

## NOTICES

also for that of the last chapter of the *De Anima*, attributed to Dominicus Gundissalinus, hitherto most unsatisfactorily edited. Complete indexes close the volume.

This book is intended to provoke new research, and will doubtless stimulate others to look for further material to add to this valuable contribution to mediæval studies.

DANIEL A. CALLUS, O.P.

## NOTICES

FISHER AND MORE. By H. E. G. Rope, M.A. (Ouseley; 3/6.)

In Vachell's masterpiece there is a classical description of an Eton-and-Harrow cricket match when a Bishop turning excitedly to an old colonel splutters out: "Thank you!" Fr. Rope's average and not unregenerate readers will return him the episcopal thanks. In *Fisher and More* they have found plain speaking which is still timely though four centuries delayed. Moreover this plain speaking of Father Rope is always plain English. Again and again the reader is arrested by the writer calling a spade a spade. No little part of the book's worth is that it not only translates sixteenth century English into twentieth century English but that it expresses sixteenth century England in terms of twentieth century England. Readers of *Fisher and More* will sometimes be startled to see in the authentic story of these suckling days of Tudor Totalitarianism almost a pen-portrait of the movements of to-day. For this reason we think that Messrs. Ouseley were well minded to give us in one book the life and life-work of the two men who bore the brunt of the fighting for England's liberty. And they were especially well minded in choosing the pen they chose.

V. McN.

THE FIELD IS WON. (St. Dominic's Press, Ditchling Common; 1/-.)

This is the story for "a wordless play arranged to celebrate the Canonization of John Cardinal Fisher, Bishop of Rochester, and Sir Thomas More, Kt., sometime Lord Chancellor of England." More and Fisher were united in Faith and in death they were not divided; ever since the one has not been mentioned without the other, at least among Catholics, and the author is justified for attempting the dramatically impossible in having two heroes in one play. The "supporting" characters are Henry, Catherine of Aragon, Anne Boleyn, Potens (material authority) and Divus (spiritual authority). Thomas Derrick supplies a dozen drawings as a guide to costume in which he attempts to avoid "Period" as much as possible. The story is told dramatically and should act well in the hands of those familiar with the technique of mime—an art less formidable than is often supposed.

H. B.

## BLACKFRIARS

**RECUEILLEMENTS.** By F. D. Joret, O.P. (Desclée de Brouwer; 15 frs.)

This is an admirable sequence of brief yet pithy meditations. First the seed of recollection, of a certain concentration of mind and will; then some consideration of the truths of natural theology by way of approach to thoughts on the revealed doctrine of the Trinity: more particularly—the indwelling of the three Divine Persons in the human soul, *sicut cognitum in cognoscente et amatum in amante*: Father, Son, and Holy Ghost *within* us: something of the wonder of this doctrine is unfolded to us from the teaching of Scripture and the Fathers—the whole under the radiant guidance of St. Thomas. Then follow more detailed reflexions on each Divine Person, and on the “appropriations” whereof Theology teaches us. How easy it is frequently to make the sign of the Cross, rarely to ponder on the dogma of the Trinity. *Recueils* is a necessary counterblast.

Père Joret in these eminently readable pages conveys enlightenment to the mind, to the will an incitement. The book is a model of what meditation should be; and it might well serve as a model to those who must re-build a tradition of Catholic ascetical literature in this country. (Is it too much to hope that we shall soon see an English counterpart to *La Vie Spirituelle*?) In the meantime may this book fall into the hands of a really capable translator.  
R. D. P.

