

must be sedulously skipped, and reading must be begun with the original title-page (with its 'By Constantine Constantius')—which is here reproduced before the text and after the 'Introduction.' It is not only that the element of surprise is essential to the book, both to its artistry and to its maieutic efficacy; it is essential that we doff irrelevant curiosity and foreign 'interest' (or rather, allow the book itself to strip us of these), and surrender ourselves to its cathartic influence. 'Read as literature'—or as illustration to history or biography—Kierkegaard is doubtless 'interesting,' as is also the Bible; but such 'interest' inoculates us against the healing virtues of both, and both will correspondingly be misunderstood. Doubtless, without Regina Olsen there could have been no *Repetition*; but we shall read Kierkegaard *à rebours*—we shall commit the solecism of re-transmuting the cosmic Divine catastrophe back into the 'bagatelle'—if we read *Repetition* as a source for the biography of Regina Olsen, or even of Kierkegaard. After the text has done its work, the reader should most certainly turn to Dr. Lowrie's 'Introduction,' for it contains S.K.'s own *subsequent* elucidations as well as much apposite comment of his own.

The translation is done with the excellence we have learned to expect, and the production of the book (for which there is a heavy price to pay) is fully uniform with that of the pre-war volumes in the series.

VICTOR WHITE, O.P.

NIETZSCHE, PHILOSOPHER OF CULTURE. By Frederick Copleston, S.J. (Burns, Oates and Washbourne; 8s. 6d.).

That the philosophy of Frederick Nietzsche should suggest itself to many as the intellectual basis of National-Socialism is no less surprising than that his invective against the Germany of his day should lead others to see in him an opponent of all that National-Socialism represents. The opposition is, however, purely imaginary. National-Socialism has no real connection with antecedent German thought, and its founders would find Nietzsche's writings almost harder going than the dutiful reading of *Mein Kampf*. It is unfortunate that Fr. Copleston should open his preface to this latest addition to the Bellarmine series with a statement of this 'conflict of attitudes towards Nietzsche,' advancing it as 'an excuse ready-made for a further book on his philosophy.' The implied promise of a resolution of the supposed problem is not fulfilled. Indeed, except in the next to last chapter it is hardly even attempted; but the book is none the less valuable for the omission, and one can disregard the opening paragraph as no more than a concession to the conventions of scriptorial modesty. Nietzsche's style is aphoristic in the extreme, and the attempt to construct a synthesis from the violent patchwork of his writings is one which might deter any author. Fr. Copleston

has attempted to maintain throughout his book the theme he has indicated in his title. It must not be regarded as a censure if one suggests that he has not completely succeeded. Had Fr. Copleston described Nietzsche as the philosopher of a culture, he could have done no more than provide a repetition of what has already been written about Nietzsche's peculiar system of values. By dropping the article he has set himself an extremely difficult problem. Culture is by no means synonymous with *Kultur*, yet the difference is not one which is readily conveyed in writing. In his chapters entitled *Nietzsche's Cultural Ideal; The History of Culture* and *Superman and The Will to Power*, Fr. Copleston seems to take a short cut by identifying culture with Letters and *Les Beaux Arts*, and it is in these chapters that he is least convincing. The biographical chapter with which the book opens is excellent, not merely as a statement of fact but also as a clue to character. The rest of the book is best read as a series of very able essays on various aspects of Nietzsche's philosophy—this despite the author's attempt to re-make his synthesis in chapter ten. Of these essays, those entitled *Nietzsche's Criticism of Morality* and *The Cold Monster*—an unusually interesting statement of Nietzsche's argument against the worship of the State—will probably find the greatest measure of appreciation.

It is a pity that the author could not make up his mind about the translation of German words. If English translations of well-known German titles are really necessary, the sudden introduction of untranslated titles can only cause confusion, and there are pages where what used to be known as elegant variation provides the only apparent reason for the alternation of English words and their German equivalents.

CEDRIC BURTON, O.P.

THE NEW LEVIATHAN. Or, Man, Society, Civilization and Barbarism. By R. G. Collingwood. (Oxford University Press : Milford. 21s.)

This close investigation into some of the proper principles of social philosophy is like the *Leviathan* of Hobbes, not only because it sets out to anatomize the new absolutism of the twentieth century, but also because it is conducted according to the same order and with the same temper of courage and disdain for comfortable stupidities. Before enquiring into civilization (part 3) and the revolt against it which is one of the most conspicuous things going on at the present time (part 4) it goes back to examine the nature of human society (part 2) and the powers and interests of man himself (part 1).

The first part is sometimes tiresome reading and it is not always easy to see the bearing of some of the sections on the main argument.