

'The Roman Catholics, my dear, are called Christians', said Mrs Fairchild, 'but there is much in their religion which the Bible does not approve. . . . You know that the French are Roman Catholics, and that they formerly were governed by a very powerful king—so now go on with your reading, Henry'.

But however vigorously Mrs Sherwood might insist on 'correct doctrine', her theological views—and certainly her animosity for the papists—are part of a process that is as much economic and social as doctrinal. Truly does Miss Royde Smith remark that the work of Mrs Sherwood 'hammered down the moral structure which eventually produced the commercial prosperity of the Victorian age'.

Let no one suppose, however, that this is a dreary piece of research with the redoubtable Mrs Sherwood as a peg for an author's opinions. It is rather an exquisite piece of writing, giving full credit to Mrs Sherwood's achievement and illuminating it with a wit and discernment that Miss Royde Smith's readers have come to expect of her. And in an age of shoddy books at high prices one must congratulate the publishers on the production of two hundred pages of excellent printing, with four contemporary illustrations, for the sum of seven and sixpence.

ILLTUD EVANS, O.P.

RELIGION AND SCIENCE. Hobhouse Memorial Trust Lecture, by Charles E. Raven. (Oxford University Press; 2s.)

In this lecture on the conflict between Religion and Science, Canon Raven tries to maintain that the opposition between them arose only when the religion of the Gospels was changed by the Church, especially in the Creeds which arose out of the Trinitarian and Christological controversies and by the influence of St Augustine. This book cannot be recommended as a positive contribution to the discussion, since it contains too many generalisations, too much muddled thought and too much inaccurate terminology. The author shows plenty of good will, but that is not sufficient to compensate for the poor quality of the intellectual content of the lecture.

D. M.

THE JUST VENGEANCE. Dorothy L. Sayers. (Gollancz; 5s.)

The Just Vengeance, as Miss Sayers rightly insists in her introduction, is written 'for performance in a cathedral rather than for reading in the study'. It is in fact difficult for the reader from the mere text, with its sparse 'directions' and little or no indication, in particular, of the musical setting of the sung passages, to form any concept of the play as a whole.

The dialogue itself is mainly 'echoes from many other writers', as if Miss Sayers conceives her theme as the background to some fantastic jig-saw puzzle, her own task being to select and fit on the appropriate pieces. It must be owned she manipulates them adroitly enough: and if occasionally there is a hint that the 'pieces' dictate the play and that natural satisfaction of the intellect takes precedence of the act of worship of God, it is no more than a suspicion.