**ABAILARD'S ETHICS.** By J. Ramsay McCallum, M.A. (Blackwell; 6/-.)

The influence of Peter Abelard on the development of ethical theory has only recently been emphasized and has not yet been adequately estimated; the present translation will add to the emphasis even if it does not help towards the estimate. For written in clear English and simply annotated it is likely to appeal to a relatively wide public and to meet with little appreciation from mediævalists, it is marked by two tendencies, perhaps closely related: twelfth century technical terms are rendered widely, twelfth century problems are linked to the problems of a more immediate past: “guidance,” “the Oxford groups.” A phrase will suggest the perspective of the translator’s study: “Ecclesiastical censure dulled enquiry into dogmatic slumber.” Abelard is described as the Descartes of his time and the forerunner of Wycliffe, he is also the “precursor of Kant.” There is little evidence of any familiarity with modern continental scholarship, it seems apparent that the research of Dom Odon Lottin has been ignored, but in the suggestively short bibliography Miss Helen Waddell and “J. McCabe” appear in strange conjunction.  
G. M.

## NOTICES

**THE HEDGE SCHOOLS OF IRELAND.** By P. J. Dowling. (Longmans; 10/6.)

A documented study of Catholic education in Ireland under the penal code. It does not provide a finally authoritative estimate for it deals primarily with the schools of the south-western counties and with the second half of the eighteenth century. But it is a work of objective scholarship and it illustrates, even if it does not solve, several of the problems of Georgian Ireland; the long survival and quick decay of Gaelic culture, the prevalence of Latin among some of the peasantry, and the sporadic fusion of Catholic and Protestant in the middle class.  
G. M.

**CHRISTIANITY IS CHRIST.** Five courses of sermons by C. C. Martindale, S.J. (Sheed & Ward; 5/-.)

This is a most welcome "omnibus." It includes five separate volumes of sermons preached by Fr. Martindale in the past ten years under a title which reveals their Christocentric character. Their value lies in their freshness and vitality; they present the Living Truth in an idiom which we can all understand. Few books recently published present more palatable and readable spiritual reading both for Catholic and for non-Catholic.

A. T.-A.

**THE MIDDLE AGES (1046-1494).** By Oliver Welch. (Gollancz; 3/6.)

This book has a special value for Catholic schools since it is marked by the rare union of two not uncommon qualities; it is history studied in a Catholic perspective and presented in a form useful for public examinations. It is natural therefore that it should deal primarily with those continental countries whose medieval history seems of most interest to examiners and perhaps to Catholics: Italy and Germany and France. It is characteristic that the sober generalizations on politics or on social organization are for the most part those of the modern official historian, but it is characteristic also that two chapters should deal with the monastic revival and the work of the friars and that a third is titled "Heresy and Schism." Throughout the study the detail is as carefully accurate as it is compressed.  
G. M.

**A SAINT IN THE SLAVE TRADE: Peter Claver.** By Arnold Lunn. (Sheed & Ward; 6/-.)

Sanctity is no longer its own justification in the eyes of men; and it cannot be pretended that the reason for this lies always with the hagiographer and not with the saint. The average modern finds both the saint and his sanctity repellent rather than

## BLACKFRIARS

attractive: sanctity, in short, requires apologists. There was need for a book which would do for the bluff common-sense of John Bull what Ida Coudenhove did for the *Kultur* of the German: Mr. Lunn has shown himself admirably equipped for the difficult task. He knows that sanctity is too variegated to be explained in universals: like Ida Coudenhove he has wisely chosen a particular saint as an example of a particular type of sanctity. Besides an absorbing account of St. Peter Claver's life, we are treated to well-balanced accounts of the nature of happiness and of suffering and of the meaning of holiness in itself and in relation to humanitarianism on one side and to Christian humanism on the other. The book contains little that is original: Mr. Lunn's power lies in his rare ability to make luminously intelligible to the English reader ideas which have become not only unfamiliar but almost inaccessible. G. W.

