

people to adapt themselves to western democracy and how democratic government is in danger of failing, as it has already done in China and in other countries, not least India, as well. His analysis of the situation in India is not optimistic, but it certainly contains a great deal of truth, and one gets the impression that he is equally accurate in regard to the other countries concerned.

The weakness of his book is that, in spite of his good intentions, he sees everything too much in political terms. He never seems to grasp the reality of the culture which still exists in Asia and which was responsible for the whole structure of Asian life. Thus he begins by denying that such a thing as Asia exists. If one is talking in political terms, of course this is true, but to deny the underlying unity of Asian culture, a unity at least as great as that of Europe, is to fail to see the deepest element in Asian history. In the same way he denies that India is a unity, and this again is to fail to see the most fundamental thing in Indian history. India may owe what political unity it possesses to the British rule, but the cultural unity of India goes back to its earliest days. Already in the ninth century Sankara could place four monasteries in the four corners of India in order to establish his doctrine throughout India, and this only reflects a cultural unity which goes back to the time when the Aryan peoples penetrated from north to south of the peninsula.

This may seem to be labouring a small point, but it is really fundamental. The crisis in Asia, as in Africa, today is due to the conflict between the European way of life with its system of democratic government and industrial technique with the ancient cultures, Hindu, Buddhist and Islamic, of Asia. Though the religious element in these cultures may be suffering a severe setback, it remains the basis, cultural, social and above all psychological, of their way of life, and the future of Asia depends on the way in which these ancient cultures can learn to come to terms with the modern west.

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THE CONCEPTS OF AESTHETICS, by D. J. B. Hawkins; Aquinas Paper No. 36; Aquin Press; 2s.

AN INTRODUCTION TO THE CISTERCIAN DE ANIMA, by G. Webb; Aquinas Paper No. 37; Aquin Press; 2s. 6d.

As their titles indicate, these papers belong to different disciplines; Dr Hawkins's is philosophical, Fr Webb's historical. The Aquinas Society of London, for which they are published, exists to study Thomism and its bearing on contemporary problems, but has always understood this purpose broadly enough to include such historical study of cultural 'background' as is represented by Fr Webb's account of twelfth century theories of the soul.

Dr Hawkins's paper falls into three parts: a definition of beauty in general ('pure formal beauty'), and considerations on beauty in art and in nature. To define beauty Dr Hawkins uses Kant's argument in the *Critique of Judgment*,

finding that its conclusions agree substantially with St Thomas. The beautiful is neither the pleasant nor the morally good, but a quality of things as known that makes them worth contemplating in and for themselves, in a way that the mind judges to be satisfying for its own sake. Art, on the other hand, is 'making things in a suitable way', and the 'fine arts' are those in which this involves a special degree of appropriate expression (so literature in particular) or of 'formal beauty' (so, particularly, music). But appropriate expressiveness has nothing essentially to do with formal beauty, just as this has nothing essentially to do with the visibility of function that tools or machines display. The description of a murder, however well done, cannot, on this view, be properly called beautiful; nor can a lethal machine: for both these examples involve a certain ugliness—in subject or purpose—which makes beauty 'out of place'. A final section suggests that natural beauty looks indeed expressive, but that this of itself does not support any metaphysical conclusions.

Too much, clearly, for one short review to deal with. But I cannot avoid one question. What has become, in the course of Dr Hawkins's argument, of the idea of 'formal beauty' with which it began? Beauty in general is that which satisfies contemplation; beauty in art is a particular *style* suitable for some subjects and not for others. Yet both beauties are called 'formal'. In fact, under the same name, two concepts are being used. Distinguishing beauty from 'appropriateness of expression', and insisting that an unpleasant purpose or subject-matter renders beauty 'out of place', Dr Hawkins not only leaves us with the questionable consequence that *Macbeth*, say, is not a beautiful work, but in general that the presence of beauty in things or artefacts depends on moral or other factors extraneous to aesthetic experience. As found in works of art, beauty turns out to be, or consist in, only one particular 'style' among others; and so to have a much narrower range than 'appropriateness of expression'. And since the latter, surely, can please when contemplated, i.e., is beautiful in the sense originally defined, it would seem, as I say, that the term beauty has changed its meaning *en route*. This ambiguity runs through all that Dr Hawkins says about art. Interesting and at times acute, his paper leaves one unsatisfied.

Fr Webb's essay is clearly a labour of love, but a love illuminated by knowledge and controlled by a sense of period and a sense of humour. Having conceived a great liking for the twelfth century Cistercian mystics—those 'magnificently uncluttered minds', as he calls them—he has set himself to master their difficult texts and to familiarize himself with their background. Very conscious of the remoteness, in culture and mentality, from ourselves of St Bernard, of Aelred, of William of St Thierry—indeed perhaps protesting, in this sense, a little too much—Fr Webb yet makes these authors (especially the greatest theologian of the group, the sublime and self-effacing William) live for us as they live for him; he shows their interest and, by implication, their relevance. His paper is precisely what the title says, an 'introduction'; and a good one, because both warm and well-informed. Specialists in the period will, no

doubt, query the treatment of certain points; for example, the suggestion as to the influence, by way of reaction, on the Cistercians of the Catharist heresy, or again as to their dependence, indirectly at least, on Aristotle's *de Anima*. And, speaking as a non-specialist, I wonder if Fr Webb has made enough of Cicero's influence, especially through the *de Amicitia*. But these are marginal points. Fr Webb's essay, though scholarly, is not meant primarily for scholars, but for all who might profit by some contact with the central core of Cistercian teaching, with its profoundly simple and yet marvellously coherent and complete insight into the nature and implications of Christian love. Fr Webb's last ten pages deal with this theme; and it is sufficient praise to say that they are worthy of it.

KENELM FOSTER, O.P.

THE AWAKENING OF SOUTHERN ITALY, by Margaret Carlyle; Oxford University Press; 21s. od.

Here at last is a book on the social conditions of Southern Italy unclouded by emotions! The author has set out to give a factual account of the almost miraculous achievement of the central Italian government in relieving the appalling social conditions of what must be the most depressed area of Western Europe; and she has achieved her purpose splendidly. It is difficult to find any score on which the book can be criticized except perhaps the photographs which are pathetically bad and might well have been left out as serving only to enhance the price of the book without adding to its value. She has told a fascinating and heartening story and told it very well, objectively but at the same time with great sensibility and understanding. And she seems to have achieved the impossible by making dry facts and statistics readable and even exciting. If one must carp, it might be said that she has looked at the situation through rather too rosy spectacles. True, much, very much, has been accomplished. No one can deny and no one should wish to deny the solid achievements of, for instance, the Casa per il Mezzogiorno, but there are ugly rumours and more than rumours that not all the huge funds allocated to the Casa have been used for the purpose intended, that some of it has found its way into private pockets. Certainly some of it has been wasted. Much fine road building has been done, but some of the roads seem to have been constructed chiefly for the purpose of enriching certain individuals or groups of individuals who are already well enough off by any standards; it is difficult to see what other purpose they serve. Much has been done to encourage tourists to this beautiful but hitherto ignored part of Italy and the new Autostella Hotels are a splendid achievement, but at the same time it is a strange yet nevertheless undeniable fact that the large sum of money spent by the tourists does not always filter down to the people but stays in the pockets of a few individuals, leaving the people worse off than before as having to pay tourist prices for the necessities