

of the *Quaestio*.² To this he adds a Quodlibet of Hervaeus Natalis de Nedellec against Durandus, and a disputation between the *Doctor Resolutissimus* and an anonymous defender of Aquinas' doctrine. These are three questions of the utmost importance for a just estimate of Durandus' psychology. Dr. Koch's previous work on Durandus has shown him to be an authority on the subject.

Robert Kilwardby, O.P. (1279), Archbishop of Canterbury and Cardinal, was mainly known, until a few years ago, for the condemnation at Oxford, in 1277, of certain Thomistic theses. Lately however he has attracted the attention of mediævalists as one of the most authoritative witnesses in the conflict between the old so-called Augustinian and the new Aristotelian School. But practically nothing, besides some few extracts, has been published of his writings. Dr. F. Stegmüller, who has already written an interesting study on Kilwardby's life and works, has now given us an important Question from the *Commentary on the Sentences* on the nature of Theology.³ This commentary, Kilwardby's chief theological work, was written between 1248, when he succeeded Richard Fishacre, O.P., as Professor of Theology, and 1261, when he was elected Provincial of the English Province. At the same time there were teaching in Oxford Adam Marsh or de Marisco, the first Franciscan professor, Thomas of York and Richard Rufus, and at Paris, Albertus Magnus, St. Bonaventure, St. Thomas and Peter de Tarentaise. Hence the importance of this Question which throws light on the problem as it was discussed at Oxford. The edition is made from the only extant MSS. at Merton College and Worcester Cathedral. The quotations are verified and references to Richard Fishacre, O.P., probably his master, and Alexander of Hales, O.F.M., are given in full. A short biographical sketch precedes the text.

These two little books fully maintain the high standard set by the other pamphlets of this series. DANIEL A. CALLUS, O.P.

NOTICES

MEDIEVAL SOCIALISM. By Bede Jarrett, O.P., M.A. (Burns Oates; 2/6.)

This short and excellent book was first published more than twenty years ago in a famous 6d. series called the *People's*

² DURANDI DE S. PORCIANO, O.P.: *Quaestio de natura Cognitionis* (II Sent. [A] D. 3. Q. 5) et *Disputatio cum anonymo quodam necnon Determinatio Hervei Natalis*, O.P. (Quol. III, Q. 8), ad fidem MSS. edidit D. Dr. Josephus Koch. Editio altera emendatior. (Opuscula et Textus, VI.) (Münster: Aschendorff, 1935; pp. 78. RM. 1.20.)

³ F. STEGMÜLLER: *Roberti Kilwardby, O. Pr. De Natura Theologiae*. (Opuscula et Textus, fasc. XVII.) (Münster: Aschendorff, 1935; pp. 56. RM. 1.10.)

NOTICES

Books and has long been out of print. It was one of Fr. Bede Jarrett's happiest expositions and its freshness is unfaded. The word "socialism," Fr. Bede noted, "has greatly enlarged the scope of its significance." It is sufficient that "it suggests chiefly the transference of ownership in land and capital from private hands into their possession in some form or other by the society." Mediæval theories are "socialistic rather than socialist." So in less than one hundred pages we are given the historical outlook, a survey of the social conditions in the Middle Ages, examples of communist teaching, the considered statements of St. Thomas and the schoolmen ("communism is not something evil, but rather an ideal too lofty to be ever here realized"), the opinions of the lawyers, the work of the social reformers (of St. Antonino of Florence conspicuously), and a final chapter on the theory of almsgiving. The social question is still with us—and likely to be for some time yet. To Catholics and non-Catholics alike Fr. Bede Jarrett's book offers light and guidance. And besides it is uncommonly good reading for young or old.

J. C.

CATHOLIC REUNION. An Anglican Plea by "Father Clement"
(Rev. J. T. Plowden-Wardlaw), Vicar of St. Clement's,
Cambridge, and Barrister at Law. (Blackwell, Oxford; 2/6.)

The author of this pamphlet accepts the essentials of the Catholic doctrine of the Church and makes an energetic plea for the reunion of the Anglo-Catholic party (estimated at about one-third of the whole of the Church of England) as a uniate body with the Holy See. He regards the other sections of the Church of England as far too Protestant and set in schism ever to be capable of reunion and in consequence advocates reunion for the Catholic-minded section within the next thirty years. There is much that is good and sound in his estimate of the religious situation but it seems to us to suffer from a quite baseless optimism in regard to the readiness for reunion of the Anglo-Catholic party as a whole. Much work will have to be done before the ground is properly prepared for reunion, and it seems to us that it is better to set to work to prepare it than to make detailed plans as to the way in which reunion will be brought about.