TIME'S DOOR, by Esther Meynell (Chapman & Hall; 8/6) opens for us on Rome and Leipzig a hundred years ago. The central figure is a young Italian violinist, Giovanni Cavatini, one of whose ancestors had studied under Johann Sebastian Bach. From him he inherits an almost overwhelming devotion to Bach's music and person, a devotion which is intensified by the possession of some letters of his ancestor and by his immediate connexion with the composer's house and city. So the door of time opens for him over another century and for brief periods Bach's household becomes present to him in reality. In this way he becomes attached to Catharina Bach, the eldest daughter, whom his ancestor had neglected. An authentic Dominican, who walks the latter half of the book, is called upon to settle this-awkward situation. The final scene leaves Giovanni and us at the death-bed of Bach. The story is related with a quiet simplicity pervaded with the spirit of music touched at times with religion. There is no villain in the piece, save for Time who often will not behave as desired. If Bach is not brought into the Church he is at least under instruction; and why not, when the Communists have tried to claim him among their forbears? C. P.

## GRAMOPHONE

Chausson, who learnt the cyclic form from Franck, put it to magnificent use in his B Flat Symphony. Not that the form is sole evidence of Frank influence; there is melodic testimony, particularly in the second movement. But there is great originality too; virility, richness of orchestral colour its outstanding qualities. The Orchestre de la Société des Concerts du Conservatoire under Piero Coppola gives a fine performance, admirably recorded (DB 4953-6). The G minor symphony of Roussel, the

## NOTICES

rebel from the Schola Cantorum, is the other outstanding May release: a thrilling work, gay-making, full of verve. This performance, by the Lamoureux Orchestra under Albert Wolff, splendidly recorded, is a thing to possess oneself of (CA 8199-8201). Rather awkwardly, the first and third movements are on one record, the second on two sides of another.

The Kreutzer Sonata is not without its longuets; through these the Menuhins efficiently plough, and to the greater moments do adequate justice (DB 2408-12). Alfred Sittard plays the Dorian Toccata with happier registration and effect than is often the case with organ recordings (PO 5118); Elgar's Coronation March, played by the London Philharmonic under Sir Landon Ronald, makes a fitting Jubilee Record (DB 2437). Schlusnus singing Wolf's *Der Tambour* and *Biterolf* was earlier recorded by the German Polydor; Decca have now produced this fine record. The remedies for accidie, enumerated by Aquinas, would doubtless, had he lived to-day, have included the records of Adele Kern; in *Asking My Anxious Heart*, from the *Barber of Seville*, she is at her best (P.O. 5119). For that matter, it would not be amiss if in the same medicinal catalogue the songs of Violet Lorraine were to be included: *What a Little Moonlight Can Do* is a singularly joy-making affair, though the reverse side is unworthy (F 5226).

There are still those who think of all jazz in terms of a mindless thrumming of tom-toms. There are others who find all jazz acceptable provided it has a tune. Both parties should listen to the first of a series of Conversations on the quiddity of jazz rhythm, with examples, a sound and informative record. The discussion of Ellington's technique is particularly interesting (RT 1).

It is impossible not to be thrilled by a good rumba, especially if Ambrose and his orchestra are the executants. *Maracas* is extremely fine (F 5490). The *Continental*, also by Ambrose, is efficiently done; *The Moon was Yellow*, on the reverse side, a delightful tango, is unhappily shattered in the midst by the advent of a vocal reinforcement which ought to have been instantly stifled (F 5317). The Mills Brothers perform with their usual sleight of hand *What's the Reason*, and *Since We Fell out of Love*—the former an amusing number (O 1999). G.V.

### BOOKS RECEIVED

ARROWSMITH: *England and Slavery*, C. H. MacInnes (7/6).

BLACKWELL: *The Story of the Relics of the Passion*, H. M. Gillett (4/6).

BURNS OATES: *St. Scholastica's Priory, Atherstone, and the Conversion of England*, Rev. A. T. Sammons (1/-); *St. Thérèse and the Faithful, A Book for those living in the world*, Benedict Williamson (5/-); *Behold thy Mother*, Card. Lepicier (3/6); *Joc and Colette on the Seashore*, Vera Barclay, Ill. by Johanna Düby (3/6); *An*