

Mersch, and T. G. Wayne, all of which are readily available in English, not to speak of the classical Catholic moral theologians. And Father Martindale once wrote a book called, 'The Difficult Commandment,' which may be recommended to those for whom Mr Landau's good intentions are not enough. X. Y.

A HANDBOOK OF SOCIAL PSYCHOLOGY, by Kimball Young (International Library of Sociology and Social Reconstruction; 21s.)

As a bedside book for those who favour miscellanies of fact rather than of fiction, this book may be cordially recommended. In it will be found an assortment of information, of news and views, of curiosities of human behaviour and belief, which must appeal to anybody with a modicum of curiosity and love for gossip.

Its claims to be a scientific handbook are more open to question, despite its learned dress and title, and the orderly presentation of its contents. The very existence of a science of 'social psychology' is hardly justified in its pages. Perhaps this is not altogether to be regretted; any sign of the humanising of science when it treats of humanity is not lightly to be despised. The book as a whole is instructive as well as entertaining, and in the main delightfully unprejudiced. But it is seldom very profound as a study of human nature and destiny. V. W.

THE CHRISTIAN IN POLITICS. By Maurice B. Reckitt, (S.P.C.K.; 3s. 6d.)

This book is written by the editor of *Christendom*. It is just ten years since he gave us *Religion in Social Action*, a valuable and stimulating contribution to the *Challenge* series: and anything that this veteran apostle of social Christianity says will be heard with deep sympathy and respect. The present reviewer has set the book down with a sense of dissatisfaction and disappointment, but the disappointment should have been anticipated; and the dissatisfaction is due to no demerit in *The Christian in Politics* as to accuracy of vision or intensity of Christian zeal; it can be due only to the angle from which the author writes. For Mr Reckitt writes, in spite of everything, chiefly as an exponent of what has been called 'the Anglican vocation'. I can think of no finer definition of the Christian's place in the social and political world than Mr Reckitt's concluding words: 'Just because our citizenship is in heaven and we know it, we should be of all men the best fitted to endure the arduous, and embrace the privileges of our citizenship on earth.' But on page 86, we have already learned that this citizenship will, for many, be membership in a corporation whose secondary character at least is that of a national expression. Thus the author quarrels with the late Archbishop Temple for declaring (*à propos* Disestablishment), 'We have our divine commission; let us set ourselves to fulfil it. If as a result or for any other reason, the State wishes to separate itself from us, let it do so. . . . Our commission is from Our Lord and

wholly independent of any kind of earthly authority'. Strictly, one would be justified in demanding elucidation of the phrase, 'wholly independent', just as the author justifies his criticism by distinguishing between *potestas ordinis* and *potestas jurisdictionis*. Certainly, any serious disagreement with the general sense in which the late Archbishop of Canterbury spoke would be to place one's self in the Erastian position. Mr Reckitt does not do this; but he declares that 'We (the Church) also hold a secondary and supplementary commission from the nation to be the national symbol and expression of Christian faith of the English people'. With these words, the old spectre of tribal religion (however softly) enters the stage, dressed in whatever apparel of nationalism you like to name. It is this ghost from sad years, this lack of any effective understanding of the true Commune of Christ, that haunts what otherwise were a fine study in Christian sociology.

J. F. T. PRINCE.

ART IN CHRISTIAN PHILOSOPHY. By Walter Shewring. (The Sower Press, Plainfield, New Jersey; 75 cents.)

Since Maritain's *Art et Scolastique* was translated, nothing of this nature has appeared in English. Like the French philosopher's classic this essay is a closely reasoned and carefully documented exposition of the thomist teaching on art. But the author has an advantage over M. Maritain's book which was in many ways the starting-point of Eric Gill's polemic: this work reaps the fruit of twenty years of that artist's clarification of the theory. It is clear and concise (sixteen pages of letter press), and yet it covers more ground than *Art et Scolastique*; it is a classic.

Mr Shewring shows the true sanity as well as the aristotelian origin of the 'functional' definition of art which Gill sometimes stated too baldly but which properly understood is the only true explanation. Art is intellectual; it is also practical. It is the habit of making things humanly and making them well. It is concerned with things made and the things must be useful. 'Useful' things—in the wider sense of the term 'use'—are things that serve the ends of man. The use may be physical or it may be mental, but pleasure in either case is not enough; for pleasure is not an end but the effect on man of an end attained. Art must therefore be functional, having a purpose for the artist who makes the thing as well as for the consumer who uses it. Beauty is rightly a digression for it is proper to *being* rather than *making*. It is related to the perfection of a thing in itself—and Mr Shewring has some telling phrases from St Augustine to show that everything in its own kind and in relation to the perfection of its own kind may have its beauty. It is not the special property of art, nor the isolated end of art. The stupidities thrown up by both sides in the particularly unintelligent controversy over Picasso would appear in their owlish reality in light of the wisdom of this paper. But, as the author shows, the trouble about modern art goes back to the Renaissance and we shall never get back to a sane understand-