

and as the definition of the Immaculate Conception brought forth Ullathorne's little classic on the subject, so, it is to be hoped, an English theologian will write something clear and cogent on our Lady's Assumption.

J.D.C.

WATERS OF SILENCE. By Thomas Merton. (Hollis and Carter; 15s.)
 BURNT OUT INCENSE. By M. Raymond, o.c.s.o. (Clonmore and Reynolds; 15s.)

Waters of Silence is an attractive, rather than a profound, book. It moves on two levels, narrative and reflective, both essential to its aim, since it presents not only a short history of the Cistercian order, more particularly of the Reformed Cistercians in the United States, but an interpretation of that history in the light of the first Cîteaux and the spirituality of St Bernard and William of St Thierry. These Fr Merton re-creates in the first and second chapters, and sums up in the last. Between are a number of chapters of swift narrative, obvious but vivid, sometimes amusing, sometimes effectively moving; there are several faults in them, the same rather facile judgments on political and spiritual matters and persons that marred *Elected Silence*, an occasional lapse into mere chattiness; but they are perhaps only the excess of the honesty and simplicity which do so much to make the book attractive. The reflective passages are better, since they draw much of their matter from St Bernard; they are written for the most part in a dry deliberate style much more effective in conveying the meaning of contemplative life than any attempt at rhetoric would have been.

How unsuccessful rhetoric is, can be seen in Fr Raymond's Foreword. His book is, to use his own borrowed phrase, 'romanced history'; the history is that of Gethsemani from its foundation to the present day, and can also be found in chapters seven to twelve of *Waters of Silence*; the romance has a range of sentiment and depth of character-drawing hardly greater than that of a strip cartoon.

B.W.

ROME. By Edward Hutton. (Hollis & Carter; 16s.)
 ITALY REVISITED. By Charles Graves. (Hutchinson; 16s.)

Horace, who regretted the glittering things that the earth had hidden away and foretold their restoration to the sunlight, strikes the keynote of *Rome*. Mr Hutton's handling is Horatian—dignified, judicious, alive; and this is a forty-year-old book admirably refurbished and brought up-to-date. For the writer, as for the Roman, beauty is part of our moral nature. But Rome's prime art was government, and most of her show-pieces are of the nature of plunder. They are described