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industrialism, which is concerned not at all with goodness but only with quantity and ease of production. Thus this book comes to deal, as every worthwhile book on food must, with the degradation of our animal life which we have to endure to-day. It must be clear that as long as we are in the world our life in the world should be as beautiful and as rich as may be, and that any system which impoverishes it is wrong. Mr. Burdett rightly exhorts us to hold fast things so venerable and so good as, say, well-matured Stilton, full yet delicate and refined on the nose, and rich and soft and luscious in the mouth.

G. S. SAYER.

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THE PAIN OF THIS WORLD AND THE PROVIDENCE OF GOD. By M. C. D'Arcy, S.J. (Longmans; 5/-.)

The book is composed in the form of an imaginary debate, not a sop to the lazy-minded but a thing of art beautifully made to render an elaborate pattern of thought. It is to be hoped that a crowd will gather; for some important truths are expressed here perhaps better than ever before in English. Still, it must be admitted that something of vagueness and confusion has crept in. For one thing, it is difficult sometimes to be sure of the author's mind, to follow the expression of his face as he pulls the strings. And what summing up there is, is disappointing. The priest is tedious, a little in the manner of Elihu in the book of Job. The epilogue too might be more exhilarating. To some perhaps the fine prose will occasionally seem too luxuriantly metaphorical. In our familiarity with the author's reputation there is danger of our taking such a book for granted; whereas it is something calling for enthusiasm.

R. K.

ST. THOMAS AQUINAS ON THE BLESSED SACRAMENT AND THE MASS. Translated, with notes, by the Rev. F. O'Neill. (Pepler & Sewell; 5/-.)

This is "an attempt to put in a brief compass St. Thomas's teaching on the Holy Eucharist, and to make him more easily understood by those who are reading him for the first time." Though the translator's English is readable enough, we cannot recommend his book for several reasons: he seems not always to have understood the meaning of the original, and he is capricious and misleading in what he omits and in what he adds. His treatment of Q. 83, 1, is a good example of these faults of his. On what he takes to be an omission in the Dominican translation he naively remarks (p. 7): "A single omission in a work of such vast extent is no small tribute to its accuracy and fulness." But

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if, instead of translating from Marietti's edition, he had consulted, as he ought to have done, the best text available, he would have learned that the supposed omission is no omission at all.

L. W.

LA PUDEUR INSTINCTIVE. By J. de la Vaissière, S.J. (Editions du Cerf; 10 frs.)

Accepting the prevailing conception of modesty as being allied mainly with sexuality, the author, following Havelock Ellis, defines it as a kind of instinctive apprehension in regard to the sexual processes, ingrained as it were in the general mechanism of the sexual appetite. Approaching the subject from the standpoint of positive psychology and pedagogy, evidence is gathered from various sources to prove that modesty is in the first place a universal and innate human characteristic and therefore to be regarded as instinctive, its function being to act as a brake on the instinct the end of which is procreation. The particular individualizations of this fundamental instinct assume different forms, modes and degrees of expression, so that one is compelled by the evidence to grant some form of modesty even to nudists and prostitutes. Education of the instinct, which must be distinguished from education of purity, should be indirect and based on the inculcation of Christian ideals of living. Direct sexual enlightenment of adolescents is discouraged. The essay is well documented and its value enhanced by a comprehensive bibliography.

G. A. E.

STUDIES IN COMPARATIVE RELIGION. Edited by E. C. Messenger, Ph.D. 5 volumes. (Catholic Truth Society; 3/- each volume; 12/6 the set.)

Many of the component twopenny pamphlets of these volumes have already been reviewed. It is probable that they will be more widely circulated in pamphlet form; but it is much to be hoped that those who possess odd pamphlets of the series will also possess themselves of Dr. Messenger's introductory and concluding essays (1 and 39). Only so will they realize that the individual essays are parts of a whole and that the purpose of the series is the study of *comparative* religion. The first essay gives a definition of the subject-matter, the all-important distinction between the scientific and philosophical approaches to it and the danger of confusing them, the Catholic attitude to this branch of learning. The last essay gives a general scheme of the whole series and justifies its taking Judaeo-Christian religion as its centre. There follows a rational justification of the validity of religion in general; an analysis of fundamental elements common to all religions both with reference to man's nature in itself and in his relation to God; then an attempt to explain the differences

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in religions; and finally Catholic tenets regarding the whole subject. The C.T.S. is to be congratulated on this enterprise, which it is hoped will receive the success it deserves. The complete set should be in the possession of all Catholic Societies (such as the C.E.G.) and in all Catholic circulating libraries. R. B. M.

**BARCHESTER PILGRIMAGE.** By Ronald A. Knox. (Sheed & Ward; 7/6.)

In seven vignettes here is Barsest, not set imperishably in the middle of the last century, but alive in later generations; moving past the Colonial Preference election fought by Frank Gresham's son to the days when Griselda Grantley's grandson proposed to Lucy Robart's grand-daughter while driving at fifty miles an hour. Hoggstock is now a Roman see and an ugly industrial town making sanitary earthenware, Hiram's Hospital is a big public school, while at Courcy Castle they were tobogganing down the stairs on baths thirty years ago. As for the Cathedral: "Now, sir, if you'll believe me," says Mr. Albert Bunce, the senior verger and the major authority behind the book, "it's High Mass this Sunday and the Baptist minister preaching the next, and boy scouts with kettledrums the next, and massed choirs—women, some of 'em—the next." Oh, Mrs. Proudie, what would you say, what do? and you, Archdeacon Grantley?

