

BLACKFRIARS

NOTICES

LITURGIE UND LEBENSSTIL. By Dr. Linus Bopp. (Herder; RM. 2.40.)

Dr. Bopp's admirable little book treats of the Catholic Liturgy and its relation to and influence on life from many angles. Defining human life as a process of soul-formation or education, he would have the Liturgy as the High-school of that education, where men's relations with their fellow men, in the family, in social groups, in national life, and in the larger community of the Mystical Body, are enlivened, directed and safeguarded. Dr. Bopp shows us how the practice of the liturgy stimulates and preserves, not only our historical sense and the true traditions of culture, but even the sanctity and sanity of sex, sport, and work. A study of this kind, conducted with such sureness of Catholic and philosophic feeling, inevitably becomes a contribution, not merely to liturgiology, but also to the theology of the Incarnation. Like St. Augustine, Dr. Bopp is fully alive to the implications, in the Liturgy and elsewhere, of the simple but all-pervading fact: *Verbum caro factum est*. He is perhaps at his weakest when he strives to adapt his liturgical thought to the requirements of National-Socialist mentality. He strikes a note which will win response in all our speed-ridden modern world in the chapter where he shows us how *Liturgie lehrt Ruhen und Feiern*.

We caught the dear Professor nodding when, on page 119, he enumerates the fruits of the Holy Ghost and calls them "Gifts." But taken all in all, a fascinating and stimulating little book.

C. R.

THEY THAT ARE CHRIST'S. By Fr. Dunstan, O.S.F.C. (Alexander Ouseley, London; 3/6.)

The many who, we hope, will not only read this admirable book but also keep it by them for their meditation, will find reason for gratitude towards those friends of the Father President of Greyfriars, Oxford, who gained his reluctant consent to the publication of his Lenten Discourses at Santa Susanna. Those who are fortunate enough to be acquainted with his scholarly work *Franciscan Mysticism* will need no guarantee as to the author's right to teach in the spiritual life; but they might not anticipate the admirable simplicity and warmth wherewith the same authentic spirituality is presented in this far less technical book. Notwithstanding the necessary limitations of cold print, much of the impulse of the spoken word remains here to move those who read it to a personal appreciation of *The Way of Penance, The Way*

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of *Prayer*, and *The Way of Peace*, the sections into which the book is divided. The author unfolds the fundamental doctrines of the Church on these points in a fresh and convincing manner; and if there is a notably Franciscan flavour this certainly does not detract from the value of the exposition, nor is it to be wondered at, for he has (to quote his own Foreword) "conscientiously drawn from the very well-springs of Franciscan spirituality which, he holds in his heart, contain the full inspirations sorely needed in the world to-day."

H. J. C.

GRAMOPHONE

"The poet sings best," Cocteau remarked, "when he sings in his own genealogical tree"; and Maritain supplies the reason: art lives in a human person, and the person is largely dependent on and formed by the tradition of his race and country. *Voilà pourquoi les oeuvres les plus universelles et les plus humaines sont celles qui portent le plus franchement la marque de leur patrie.* The principle is outstandingly verified in the music of Vaughan Williams, whose greatness is expressed in so very English an idiom. Decca, continuing their great work of recording his music, give us now the Overture to the *Wasps* which, after the first jolly introductory buzzing, lilt into characteristic modal melody. On the fourth side is *Fantasia on Greensleeves*, the possibilities of the folk-tune brilliantly exploited. The Queen's Hall under Wood give straightforward satisfactory presentation (K 821-2).

Haydn is proverbially so prolific of symphonies that it is for the most part impossible to remember which is which. No. 95 in C minor (Harty and the London Symphony) deserves to be well known: if the *menuetto* and *trio* are rather disappointing, the other movements make up for it, the variations of the *andante* are a joy which grows as one learns them better, the first and last movements are in the composer's most charming gay-intimate manner (K 798-9).

The music of Alban Berg is definitely not of the type most people take to easily—they hissed it at Siena in 1928. But his *Lyric Suite* surely has in it enough immediate appeal (*amoroso*, *misterioso*, *desolato* movements patently such) to induce the hearer to study it more closely. It is, in fact, a great apologetic (if one be demanded) for atonality. The Galimir are admirably balanced, and understanding (CA 8244-7).

Viorica Ursuleac sings two Richard Strauss songs specially arranged by the composer for recording by her: *Frühlingsfeier* and *Cäcilie*; Grace Moore makes recordings of four songs, from *The King Steps Out*, three incredibly poor ones, and the fourth an adaptation of *Caprice Viennois*, of which Elizabeth Schumann has made a record in its purer state (O 2233-4).

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H.M.V. issue a brilliantly played forthright interpretation of *Leanora* no. 3 (Vienna Philharmonic, Walter conducting). Comparison with their earlier Landon Ronald version, satisfactory though that was, reveals the enormous advance made in the technique of recording. On the fourth side is the *Ruins of Athens*, vigorously and invigoratingly played by the same orchestra under Arnold Rose. These are a precious acquisition (DB 2885-6). The Liadov of the *Enchanted Lake* is something different from the Liadov of *Kikimora*: two attractive sides of a personality. Koussevitsky is the conductor, the Boston Symphony the orchestra, whence imagination and polish (DB 2896). Some time ago Decca gave us an abridged *Boutique Fantastique*; H.M.V. now issue a full recording of this lovely thing. Eugene Goossens conducts (Leon and Marie are in the orchestra) (O 2846-8). There is a Kreisler-Menuhin record, Kreisler at his least impressive, Menuhin customarily agile (DA 1489). *Who Killed Cock Robin?* is good fun for those who saw and can visualize the film; otherwise not too intelligible, because not too audible (BD 358).

(Key.—H.M.V.: DB series, 6/-; C, 4/-; DA, 4/-; BD, 1/6. Decca: CA series, 4/-; DE, 2/6; K, 2/6; O (10-in.), 2/6.)

G. V.

BOOKS RECEIVED

- BURNS, OATES & WASHBOURNE: *Jane, will you behave?* Vera Barclay (3/6); *The Foundress of the Sisters of the Assumption*, C. C. Martindale, S.J. (5/-).
- CITE CHRETIENNE (Brussels): *Le Rôle social des idées*, Max Lamberty (22.50 B.Frs.).
- DESCLEE ET CIE: *A Simple Introduction to Plainsong*. Reprint from *Liber Usualis* (5 B.Frs.).
- DESCLEE DE BROUWER (Paris): *L'Heure H.*, Jules Jacques (no price); *De la Propriété capitaliste à la propriété humaine*, Emmanuel Mounier.
- EBENEZER BAYLIS (Worcester): *The Psychology of St. Thomas Aquinas and Divine Revelation*, William B. Monahan (10/6).
- HERDER (Freiburg i.B.): *Das Menschliche in der Kirche*, Dr. Paul Simon.
- OUSELEY: *They that are Christ's*, Fr. Dunstan, O.S.F.C. (3/6).
- SIMPKIN MARSHALL: *The Philosophy of Religion versus the Philosophy of Science*, Albert Eagle (5/-).
- SHEED & WARD: *Valiant Women*, Georges Goyau, tr. G. Telford (6/-); *Wrestlers with Christ*, Karl Pfleger, tr. E. I. Watkin (7/6); 2/6 reprints of: *Essays in Satire*, Ronald Knox; *By the Way*, Beachcomber; *Tudor Sunset*, Mrs. Wilfred Ward.
- VRIN (Paris): *Philosophie et christianisme*, Etienne Gilson (15 frs.).

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