a double anxiety: lest the same well-worn track of exposition concerning hierarchy, order and so on, should simply be retraced, and lest that 'ideological' barrier, which some studies of this type erect between Shakespeare's mind and our own, should be strengthened.

It is the greatest compliment we can pay to Mr Bamborough's book to say that both these anxieties are soon removed. In the compass of a short book he has given a sober and judicious account of the ideas of the old psychology and their repercussions on the practical study of character as reflected in literature. His purely descriptive aim enables him to be more detailed than many previous investigators. Thus he takes stock of ticklish points like the confusion of the humours (choler with melancholy) and the operation of the bodily 'spirits'. Much room is given to illustrative quotations from a wide range of authorities, with a nice balance between literary references and medical text-books. Mr Bamborough has avoided the temptation to draw excessively on one or two rich sources like Burton and La Primaudaye, and the result is a truly representative account.

Finally, the author has carried out in a commonsense way his secondary object, 'to illustrate Shakespeare's characters by reference to contemporary psychology'. Few will quarrel with his general conclusion (pp. 147-8) that though Shakespeare did not 'read up' Bright and Du Laurens before writing *Hamlet*, he did take a general interest in the thought of his day.

ROGER SHARROCK

THE ITALIAN PAINTERS OF THE RENAISSANCE. By Bernard Berenson. (Phaidon Press; 30s.)

Fifty years have passed since the original publication of Bernard Berenson's four essays on the major painters of Venice, Florence, Central and Northern Italy. They now appear in an edition prepared in collaboration with the Samuel H. Kress Foundation as a tribute to the doyen of the historian of art; whose influence has done so much to determine the taste of his period. (It has done much, too, to enrich the immense American collections of Italian painting, and a recent biography of Lord Duveen reveals Mr Berenson as the highly-paid arbiter of authenticity, without whose aid the fantastic operations of the art dealers could hardly have been possible.)

It is scarcely necessary to recall the quality of Mr Berenson's criticism: his assured and eloquent judgments, his consistent application of a few sound principles (the famous 'tactile values' being a recurring theme), his slight condescension in assigning degrees of merit. His field is almost wholly religious in inspiration, but there is little to suggest the central Christian mystery these pictures were for the most part intended to serve. The setting is described with meticulous care, there is discerning evaluation of space-composition and movement. But there is not much evidence of an understanding from within, as it were: the painting is the sum of

its parts as an artefact. It is not surprising, therefore, to find that Mr Berenson is a rather grudging admirer of the Sienese school, for its painters 'never devoted themselves with the needed zeal to form and movement'. That they were too rooted in a contemplative and formal tradition for the Berenson criterion of 'tactile values' is perhaps not significant for aesthetic judgment; but its religious meaning is not without importance.

For most people, however, the value of this magnificent Phaidon volume will lie in its four hundred illustrations, chosen with wonderful discrimination and reproduced with great fidelity. It is hard to conceive of a lovelier book at so comparatively low a price.

A. I.

PIONEERS OF ENGLISH EDUCATION. Edited by A. V. Judges. (Faber; 25s.)

This is a course of lectures on the tradition of education developed in England over the last hundred and fifty years and the men who influenced it—Robert Owen, Bentham, Kay-Shuttleworth, Newman, Spencer, Matthew Arnold, W. E. Forster. The problem was one facet of a more general and complex question, religious, social and economic. Catholics are chiefly, almost exclusively, concerned with one aspect of the matter, the secularisation of education. We claim that this means the ruin of education, and Cardinal Newman said the same thing much better; Matthew Arnold half understood, though he blurred the edges of his thought by confusing culture and religion. But not all the nineteenth-century pioneers were, like Bentham and Spencer, crusading for a materialist philosophy; men like Robert Owen and Kay-Shuttleworth were more concerned for humanity than for ideas. When we feel that their humanism was too materialistic we might remember the evil influence of the puritan iconoclasts nearly two hundred years earlier. They had destroyed pictures, statues and theatres, and left a barren land for the human mind to inhabit and the problem which we now call education for leisure was a natural result. It says much for the level-headedness of Owen and Kay-Shuttleworth that they concentrated on what would, in the words of the 1926 Report, 'form and strengthen human character'. In these early years the Church and religion seemed sadly remote from the real problem and even in the 1860s Cardinal Newman's was an isolated voice. It is therefore good to find in almost all these lectures an understanding, professed or tacit, that without religion education herself is barren. How to render her fruitful is indeed another question; it is also a challenge.

GERARD MEATH, O.P.