

not to think that a certain modern impatience with metaphysics does not enter into a judgment of the facts which would say more. It was surely the openness of ancient Chinese philosophy to new influences, which at the same time never overwhelmed it, that explains its extraordinary power of survival, rejuvenation, synthesis and transformation. This fact must not be unconnected with any answer to the question which Mr Wu-Chi asks in his closing pages. Will Confucianism ever again become a living philosophy? He replies, probably rightly, that it will not. But this may very well be because it long ago handed on the torch to another way of life which made a special point of the cultivation of insight, and is as alive today as it was centuries ago in the great culture of the Sung. The disciples of Confucius are found mostly in libraries, but one can meet the disciples of Bodhidharma in the streets. There could be no greater tribute to the immortality of the Chinese genius.

ÆLRED SQUIRE, O.P.

CHURCH BUILDING AND FURNISHING: THE CHURCH'S WAY. By J. O'Connell. (Burns & Oates; 21s.)

For a long time architects and others concerned with the planning and design of new Catholic churches have been severely handicapped by the lack of any full and authoritative definition of both general and detailed requirements of planning and furnishing. Geoffrey Webb's *The Liturgical Altar* and the present author's *Directions for the use of Altar Societies and Architects* were useful, but they were limited in scope. This new volume of some 250 pages, including a number of photographs and line drawings, will be an essential reference work for every priest and for every architect engaged in the planning or the furnishing of churches.

The book is primarily a study of liturgical law as set forth in the two short canons (1164, §1 and 1296, §3) which summarize the Church's laws on the subject. The first section deals in general terms with the church building and its parts, the second with the altar and the third with church furniture. In each section the law of the Church is stated and commented upon with quotations from various authorities. If sometimes—particularly in the first part of the book—the authorities tend to contradict one another in their interpretation of the mind of the Church in the realm of applied art, this at least gives ample scope for the further discussion which the author hopes, as he says in his foreword, to provoke by this book.

In general two main impressions are left on the mind of the present writer after reading this book. The first is that Father O'Connell has amassed an encouragingly large body of evidence of the Church's

desire to make use of every good and progressive development in the arts. The second is that more than half the churches he knows are not furnished correctly according to liturgical law!

It has already been observed that Father O'Connell hopes that this book will provoke controversy and stimulate discussion. Let us start with his statement (p. 49) that 'a church architect needs very special training over and above his formation as a competent architect'. One cannot argue about the value of special training in the design and planning of churches, or, indeed, of theatres, breweries, hospitals, or any other particular type of building. But such special training is in fact rarely available, and would certainly take much time and cost a good deal of money; and there could be no guarantee that a student undertaking it can be sure of sufficient work in the specialized field to make it worth while.

An architect is trained to analyse the function or purpose of any building, and to design round that function a building which will have 'commodity, firmness and delight'. Unless he happens to have direct personal experience of the working of a similar building he must be largely guided in his analysis by those for whose particular use the building is intended, and by such published works as that under review which set out and analyse the requirements of particular kinds of building. On the other hand, there can be little doubt that it is most desirable for architects and other artists employed in the designing and furnishing of churches to believe absolutely in what they are creating, and the author gives quotations from Père Regamey, o.p., and Valentine Reyre which seem to support this view. It is, perhaps, this quality of deep sincerity which gave to most of the churches built in the ages of more universal faith an intangible quality so rarely found in the work of the Revivalists.

DONOVAN PURCELL

NEIGHBOURHOOD AND COMMUNITY. *Social Relationships on Housing Estates. An Enquiry conducted by the Universities of Liverpool and Sheffield.* (The University of Liverpool Press; 12s. 6d.)

SOCIAL RELATIONSHIPS IN THE URBAN PARISH. By Joseph Fichter, s.j. (Chicago University Press—Cambridge University Press; 41s. 6d.)

The two housing estates studied by teams from the social science department from Liverpool University and the corresponding school at Sheffield University have a number of features in common: they were built in isolated areas, inhabited by people who were moved reluctantly and without any attempt at variety, and who only showed any great solidarity when united by a common antagonism. The studies are valuable as field-work but suffer from lack of definition