The style is Trollope's own entirely; not a parody, a tribute of affection. It is difficult to resist the inclination to quote and quote. The sight of the index of characters will send the Barsest lover opening the book here and there. Then he will settle down comfortably. If he is sensitive his only twinge will be caused by the printer's type which does not match the quiet ease of the style. T. G.

## MIME

It was an interesting coincidence that within a week I should have heard an admirable talk by Fr. Valentine, O.P., on the educational value of the film and have occasion to appreciate the educational value of another medium, the mime, as presented by Mr. Hilary Pepler's *Sedes Sapientiae*, performed in aid of the Bede Jarrett Memorial Fund at Cathedral Hall. On the one hand, there was what is a fairly recent product of modern civilization, on the other, something as old as any civilization, and at the same time it seemed that the two, by their very contrast, could complete each other.

The film gives a perfect picture of outer reality, but, save for occasional possibilities of symbolism, it is by its nature limited to external indications, to appearances, to information of fact. Whereas the mime, by its simplicity, bringing us into a child's

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world of "let's pretend," is liberated from the world of fact, and has an unparalleled efficacy in presenting the inner realities of ideas. *Sedes Sapientiae* sets out to show the various forms the devil may take to foil the pursuit of wisdom, and how the clear-thinking of the sons of St. Dominic can unmask him. An admirable theme! On a background of plain blue curtain, Adam and Eve gaze upon a Tree of Knowledge, of which the apples are bags of gold, marked with pounds and dollars. The conception was at first startling (Mr. O'Sullivan, K.C., declared afterwards that, having omitted to read the Argument, he mistook Eve eating the apple for England going off the Gold Standard!), till one remembered how St. Bonaventure had defined curiosity, knowledge for the sake of knowing, divorced from God, as a form of covetousness, and reflected that indeed the misuse of the mind of man in pursuit of wealth was one of the direct consequences of that initial breach in the harmony of his being.

The Devil as Serpent (and what a magnificent Devil Mr. Pepler makes!) subsides into a corner, and, in the words of the Argument, "to emphasize the distinction between Knowledge and Wisdom, the fall of Eve is followed by the advent of Our Lady," who enters, followed by St. Dominic and the three Wisemen (black, white, yellow, as in the legend, wise men of all races and all time). The mime is even freer than the cinema from bonds of time and space. Students assemble about her and play a game of make-believe cricket, till the Devil appears as Professional, and lays them out one by one, by body-line bowling! His next appearance is as a Don, reintroducing the forbidden fruit, which leads the students to draw a curtain before Our Lady's seat. He puts on a girl's simpering mask and black cloak and becomes an ogling, undulating young woman—temptation in an obvious form. He returns as Stiggins the Puritan, in stove-pipe hat and flapping white gloves, to forbid innocent merriment. He dons a soldier's cap, and the students fall into two groups of opposing, fiercely drilling armies, who fall on each other—Nationalism. He transforms himself into Big Business, and sets them wearily turning the wheels of a factory. He comes as a Communist with a red flag to reorganize the factory, and lead an attack on Our Lady. But when the curtain before her is torn aside, she appears, seated in glory, with St. Dominic beside her, to lead all back to their allegiance.

And thus, in about half an hour, enough ideas, even profound and complex ideas, for half a dozen sermons and as many leading articles are presented in such a manner as a child can grasp, in a performance that has all the delight of a game in which the audience share, and with no more pretensions than a Christmas charade. It is well that more and more parishes should have their own cinemas, but it would be well indeed if they could have their

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mime players also. And the mime has no need of professional actors but, through the power of the accompanying music to determine rhythmic movements and to cover self-consciousness, is within the compass of all. BARBARA BARCLAY CARTER.

## GRAMOPHONE

The year ends with a flourish. H.M.V. provide a splendid recording of Tchaikowsky's *Nutcracker Suite*; the Philadelphia enchantingly combine tautness, delicacy and zest, individual instruments (the oboe, for example) are a delight (DB 2540-41). Elgar's *Starlight Express* (the play is Algernon Blackwood's) is wholly charming; Alice Moxon and Stuart Robertson are admirable for their clarity of diction as well as their aptness of atmosphere; if only *Noël* did not occur at the end! (C 2791-92). Margherita Perras sings the opening of Verdi's *Requiem* and his *Ave Maria* with dignity and that rare combination, richness without urge (C 2794). Miliza Korjus continues her triumphant career with *Parla* and *Il Bacio* (the latter with additions by Artok which, unlike most, are not mere pyrotechnic) (C 2789). Caruso is miraculously resurrected with new orchestration in Puccini's *Recondita Armonia* and Bizet's *Agnus Dei*, lovely discs which vindicate his claim to unique quality (DB 2644).

