Scotus Erigena and Boethius have been modified in accordance to the latest findings of research. The bibliography has been brought up to date. But "the most important modification is a new interpretation of the resemblances between the philosophies of the Middle Ages." In previous editions, these resemblances were regarded rather as forming a body of common doctrines, a coherent system, an ideal which exercised its attraction upon all philosophers. Hence mediæval thinkers

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<sup>1</sup> M. DE WULF: *History of Mediaeval Philosophy*. Translated by E. C. MESSENGER. Vol. I: From the beginnings to the end of the Twelfth Century. Third edition based on the sixth French edition. (Longmans, Green and Co., 1935, pp. xiv-317; 12/6.)

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were classified into two groups: the scholastics and the anti-scholastics, according to the attitude they adopted in conforming themselves or in opposing this dominant or "scholastic" mentality. This view led to many criticisms and controversies, particularly owing to the fact that "such a method does not get sufficiently close to the reality of the individual systems, the originality of which it is the duty of the historian to set out in relief." Yielding to these criticisms, Prof. De Wulf has in the present edition stressed more and more the strictly historical character of each philosopher, leaving to the last chapter (Ch. III: Synthetic studies) the attempt to arrive at a general synthesis. Another modification, and a happy one too, is the adoption of the terminology commonly in use, and identifying "scholastic philosophy" with "mediæval philosophy."

The whole work will be distributed in three volumes, instead of the two of the previous editions. This first volume does not take us so far as Albert the Great, but from the beginning to the end of the twelfth century. The English translator has added a very useful index. Both the translator and the publishers are to be congratulated for giving us this English translation only a few months after the French edition. We recommend this book most heartily to all students of mediæval philosophy.

The *Opus Tripartitum*—Master Eckhart's most important work—consists of the *Opus Propositionum*, the *Opus Quaestionum*, and the *Opus Expositionum*. The *Opus Propositionum* contained over 1,000 propositions in fourteen treatises in which were discussed metaphysical subjects; the *Opus Quaestionum* dealt with problems in accordance with the plan of St. Thomas' *Summa Theologica*; and the *Opus Expositionum* was subdivided into: (a) the *Opus Sermonum*, a collection of sermons connected with Biblical subjects, (b) commentaries on each book of the Holy Scriptures. Of this huge work only a few sections survive, viz. the *Prologi*, the sermons, the commentaries on Genesis, Exodus, Wisdom, and the Gospel according to St. John.

The *Prologi* are introductions to the work as a whole and to each of its three parts. That to the *Opus Quaestionum* is missing, three others are still extant, i.e. the *Prologus Generalis* and prologues to the *Opus Propositionum* and to the *Opus Expositionum*. Of these Dom H. Bascour, O.S.B.,<sup>2</sup> of Mont César, gives a critical edition from three MSS., to which a *Conspectus*

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<sup>2</sup> MAGISTRI ECKARDI OPERA LATINA auspiciis Institutii Sanctae Sabinae ad codicum fidem edita. II: HILDEBRANDUS BASCOUR, O.S.B. *Opus Tripartitum Prologi*. Leipzig, F. Meiner, 1935. (Subscription price, RM. 2.60; separate price, RM. 3.80.)

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*Generalis* is added and published for the first time. The edition, following the criteria set down in the first volume, possesses the same excellent qualities and bears the marks of the same standard of scholarship.

DANIEL A. CALLUS, O.P.

## THE PLAY

The small, intimate *Mercury Theatre* in Notting Hill inaugurated not long ago by Mr. Ashley Dukes has courageously set out to fill a real need by a series of *Plays by Poets*, of which Mr. Eliot's *Murder in the Cathedral* is the first, we hope the first of many. A poet's play, now that poetry is no longer the natural speech of the stage, demands a special atmosphere, a special habit of attention; it differs from ordinary drama in that there is no direct assault on the emotions, but all is lifted to an ideal plane; the scenes tend to unfold, not as hastening to an end, though the end is implicit, but in a kind of timelessness, calling for a contemplative mood in the audience. Such is *Murder in the Cathedral*. It is framed in choruses, beautifully spoken by Miss Elsie Fogerty's pupils, who represent at once the women of Canterbury and the "type of the common man" of all ages. The murder of St. Thomas of Canterbury is not an isolated fact of history, but a symbol of the perennial conflict between State and Church, of the assault of the world upon the spirit, a link in a chain of events that, for Mr. Eliot, leads inexorably to the Waste Land of the world to-day, while the blood of the martyrs brings the inheritance of a kingdom not of this world for those who will seek it.

The production, by Maurice Brown (who also gives a subtle rendering of the Fourth Tempter and Fourth Knight) has all the beauty and dignity the theme merits. I have never heard a whole caste speaking the King's English with such purity, with such resonant, liquid voices, and such sense of the rhythm of verse. All the actors deserve praise, but the honours must go to Mr. Robert Speaight, who, as St. Thomas, not only by his voice, its compass and modulation, his mastery of every shade of emotion from anguish to supernatural joy, his gestures, but by an identification of his whole being with the part, proves himself one of the finest actors on the English stage.

Meanwhile the Group Theatre at the *Westminster* is continuing its fascinating experiments. There was lovely acting in Jean Giono's *Sowers of the Hills*, produced by Michel St. Denis who produced the French original with the *Compagnie des Quinze*. It has now given place to *Timon of Athens*, produced by Nugent Monk, of the famous Norwich Maddermarket, and which is well worth seeing.

BARBARA BARCLAY CARTER.

