

admirable as a statement of what ought to be the case, but it is perhaps a little remote from reality as it is, or as it ever has been or is ever to be in this world. Who will say that the laws of even the most perfect of human rulers are in every particular a reflection of the divine order? If they are not, are they then not laws? It seems to expect a continuous divine inspiration not only for rulers but for the invisible men who make regulations, to make the most all-pervading of moral virtues consist in obedience to law. St Thomas was a little more subtle when he said that legal justice was the virtue which directs the acts of all the virtues to the common good and also said that legal justice was exercised in obedience to law, but he did not say that they both meant the same thing.

It is Fr Newman's view that the concept of legal justice built up by St Thomas was misunderstood by his successors and commentators and finally abandoned by the sixteenth-century writers in face of the all-powerful national state. As to the abandonment by the sixteenth-century controversialists there can be no doubt, but a more complete reading of the texts of the later medieval theologians might lead him to revise his view of their teaching.

URBAN FLANAGAN, O.P.

HERDER ART SERIES: Vol. I, *THE ICON*. Edited by H. Lützel, translated by S. Hackel. Introduction by A. A. Hackel. Vol. II, *MOSAICS*. Edited by H. Lützel, translated by R. M. Bethel. Introduction by J. Kollwitz.

Both these volumes possess similar defects as well as great merits. In both cases the titles chosen are too wide. The *Icon* deals with Russian icons only and the plates reproduce panels from the late fourteenth to the late sixteenth century. The true title of *Mosaics* should be 'Mosaics in Italy from the fourth to the eighth century'. None of the colour plates have been made direct from the paintings or mosaics they illustrate or even checked against them. Fifteen of the sixteen colour reproductions in *Icon* are taken from *The Russian Icon* by Professor Kondakov. All sixteen illustrations in *Mosaics* are reproduced from Dr Wilpert's *Die Romischen Mosaiken und Malereien*. Had they been checked against the originals it would have been noticed that the tints in the Old Testament Trinity in *Icons* represent the panel as it was before its cleaning in Moscow over twenty years ago and that the Old Testament Trinity in *Mosaics* gives a quite misleading impression of the scene in S. Maria Maggiore.

Yet the selections from both volumes are admirable and contain not only some of the most beautiful but also the least known masterpieces of Christian art like the Virgin *Ecclesia* from S. Pudenziana and the icon

of the Supplication of the fifteenth-century Moscow school. Both introductions are by scholars of great distinction. Alexei Hackel writes of the place of the icon in Orthodox spirituality in prose of real beauty, while Johannes Kollwitz has provided the best essay on Christian mosaics that has yet appeared in English.

GERVASE MATHEW, O.P.

BYZANTINE STUDIES AND OTHER ESSAYS. By Norman H. Baynes, University of London. (The Athlone Press; 35s.)

In so many ways Professor Baynes has been the Acton of our time in the character of his erudition, his influence and his indomitable liberalism. But, as with Acton, no future generation could understand the depth and width of his erudition and his influence from his published works alone. Since he first taught in London thirty-seven years ago no one has done more both for the prestige and for the standards of London University, and it is a fitting act of *pietas* that the Athlone Press should now publish in a single volume fourteen of his articles, nine of his reviews and seven of his lectures.

Naturally the contents of such a volume cannot be of equal value; some of the reviews are necessarily ephemeral and one of the strongest of Professor Baynes's admirers would wish that two of his lectures had been omitted. No one has shown more sympathetic understanding for Byzantine hagiography, but it is doubtful if he has ever felt at home among the theological subtleties of Greek patristic thought, and this is very apparent in his lecture on 'Alexandria and Constantinople', as in several other passages in this volume. Again, he has never been an archaeologist and this perhaps explains why in the first half of his lecture on 'Idolatry and the Early Church' he seems to ignore so much of the archaeological evidence of the use of representational art both in early Christianity and in late Judaism.

Yet any criticism of this volume seems ungenerous and ungrateful when one re-reads four of the lectures it contains—'The Hellenistic Civilization and East Rome', 'The Thought World of East Rome', 'Some Aspects of Byzantine Civilization', 'The Byzantine State'. Each of them is so clearly the work of a master and any one of them could explain the pre-eminence which Professor Baynes has so long held both in Byzantine studies and in those of all the Imperial Hellenistic age.

GERVASE MATHEW, O.P.

THE WISE MAN FROM THE WEST. By Vincent Cronin. (Rupert Hart-Davis; 18s.)

In his first book, *The Golden Honeycomb*, Mr Cronin described his own seeking, among the material remains of Sicily, for traces of the