Decca provide no. 5 of the French Suite (we have had too little Bach of late) played with great clarity by Kempff (CA 8217); a delightful Handel Suite arranged for orchestra by Sir Hamilton Harty and played by the London Symphony, the *Passacaglia* especially fine (K 795-6); Sir Henry Wood records Sibelius's *Valse Triste* (F 5582); there is Berlioz' *King Lear*—rather dull, the characteristic voice, but little to say (K 792-3); there is Handel's *And the Glory of the Lord* and *Hallelujah* exhilaratingly sung by the B.B.C. Choral Society (K 805); there is Verdi's String Quartet which is rarely heard and deserves to be heard often and is played by the Prisca with dynamism and felicity (DE 7043-46). Grace Moore sings *Funiculi* charmingly and *Musetta's Waltz* (O 2102). A feast of Ellington: *With the Duke* (Forsythe and Young at pianos) gives a fair idea of his work (K 779), *Solitude*, one of his loveliest things, is exquisitely played by his own orchestra (O 2007), so are *Accent on Youth* and *Margie*, not his best form, though interesting (O 2096); *Reminiscing in Tempo*, a new long work of which more next month, is outstanding (O 2103-4). Connie Boswell is good in *I've got a Feelin' you're Foolin'* (O 2068); Douglas Byng is as amusing as his humour is broad in *Boadicea* and *Mrs. Lot* (F 5752); Roy Fox produces *Truckin'* and *Cotton*, singing in the former provided by thirteen-year-old Mary Lee (but no shirleytemplerism about that child. F 5704.) Elsie Carlisle makes *The General's Fast Asleep* a great number F 5761,

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is exquisite in *Honey Coloured Moon* (F 5818), should not have sung *Solitude* which criminally murders Ellington and is lamentable orchestration anyway, but with poignant euphony continues the tragic saga of unrequited love in *Poor Butterfly*, its companion (F 5764). A pity Ambrose did not leave *I Can Wiggle my Ears* unvocalized for the music is good (F 5778); *Boots and Saddle* also is a good tune but one is so tired of Texas; *The King's Navee* is amusing as well as excellently orchestrated (F 5794).

(Key.—H.M.V.: DB series, 6/-; C, 4/-. Decca: F series, 1/6; K, 2/6; O, 2/6.)

G. V.

## BOOKS RECEIVED

- BLOUD ET GAY (Paris): *Précis d'archéologie biblique*, A. G. Barrois, O.P. (no price).
- BURNS OATES: *From Bye-ways and Hedges*, C. C. Martindale, S.J. (2/6); *Red Gaols: A Woman's Experiences in Russian Prisons*, Preface, Abp. Goodier, S.J., Foreword, C. Dumont, O.P. (2/6); *The Catholic Tradition of the Law of Nations*, John Eppstein (15/-); *Blessed Gemma Galgani*, Fr. Amedeo, C.P., tr. Osmund Thorpe, C.P. (12/6); *Divine Communications*, Auguste Saudreau, O.P. (2 vols., 10/- the set); *The Book of the Sacred Heart of Jesus*, A Priest (3/6); *Catholic Almanack 1936* (2d.); *The Fire of Love*, Richard Rolle, tr. and ed. G. C. Heseltine (7/6); *The Life that is Light*, Abp. Goodier, S.J. (3 vols., 5/- each); *A Cloistered Company*, Henry Chester Mann (6/-).
- DESCLEE DE BROUWER: *Les exercices spirituels: Textes pontificaux*, annotés par Albert Valensin, S.J. (Collection "Cathedra Petri"; 10 frs.); *Aristote et Plotin*, Marcel de Corte (20 frs.).
- KOESSEL UND PUSTET (Munich): *Gertrud von le Fort*, Theoderich Kampmann (RM 1.—).
- MOHR (Paul Siebeck—Tübingen): *A Synopsis of the First Three Gospels*, Albert Huck. A Complete Revision of Earlier Editions by Hans Lietzmann; English edn. prepared in conjunction with the above by Frank Leslie Cross (Gesenkter Auslandspreis geb.; RM. 3.60).
- MOWBRAY: *The Apocalypse and the Present Age*, H. L. Goudge (2/-).
- OXFORD UNIVERSITY PRESS: *The Christian Life in the Middle Ages, and Other Essays*, F. M. Powicke (10/-).
- PETER HANSTEIN (Bonn): *Grenzfragen zw. Theologie u. Philosophie: I. Der Begriff der Wissenschaft bei Aristoteles*, D. Dr. Anton Antweiler (RM. 3.80).
- SHEED AND WARD: *Traveller in Time*, Mairin Mitchell (7/6).
- S.P.C.K.: *Contemplative Prayer*, Shirley C. Hughson, O.H.C. (6/-); *The Theory and Practice of Penance*, by Priests of the Anglican Communion (6/-); *The Passion and Martyrdom of the Holy English Carthusian Martyrs*, Dom Maurice Chauncy (1570), ed. Rev. G. W. S. Curtis (8/6).

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