

foreign influence during most of the principal periods in the country's history it has always been modified by this national characteristic. And these have been varied, including Persian and Hellenistic.

The climax in painting was reached in the Mughal school during Akbar's reign, when the manifold refinements of Iranian court art were fused with this quality. J. V. S. Wilkinson wisely inserts a short description of the main traits of the Persian school, and continues with a fascinating account of the development of the Mughal school under this influence, mentioning too the religious tolerance of this monarch which resulted in his giving audience to some Jesuit missionaries. There follows an account of the splendours of Jahangir's court (which were to prove so detrimental to national prosperity), the underlying decadence and the ever-increasing European infiltration, until in the following reign the school came to a sudden but not untimely conclusion.

In view of the length with which the Mughal style was treated—and necessarily so—it seems rather regrettable that the Rajput schools have received an inadequate tribute, for they represent an important aspect of the more indigenous schools of miniature painting. Besides, the work reveals in its finer instances much poetic and lyrical charm, coupled with sensitive understanding of line and an individual use of colour, which is perhaps characterised by the frequent depicting of nocturnal scenes, bringing in a more sombre and mysterious note, incidentally, contrasting vividly with the sensuous, and at times riotous, delight in colour displayed in some Mughal miniatures.

The sculptures, on the other hand, are indicative of the 'primitive' side of the Indian temperament. The robust virility derives its inspiration from the tangible realities of the earth. Not a sublimated nature, but the nature of Stravinsky's *Le Sacre du Printemps*, pulsating with primeval vigour. In direct opposition is the dignified tranquillity typifying some of the sculptures completed throughout the Graeco-Buddhist period.

All these seeming contradictions are skilfully welded together in John Irwin's essay, which well repays study. Unfortunately the plasticity is lost in a number of the drawings that supplement the text, e.g. Figs. I and XI.

I spoke at the outset of the immediate purpose of this book, but it possesses much more than a momentary value. And for this reason it is to be hoped that it will bring a previously little-known art before a wider public.

M. SHIRLEY.

A KIERKEGAARD ANTHOLOGY. Edited by Robert Brettall. (Cumberlege: Oxford University Press; 30s.)

Many who can afford neither the price nor the time for Kierke-

gaard's *omnia opera* will be grateful for this admirably selected, representative and comprehensive anthology; while those who have had no opportunity to read him at all could ask for no better initiation. There will be few who have read him so thoroughly that they will not here chance upon some specimen of his insight that they have hitherto missed. This reviewer's most thrilling 'discovery' was the superb account from *Fear and Trembling* of 'The Knight of Faith and the Knight of Infinite Resignation': surely the quintessence of 'what it means to be a Christian' was never better distilled. A Thomist may well envy the vividness of this unconscious portrayal in the concrete of the simultaneous perfection and redemption of nature by grace.

'It would be un-Kierkegaardian, as well as untrue', writes Mr Brettall, 'to claim that within the limits indicated this collection is not very largely a personal one'. But we doubt if greater 'objectivity' could have produced a fairer selection. It allows us to taste something (though never too much) of Kierkegaard's *longueurs* and *lourdeurs* as well as of his purpler passages, his finest writing and deepest insights. The *Journals*, the 'aesthetic', 'ethical' and 'religious' writings have each been drawn upon in judicious proportions. Indeed the book enables us, as the bulky *omnia opera* hardly can, to focus Kierkegaard as a whole, and for that reason even the expert Kierkegaardian will be grateful for it.

Mr Brettall supplies enough useful notes, short introductions to the several works, and a brief but adequate introduction to the whole. He is to be congratulated on finding that rare middle way which neither overloads the work with his own contributions nor fails the new reader in his need for sufficient guidance. The index is of correspondingly modest but adequate proportions.

V. W.

THE CASE OF PETER ABELARD. By the Rev. Ailbe J. Luddy, Ord. Cist. (Gill, Dublin; 3s. 6d.)

In the foreword to this book the author has stressed the need for a restatement of the case against Abelard from the Catholic point of view. His own work is, however, too partisan to merit this description, and today a defence of St Bernard is hardly needed. Both Vacandard, whom Fr Luddy commends, and Coulton, whom he criticises, have admitted the justice of the attack on Abelard, without altogether approving of the methods of the great Cistercian. If Fr Luddy had read Sikes's *Peter Abailard* and Miss McLeod's *Heloise* he would have realised that no modern historian has let their romantic love story colour his interpretation of the personality of the former. To show, as he does, that Abelard behaved like a cad to Heloise, and with pettiness, discourtesy and lack of generosity to various other persons does not affect his intellectual greatness. Fr Luddy's own treatment of the story is almost Victorian in its prudishness. Heloise's greatness lies in her sacrifice of herself