H. St. J.

THE STORY OF THE RELICS OF THE PASSION. H. M. Gillett.
Blackwell; 4/6.)

Mr. Gillett writes brightly and his little book may well have a popular appeal. The first section is concerned with the records of the great relics upon the Continent, the nails, the holy shroud, the crown of thorns, and although the authorities utilized are of very unequal value, the standpoint chosen is soundly traditional

BLACKFRIARS

and the views from it clearly expressed. The second section deals with the English relics and is, perhaps, of greater interest. Thus the identification of the "patriarchal cross" at the Bar Convent with the holy rood of Bromholm is ingenious and even tenable. But, as Mr. Gillet suggests, the history of the relics preserved in penal England demands a more detailed and a more scholarly study; a study which has long been overdue. G. M.

THINGS TEMPORAL AND TIMELESS. By J. P. Arendzen, D.D., Ph.D. (Burns Oates; 3/6.)

Many will welcome the permanent form of Dr. Arendzen's Sunday sermons in the *Catholic Times*. They have the advantage of being short, original, fresh and practical, and certainly deserve their preservation in book form. Their claim to be "Meditations for every Sunday in the year" is perhaps hardly justified, as they often deal with Saints' days and other feasts within the week. We hope that Dr. Arendzen's next volume will give even more prominence to the liturgical cycle, which many to-day completely overlook. C. P.

THE PLAY

Two significant and unusual plays, widely different in theme and treatment, have this in common: they are both mystery plays. Mystery plays in a modern sense; in both the kernel is religious and indeed mystical.

Yoshe Kalb, produced by Maurice Schwartz at *His Majesty's*, and played by the Yiddish Art Theatre Company of America, is a vivid impressionistic picture of Jewish life in Central Europe. Its technique owes something to the cinema—the quick transition of scenes; the use of lighting so that insets emerge and follow each other on a background of darkness; a sequence not of continuous plot but of pictures, like the close-ups that are held for a moment on the screen. The acting, like that of all the famous Jewish companies (the Habima, the Ohel) is superlative. There is a liveliness of gesture that tells so much even to those with no knowledge of Yiddish speech, while the full, sonorous voices, pitched between speech and song, made the incomprehensible a source of delight to the ear. At the same time there is an almost ritual discipline of movement, by which the art of the theatre is brought back, as it always must be in its highest form, to recognizable relationship to its parent the ritual dance. The staging itself has a rare perfection. Scene after scene gave the impression of a Rembrandt painting brought to life. Throughout, the inspiration of the Old Masters dominated the composition, especially those of the Dutch and Flemish schools.

The play holds plenty of comic relief, but its theme is tragic.

NOTICES

Nachumtche, a young mystic, absorbed in his theological studies, is ensnared into adultery by the young wife of his rabbinical master. She dies in child-bed, and he goes forth, a wanderer, driven by remorse, to a life of penance—no longer Nachumtche, but Yoshe Kalb, Yoshe the Simple. As such, he is falsely accused, but keeps silent, and will not answer his accusers. Summoned to declare who he is, he again keeps silent, for what man can say truly who he is? He is a mystery, even to himself, and the final scene shows him as the Wandering Jew, "a broken and contrite heart seeking God alone."

Curiously, this is also the conclusion of *Noah*, magnificently played by John Gielgud at the *New Theatre*. *Noah* too is full of comedy; it is indeed a pantomime such as to delight all who remember the fascination of Noah's Ark and the longing for a pure pantomime unspoiled by trivial irrelevance. But at bottom, it too is a tragic play, a satire on the modern world, and I know of few plays so painfully moving. How admirably the second Act conveys the isolation of the lamp-lit cabin of the Ark, when outside all is rain and darkness! And how tremendous is the moment when the sound of rain ceases and the sun shines on a world in which all will be new and beautiful and happy! And how expressive, mingling pathos and farce, are the beasts that comfort Noah in his desolation. For into Noah—who talks to God with the familiarity of a French peasant on intimate terms with "le bon Dieu"—the author has read something of the story of Moses and Job. When the peril is past, and the Ark drifts on the sunlit sea, his sons and their betrothed turn against and mock him. They believe in themselves, in their own cleverness and powers; God who speaks to him is an illusion of his failing brain. They do not want to drift, guided by a supernatural power in which they do not believe; they want to set up sail and rudder; they want "to do something," and even the return of the dove cannot convince them for more than a moment. In the first scene, it was plain that if they were saved it was because they represented the little human domesticities and kindness in a predatory world. In the last, grown hard and rapacious as the men they have superseded, they leave their father without a word. Tragedy reaches its culmination when poor little Mrs. Noah wavers ashore, and shows by her strange talk that the strain has deranged her mind. Noah is utterly alone, but he has done his work. If God will sometimes let him feel that He is watching him and is content, he will be satisfied. In answer to his prayer, the rainbow appears over the desolate scene, and Noah says: "That's fine."