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### GRAMOPHONE

Beethoven surprisingly remarked to his publisher that the B Flat Piano Concerto was not among his best stuff; he was right; but that does not prevent its being, of his first manner, good. The slow movement is perhaps a trifle slow, though there are moments when great things are discernible; the opening is gay in the Mozartian manner, the finale, like that of the C major, rollicking; Schnabel, as usual, flawless and cerebral; another H.M.V. achievement (DB 2573-76). Interesting to compare with it the Decca Mozart Piano Concerto in E Flat: again the Boyd Neel Orchestra is excellent, Kathleen Long exquisite, Mozart mature; the pianist, with greater stress on the sensitivity, the intuitive, than Schnabel, combines with the orchestra to produce exactly the right ethereal serenity (K 784-86). With this go the two Mozart *Divertimenti* (apt name) in F and D, played by the same orchestra, each a thrill in three movements (K 787-89). Of first importance too is Decca's production of the Bliss Clarinet Quintet (Frederick Thurston with the Griller String Quartet), here recorded, and excellently recorded, for the first time. One may want to hear it two or three times before its meaning becomes clear; after that one will want to hear it an indefinite number of times for no reason but itself. Its outstanding quality is its crystalline clarity of texture. The clarinet is splendid; the Quartet, like the Boyd Neel, play as though they meant it (K 780-84). In sharp contrast to these is the Schumann Piano Quartet in E Flat played by the Elly Ney Trio with Walter Tramper viola. Schumann is Mme Ney's strong suit, one had thought, but perhaps because the music itself is uninspired the general effect is toneless and depressing (CA 8213-16). A delightful arrangement and orchestration of Chopin's *Les Sylphides Ballet* (well-known waltzes, preludes, mazurka compose it) is delightfully played by the London Philharmonic under Dr. Sargent; the oboe especially fine (O 2781-83). Of singers, there is Elisabeth Schumann singing songs from *Hansel and Gretel*, a perfect performance; trick recording enables her to take both parts in the *Evening Prayer* duet (DA 1439). Miliza Korjus pays the penalty of popularity by having to sing *La Villanelle* (silly swallow) and Strauss's *Thousand and one Nights*; still, the music does give her occasion to show her flawless technique, and here as elsewhere the combination of agility, assurance and freshness is most delectable (C 2784). Nancy Evans sings two Delius songs on F 5707 in an urgy manner which ill suits the music. In lighter vein, Jessie Matthews is at her most vivacious in *I Can Wiggle My Ears* and her most attractive in *Say the Word and It's Yours*, going Gaynorial deliciously in the former, transmitting her personality through the equally wax in both (F 5728). Ginger Rogers,

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restful to the eye, is definitely dull to the ear; *No Strings* and *Lovely Day* do not arrive (F 5746). Similarly *Ole King Cole* suffers from lack of visual help, and unlike the *Pied Piper* is not self-sufficient (F 5655). The Blaney-Farrar *Old Favourites* (and they have every right to be favourites) are now issued by H.M.V. at 1/6 (BD 254); so are Cicely Courtneidge's *Gentlemen, the King!* and the cheery *Things are Looking Up* (BD 239). Ray Noble's versions of *Top Hat* and *Piccolino* are excellent (BD 247); *East of the Sun* and *Danza* are done by Ambrose with his usual flair (F 5744), though the refrain of the latter is the outer edge of fatuity; there two more Ellingtons to gladden the heart, *Truckin'* and *Cotton* (o 2080); the Forsythe *Tea for Two* and *Sweet Georgia Brown* are unconditionally superb (F 5711).

Among Decca's October releases was *Der Freischutz*: a thrilling affair: the Wolf's Glen, Max firing the seventh shot and all but killing Agnes, Zamiel the evil spirit whisking off the cursing Caspar. But a little long to play gramophonically in full, and a potted version, ably done, is something to acclaim. It has been done most ably, and the Berlin State Opera sing and play it thrillingly—the bass is particularly rich and satisfying. The recording is perfect (CA 8132-5). More opera was provided by Felicie Huni-Mihacsek who sings two arias from Verdi's *Force of Destiny* with her usual effortless assurance and sensitivity; two lovely records (CA 8211). Grace Moore admirably sings from the *Bohème* which made her London renown *They Call Me Mimi* and *Farewell* (O 129). Two great English composers are well represented. Purcell's *Golden Sonata* is nobly played (Jean Pougnet and Frederick Grinke, violins; Boris Ord, harpsichord) and excellently recorded (K 778). (Incidentally, the new Decca venture, the Purcell Club, which is to open its programme of Purcell recordings with *Dido and Aeneas*, is again a thing to be acclaimed and enthusiastically supported.) Elgar's *Introduction and Allegro* is done beautifully and with great *entrain* by the Boyd Neel Orchestra (K 775-6). Sir Henry Wood now records with verve the *Song of the Rhine Daughters* from *Götterdämmerung*—the voices replaced by fiddles (K 765-6). Adele Kern with characteristic delicacy sings Arditi's popular *Il Bacio* and *Parla Waltz* (LY 6028).

(Key.—H.M.V.: DB, series, 6/-; C, 4/-; DA, 4/-; BD, 1/6. Decca: K series, 2/6; F, 1/6. Polydor: CA, 4/- Brunswick: O, 2/6.

G. V.

## BOOKS RECEIVED

- AUGUSTE PICARD (Paris): *Histoire des universités françaises et étrangères des origines à nos jours*, Stephen d'Irsay (2 volumes; 110 frs.); *Les universités catholiques*, René Aigrain (12 frs.).
- BAGSTER: *The Gardener: The Story of Glastonbury*, Mary Winter Werr (2/6).