

## REVIEWS

very idea of stone carving should inspire : or, at any rate, how easily it gives ground to emotions aroused by considerations of plasticity.' The value of such an attitude rests characteristically in its modernity. Mr. Stokes' refusal to approach the Renaissance through classical sculpture results in a welcome emphasis on the elements in it which were novel and underivative.

But Mr. Stokes, in spite of his neglect of history, shows himself as sympathetic to Agostino's illustrative as to his sculptural quality. His discussion of the mythological conceptions of the reliefs in the Chapel of the Planets is the work of one entranced by what is in fact an imaginative epitome of the Renaissance, 'a pagan essence, undiluted, snatched from Time's filter.' Mr. Stokes' enthusiasm compensates the difficulties of a path which one feels at times to have been needlessly circuitous. To-day even Pater's distorted shadow is acceptable.

J. P.-H.

## GRAMOPHONE

H.M.V. 'Times have changed since vapidness was the vogue and Clara Schumann had to champion her husband's only Piano-forte Concerto ; but Romanticism in the grand style and immediately appealing melodies have now established its popularity ; and Cortot with the London Philharmonic (DB 2181-4, 6/- each) displays a purity and delicacy through all the rising emotion, quaint dialogue and energy of the Concerto. Those were the days when even Mendelssohn might wrinkle the brows of concert-goers ; however he was not often dull, and the hard brilliance of Mischa Levitzki in the *Rondo capriccioso in E, Op. 14* (DA 1317, 4/-) is not unfitting. There is a third great Schumann, Elisabeth, and for her record (DA 1355, 4/-) of four little songs—*An die Nachtigall* and *Liebhaber in Allen Gestalten* by Schubert, *Lorely* and *Ständchen* by Schumann—there is only one verdict—exquisite. An improved gramophone technique has brought back Caruso's voice in two songs, Fucito's *Sultanto a te* and Donaudy's *Vaghissima sembianza* (D.4 1367, 4/-). Anti-Nazi propaganda and the political caricatures miss the Goring who has made himself personally responsible for the excellence of the Berlin State Opera ; the best Aryan singers have been given long contracts, the orchestra is better than ever before : a series of records is being made by the impressive company that has been collected, the first of which (DB 4414, 6/-) gives two excerpts from *Rigoletto*, the scene where Monterone is led to execution with the duct between Gilda and Rigoletto, and the famous Quartet : the soprano is Erna Berger. Listeners-in will recognize the signature tune of the B.B.C. feature *In Town To-night* in Eric Coates' *Knightsbridge March*

## BLACKFRIARS

(C 2656, 4/-); fortunately some of us find it not difficult to forget *The Unforgotten Melody* on the other side.

DECCA POLYDOR. Genus, straight sentiment; species, Beethoven; and with Heinrich Schlusnus singing and good reproduction, *Adelaide* (CA 8176, 4/-) is a very pleasant record. Liszt's *Mazeppa* (CA 8177-8, 4/- each) is an exciting piece of work, a galloping symphonic poem and the contrasts of the great virtuoso; unfortunately neither the recording nor the brass of the Berlin Philharmonic are above criticism.

DECCA. Gwen Ffrangcon Davies sings her song from *Richard of Bordeaux* (K 727, 2/6) and Herbert Menges conducts his incidental music to the play. Victoria Hopper is heard for a few moments in a musical impression of *The Three Sisters* (K 729, 2/6), the play now running at Drury Lane.

T.L.

## NOTICES

ON BEING AND ESSENCE. By St. Thomas Aquinas. Translated by Clare C. Reidl, M.A. (Published by St. Michael's College, University of Toronto, Toronto 5, Canada.)

It is curious how comparatively few students of St. Thomas seem to realize the importance of the treatise *De Ente et Essentia* (and incidentally how many seem to think that this title is correctly translated 'About Essence and Existence'). Yet it is a key-work in the approach to Thomism. Happily St. Michael's College has not only included it amongst 'The St. Michael's College Philosophical Texts,' but has chosen an excellent editor and translator. The brief introduction is scholarly and the translation notably good, except where perhaps a more than justifiable liberty has been taken in rendering admittedly difficult expressions (e.g., *certitudo et perfectio* is translated *essence*, p. 17). There can be no authority for the curious form *usya* instead of the usual and more accurate transliteration *ousia* (p. 21). There is a useful index of words and names, and some helpful footnotes. It is a pity that the little volume was not bound more permanently in boards.

H.J.C.

LATIN IN CHURCH: Episodes in the History of Its Pronunciation, especially in England. By F. Brittain, M.A., Assistant Lecturer and Librarian of Jesus College, Cambridge. (Cambridge University Press; 3/6.)

Mr. Brittain writes to show that there never has been, and is not now, a uniform pronunciation of Latin, from one country