

Shorter Notices

THE MODERN ARCHITECTURAL SETTING OF THE LITURGY (S.P.C.K., 17s. 6d.) is a collection of papers read at a conference held in Liverpool in September 1962. A symposium, in which two or three theologians, critics, and two practising architects, present ideas, not of the same problem but of a lot of different problems within the same ambience of concern, is bound to be a bit confusing, because of the procrustean bed of the lecture-time (presumably an hour or so) which tends to level out all contributions to the same importance. But as a record of what must have been a very worthwhile conference this book is unique; the papers, significantly enough, which were the most lucid and universally applicable, were those by the theologians, particularly J. G. Davies and Charles Davis. They managed, although treating their subjects from differing standpoints, both of them, to present pictures which would strike any architect whatever his persuasion as lucid and vital and something which it would be quite wrong to ignore if he were asked to design a church. The baptistry and the altar are the most serious points in any church; above and beyond them is of relatively less importance. What both theologians have succeeded in conveying is the essentially non-frivolous character the briefing of any modern architect must have to retain the architect's respect when good churches are to be built. This is only to be found when the experts, such as these two clergymen are, stick, baldly perhaps and accurately, to the history and function of the necessary detail of church building and leave the rest to the architect. I think that the publication of this book will make the instances of this kind of relationship between clergy and architect more numerous than they were before.

P.R.

J. R. Foster makes clear in his preface to MODERN CHRISTIAN LITERATURE (Burns and Oates, Faith and Fact Books, 9s. 6d.) the meaning he attaches to the expression 'Christian Literature'; he defines it as 'imaginative literature that interprets life in Christian terms'. There will certainly be some who cannot agree that the adjective Christian can ever be validly applied to literature, but for those of us prepared to accept this working definition, Mr Foster has provided a useful, comprehensive and intelligent guide, chiefly to European and American novels that come under this description. He has the knack of presenting neatly and succinctly the basic theme of a narrative or an author's writing generally, and his critical comments—not over-generalized despite brevity—make this little book much more than merely a bibliography, though the reader will inevitably quarrel with some of his assessments and regret the omission or inclusion of some particular writer.

U.M.

The centenary of the publication of Newman's *Apologia pro Vita Sua* is suitably celebrated by its inclusion in the World's Classics series (Oxford University

Press, 12s. 6d.). An introduction by Professor Basil Willey pays tribute to its revelation of 'the real Newman . . . in all his native dignity, purity and charm. If, to such a man as Newman was now known to be, it had at last become certain, after long agonies of doubt, indecision and Gethsemane-prayers, that the Church of Rome was right after all, then there must at least be a conceivable case for Rome; it must be possible for a reasonable and honest man to join her without losing integrity'.

Heinrich Wölfflin's *RENAISSANCE AND BAROQUE* was originally published in 1888 and its influence on art-historians has been fundamental. Now published in Collins's Fontana Library (8s. 6d.), with numerous illustrations, it enables the English reader to appreciate Sir Herbert Read's judgment, 'that Wölfflin found art criticism a subjective chaos and left it a science'. Also reprinted in the Fontana Library is Father Martin D'Arcy's *THE MIND AND HEART OF LOVE* (9s. 6d.).

Faber's paper-covered editions have recently made available T. S. Eliot's *THE USE OF POETRY AND THE USE OF CRITICISM* (6s.), which originally appeared in 1933, and Mr Eliot now (1964) finds 'to my surprise that I was still able and prepared to accept them as a statement of my critical position'. In the same series, W. H. Auden's *SELECTED ESSAYS* (7s. 6d.) is drawn from *THE DYER'S HAND* (1963) and includes the principal essays from that varied and always invigorating collection of critical studies. I.E.

Burns and Oates continue to give in their 'Golden Library' a generous selection of spiritual books, which, if only because of their elegant typography, are likely to win new readers. Ronald Knox's translation of *THE PSALMS* (18s.) now appears in a new format, with the Latin text of 1945 faced by an English version more spaciouly arranged than in the earlier edition. The solid paragraphs are broken up, and, as the Revd Hubert Richards explains in his foreword, this enables the parallelism of the poetry to appear and should assist a meditative reading.

In the same series, Dom Hubert van Zeller's *FAMINE OF THE SPIRIT* (16s.), which was originally published in 1949, should win many readers for its charming discursiveness. These fragmentary comments on the 'interior life' are always fresh and to the point and reflect a wise understanding of the spiritual needs of not-so-extraordinary people. I.E.

The revised cheap edition of *PSYCHOLOGY AND MORALS* by J. A. Hadfield (Methuen, 9s. 6d.) is useful, though the moralist will profit from it more than a psychologist. The latter will be misled if he accepts the author's questionable assumption that 'basic standards of morality are founded on social convenience and social necessity' (p. 144). But the former may learn a great deal that is profitable for both his understanding of morals and his practice as a counsellor (e.g. the problem of sublimation in ch. XXV). C.V.