For all its delightful humour, it is a bitter play, written, one would judge, by a man without hope, for whom the younger

BLACKFRIARS

generation in its entirety is hard and hateful and incomprehensible, and all that remains of worth is the humble simplicity and childlike faith of the very old. Like Marcel Proust, who weighed the modern world against the world of the beloved grandmother in *Du Côté de chez Swann*, and found it wanting, and could not forgive it.

BARBARA BARCLAY CARTER.

GRAMOPHONE *August Releases*

The Decca recordings of Mozart go happily on. This month there is Heinrich Rekhemper, baritone of the Munich Opera, singing *Colomba o Tortorella* and *Papagena, papagena* from the *Magic Flute*, a splendid record (CA 8203). The E min. (*Dumky*) Trio is not the Dvorák of the *New World*. There are moments of interest, but the bulk is trite, and heavy with padding. The Elly Ney Trio are the executants (LY 6109-12). Sir Henry Wood's (Klenovsky) arrangement of the D min. *Toccata and Fugue*, conducted by himself, is massive and spirited, and in this respect can compete with the Stokowski Philadelphia version; but the use of triangle and tubular bells obtrudes a very alien mood (K 768). The *Perpetuum Mobile* of Johann Strauss is joymaking; the *Moto Perpetuo* of Paganini is mere dexterity; Weber's *Perpetuum Mobile* for piano lies somewhere between them. It is played, together with the charming Scarlatti *Pastorale* (with Tausig *Capriccio* to it) by Alexander Brailowsky (CA 8204).

It is always a delight to listen to Elizabeth Schumann. H.M.V. produce this month *Pastorale* and the far greater *My Lovely Celia* (both arranged by Lane Wilson) on DA 1416. Lily Pons sings *Ah! Je le Sais*, from the *Magic Flute* and, on the other side, the worthy Sir Henry Bishop's *Lark*, with her usual delicacy and agility, though the uncertainty of pitch, noted last month, is yet more pronounced in this disc. (The study in contrasts between the two sides is capped by the pleasing incongruity of modern France pirouetting in company with the dignified sprightliness of the mid-nineteenth century) (DB 2502). The Milan Scala play a *Fantasia: In Memory of Franz Schubert*, snippets of the old favourites, with colour and competence (B 8340). José Iturbi's playing of the *Goyesgas no. 4* of Granados and the *Sevillana no. 3* of Albeniz is sensitive and assured (DB 2154); Mark Hamburg now produces the 5th and 7th Hungarian Rhapsodies (C 2758). Haydn Wood's *Mannin Veen* (C 2759) is *très folklore*, with ginger; clever orchestration.

Duke Ellington is worthily represented by two characteristic numbers: *Showboat Shuffle* and *In a Sentimental Mood* (O 2038). *Fare Thee Well, Annabelle* is cleverly done by Ambrose, coupled

NOTICES

with a contrasting wide-open-spaces-and-lungs number, *The Good Green Acres of Home* (F 5390). *Chasing Shadows* shows his technique at its best, but one could wish the honest vocalist had done his chasing elsewhere (F 5603). The Dorsey Brothers play *Sandman* (Kay Weber singing) and *Mama, I long for a Sweet-heart* with accustomed polish (RL 257); the latter song is sung also with characteristic pathos by Elsie Carlisle, together with a touching little history of the pertinacity of true love: *He Wooed Her and Wooed Her and Wooed Her* (F 5586). *Annabelle* is admirably sung by the Boswell Sisters, together with the (inferior) *Lullaby of Broadway* (O 2043); for those who like their Connie neat there is *Things Might Have Been So Different* and *I'll Never Say "Never Again" Again* (Ambrose accompanying) on O 2046—less vitamins than the trio, but lots of glucose.

September Releases

The sinister Sultan Schahriar, consigning each successive wife to death but overcome by the charm of Scheherazade's stories, provides a colourful theme for the composer; Rimsky-Korsakov colourfully treats it in *Scheherazade*, a great work, haunting themes, excellent orchestration; the fine rendering of it by Stokowski and the Philadelphia is now admirably recorded by H.M.V. (DB 2522-7).

Miliza Korjus sings Meyerbeer's *Shadow Song* and the *Doll's Song* from the *Tales of Hoffman* with technical excellence, purity and charm (C 2770).

