

of laws. For example, in the section on 'The Headline' we are given a history of the growth of the headline as well as, among other things, the criticism of sensational headlines in this country where there is no direct control of such things. It is interesting to note how some states have incorporated Canon Law in their press regulations, but we miss a treatment of the Church's law itself in this respect. This law is very precise and clearly defined but it is as well that the author did not attempt to assess it on account of his uncritical acceptance of the modern terminology of 'freedom', 'reaction', etc. It now remains for someone with this wealth of information before him to undertake a more philosophical consideration of the freedom of the press, the need and nature of censorship, as well as principles regulating publicity and propaganda. This book will long remain an essential book for anyone engaged in writing, editing or publishing newspapers periodicals, and the like. CONRAD PEPLER, O.P.

JESUS-CHRIST NOTRE MAITRE. Par R. Claude, S.J., et P. Capart, S.J. (Casterman; 44 fr.)

An unusual kind of religion-instruction manual for secondary schools. Originally a boys' book (*Jésus-Christ notre Chef*), it proved so acceptable in girls' schools that this special edition has been adapted for their use by some teaching nuns. It is a fine-looking book of 200 pages with several illustrations, and its contents are all about Christian personality and the service of God and one's neighbour. The 'Virtues and Vices' section of the catechism, in fact, brought up to date. Perhaps it is too articulate, too exhaustive in statement, to appeal to the English mind. Nevertheless it does grasp the main point, which is that the young need to see themselves as *growing*. There are several other volumes in the same Jesuit series, which has the general title: '*Témoins du Christ*'. F.H.D.

DESCENT INTO HELL. By Charles Williams. (New Edition. Faber; 8s. 6d.)

It would be idle to pretend, and the publishers make no such claim, that the novels of Charles Williams have a universal appeal. They are described as 'supernatural thrillers', a definition which gives a very inadequate idea of the author's peculiar gift for the description of unusual spiritual experiences. Robert Hugh Benson had something of the same quality; but the resemblance does not go far. Those who already know Williams's novels—seven in all—will welcome the new edition of them which Messrs Faber & Faber are bringing out. This book was first published in 1937, and has long been unobtainable. S.A.H.W.

BEYOND THE TERMINUS OF THE STARS. By Hugo Manning. (Phoenix Press; 5s.)

This is a harsh little volume of poems; Mr Manning seems to have taken over from the modern school its lack of grace, without

attempting its profundity of feeling and thought. This is a pity, for in one at least of his poems he shows a promising technique and a capacity for imagery. P.F.

LA FORMATION DES LANGUES ROMANES. By Pierre Groult. Collection 'Lovanium'. (Casterman; 66fr.)

A brilliant study, in non-technical language, of the evolution of the Romance tongues. Written primarily for the reader whose mother-tongue is French, this book cannot fail to interest all those who, having some acquaintance with modern French, Spanish, or Italian, wish to trace the development of those languages from the Vulgar Latin of the Roman Empire. All the factors which go to form a language, historical, musical, and psychological, are skilfully analysed by the author, whose work can be strongly recommended to all who, while taking an intelligent interest in such matters, have neither the time nor the inclination to peruse larger philological treatises.

S. A. H. WEETMAN.

SHAKESPEARE. By Ivor Brown. (Collins; 12s.6d.)

Another book on Shakespeare. Mr Brown has clearly read a great deal of recent Shakespearean literature, and in his book there is hardly a subject connected with Shakespeare that is left untouched. We find discussion of almost everything, from the Dark Lady to Sir Francis Bacon, from Shakespeare's bawdy to Shakespeare's bank account—there is everything, in fact, except first-hand scholarship or fruitful criticism.

Perhaps it may be argued that this is intended as a popular book. But for a book to be 'popular' there is no reason why it should not at the same time be serious (G. B. Harrison's *Introducing Shakespeare* is an excellent example of a book combining both qualities). Mr Brown's tone and approach, however, are essentially frivolous. We are told, for example, that by 1598 Shakespeare was 'the "Pin Up Boy" of the students and Inns of Court wits' (p. 13): in the realm of foreign politics Mr Brown asserts that 'Spain, after all, had its Fifth Column among the English Catholics' (p. 96): of a list of plays including *Cymbeline*, *The Winter's Tale* and *The Tempest* we are told that 'Shakespeare is slacking off' (p. 169): in *Timon of Athens* 'some of the speeches have the stench of a casualty clearing station in the lists of love' (p. 216) and, by contrast, *Antony and Cleopatra* is approved because 'after Troy, Denmark and the cliffs of Dover, the Near East, where Antony and his queen live their luxurious hours, has an astonishingly clean bill of health' (p. 218).

Criticism of the poetry is dealt with chiefly in a chapter called 'The Hand of Glory'. Mr Brown draws (p. 306) on Mr Polly's rather obscure critical distinction between 'Sesquippeledan Verboojuice' and 'Eloquent Rapsodooce'. In support of the assertion that 'nobody has felt more keenly than Shakespeare the value of "w"' (p. 313)