From Decca comes Milhaud's *Concertino de Printemps*, violin with orchestra, played by Yvonne Astruc, for whom it was written; not likely to appeal to those who want a nice tune for their music, but worth the effort which discovers its delicate beauties (CA 8205). The lovely Brahms *Variations on a theme of Haydn*, admirably played by the Queen's Hall Orchestra under Sir Henry Wood, are splendidly recorded (K 763-4); so too is Gluck's *Alceste Overture*, a triumph of quiet grandeur, finely played by the Amsterdam Concertgebouw Orchestra under Mengelburg (K 771); greatest of all, the glorious Mozart Piano Concerto in A is played by Kathleen Long with the perfect serenity and grace it demands, and superlatively well recorded (K 772-4).

Roger Quilter's *Three English Dances* are full of life; on the fourth side is his charming arrangement of *Drink to Me* (B 8346).

Meet Mickey Mouse introduces you charming to Mickey, Minnie and their friends—Donald Duck's eagerness to oblige with a recitation is particularly fetching (F 5647). Ethel Waters sings *I Ain't Gonna Sin No More* and *Trade Mark*—the latter the better, though not the more edifying (O 2045). Anna Neagle

BLACKFRIARS

sings *Kiss Me Good-night* and *A Little Dash of Dublin*—not perhaps the best material (F 5649). One of H.M.V.'s great records this month is Beatrice Lillie's inimitable fooling in *Baby Didn't Know* and *A Baby's Best Friend* (B 8362). Alfredo Brito plays two rumbas with plenty of kick: *The Magic of You and Shakin' the Maracas* (RL 280); *El Relicario*, a *pasodoble*, is done with a swing by Ray Noble and his orchestra (BD 173); greatest of the jazz recordings this month is Forsythe's *Landscape*, played with great polish by his own orchestra; definitely a number to hear (F 5660).

(Key.—H.M.V.: DB series, 6/-; DA, 4/-; C, 4/-; B, 2/6; BD, 1/6. Decca Polydor: CA series, 4/-; LY, 3/6. Brunswick: O series, 2/6; RL, 1/6. Decca: K series, 2/6; F, 1/6.)

G. V.

BOOKS RECEIVED

- ALLEN & UNWIN: *The Chemistry of Thought*, Claude A. Claremont (8/6).
 BRUCE PUBLISHING Co. (Agent: Coldwell, 17 Red Lion Passage, W.C.1): *Therese of Konnersreuth*, Von Lama-Schimberg (6/6); *Echoes Eternal*, J. E. Moffat, S.J. (5/6).
 BURNS OATES: *Little Anne*, Uncle Simon of *The Universe* (1/-); *Very Clever James*, E. M. Channon (3/6); *Dolfuss*, J. Messner (6/-); *The Faith and Modern Science*, R. Dingle (5/-); *Life of S. Clare of the Cross*, E. A. Foran (1/6); *Why not end Poverty?* F. H. Drinkwater (3/6); *Joc and Colette at the Natural History Museum*, Vera Barclay (3/6); *When the Vikings came*, S. Walkey (3/6); *The Catholic Revival in Italy 1815-1915*, H. L. Hughes (6/-); *North of the Never-Never*, P. H. Ritchie (5/-); *The Round House and other Stories*, G. Dewi Roberts (3/6).
 C.T.S. (London): *Studies in Comparative Religion*, Vols. IV and V (3/- each).
 DESCLEE DE BROUWER: *Le Chapeau de Soleil*, Jacques Christophe (8 frs.); *Vingts Scouts autour du Monde*, Guy de Larigaudie (10 frs.); *Une Journée chez les Moines* (Collection Pax), (8 frs.); *La vraie Vie Chrétienne*, A. Gardeil (20 frs.).
 FABER & FABER: *Work and Leisure*, Eric Gill (5/-).
 LONGMANS: *Edmund Campion*, Evelyn Waugh (5/-).
 METHUEN: *Lady Georgy's House*, Cecily Hallack (7/6).
 SHEED & WARD: *Abbot Chapman on Prayer*, Dom R. Huddleston (6d.); *A History of the Church*, Vol. II, Philip Hughes (15/-); *The Cloister and the World*, Ida F. Coudenove (3/6); *Robert Southwell the Writer*, P. Janelle (16/-).
 STUDENT CHRISTIAN MOVEMENT PRESS: *The Way to God*. Broadcast Talks. C. C. Martindale and others (2/6).
 THE STUDIO PUBLICATIONS: *Modern Photography* (5/-).
 WARNY (rue Vesale 2, Louvain): *Metaphysica Generalis*, Tom. I and II.

Printed in Great Britain by Samuel Walker, Hinckley, Leicestershire, and published for the Proprietors by The Rolls House Publishing Co., Ltd., Rolls House, 2 Breams Buildings, London, E.C.4.
