

or that I comprehend all of its implications'. There is, for instance, the danger of falling into Matthew Arnold's error and making religion a department of Culture; there is the question whether a culture could come into and continue in being without a religion, and in what sense culture is the incarnation of religion or a part of really lived religion. Mr Eliot's answer to all these and other questions is contained implicitly in 'it is the culture of the society that is fundamental'.

The question is therefore ultimately a religious one because social questions are religious questions and all three must be answered together just as they can only live together. 'Aesthetic sensibility must be extended into spiritual perception and spiritual perception must be extended into aesthetic sensibility and disciplined taste before we are qualified to pass judgment . . . in art.' The gifts of the Holy Ghost and the natural gifts must be developed together; grace and nature must interpenetrate. Nevertheless Mr Eliot never allows his sociology to be confused by his theology or vice versa; in fact in Chapter IV he is so cautious to avoid thrusting religious arguments into sociological contexts that we are left in some doubt about the nature of Protestant culture, but that is due both to the complexity of the subject and to the utter intellectual honesty of Mr Eliot's scholarship. It would be ungracious to emphasise one spot upon such a polished piece of reasoning which exposes the errors of all attempts to plan culture through politics and education. 'Culture can never be wholly conscious—there is always more to it than we are conscious of; and it cannot be planned because it is also the unconscious background of all our planning.'

GERARD MEATH, O.P.

THE APPRECIATION OF MUSIC. By Roy Dickinson Welch. (Dennis Dobson; 9s. 6d.)

STUDIES IN CONTEMPORARY MUSIC. By Wilfrid Mellers. (Dennis Dobson; 10s. 6d.)

Mr Welch is professor of Music at Princeton University and his book is the fruit of a conviction, rare among the academic, that an understanding of music is possible for almost everyone other than the incurably deaf. Yet Professor Welch is not a purveyor of subjective platitudes, he does not urge the reader to forget the mechanics and lose himself in 'atmosphere'. His book is a simply-written commentary on the basic structure of music, accommodated to the capacity of a reader who is prepared to learn while he listens. Like the late Sir Walford Davies he has an engaging gift for making technicalities interesting, and he cheerfully forgoes the logical development of a musical history so that the beginner progresses from what he already knows. Thus polyphony is only considered at a late stage, the assumption being that an appreciation of the structure of a simple folk-song or of a Haydn air and variations will come

much more easily than an understanding of the painful development from modal music via contrapuntal invention to modern harmony. In other words the purpose of the book is to stimulate an inherent instinct for music. The reader is encouraged to analyse his own reactions, and a plentiful selection of musical examples and references to works available in gramophone recordings should make the appreciation both thorough and progressive. Professor Welch's book is not for the professed musician, but for all those who say they 'like music but cannot say why', it should be invaluable.

Mr Mellers writes, obviously, for a different sort of reader. His essays reveal an unusual degree of responsibility. For him the critic's ideal 'is to keep as close to the simple description in technical terms as is consistent with saying anything about the sort of experience the music precisely is, and the sort of value that may be attributed to it'. Between the two extremes of technical abracadabra and literary gush he steers a steady passage. A first group of essays considers the French tradition as exemplified in such composers as Gabriel Fauré, Satie and Roussel. The sociological aspects of music can lead to a special kind of tediousness, but Mr Mellers is sure in the proportions he employs, and perhaps his most original achievement as a musical critic (at least in England) is his double interpretation of the musical theme itself and of the culture which, like every art, it must reflect (if sometimes with the bizarre effects of an image in a distorting mirror). A second section of studies deals with the Central European group—Mahler, Wellesz and Kodaly, and here one especially welcomes the serious and extended appreciation of Dr Wellesz's original work as a composer. Finally, among essays on English composers there is a valuable appraisal of Edmund Rubbra, whose true stature as a symphonic writer still needs to be realised. Mr Mellers's discerning pages should encourage the understanding of a composer who, alike in melodic resource and integrity of purpose, is perhaps unique in England today. In him exact scholarship supports and enriches the originality of his mind, and since Mr Mellers's essay was written (1943) such works as the Cello Sonata reveal even further his proper dimensions as a composer.

A word of acknowledgment is due to the publisher for providing in both of these books a wealth of musical quotation that greatly extends their usefulness. Especially is this true of Mr Mellers's essays, where the material is often unfamiliar and a text almost unobtainable.

J. S. B.

THE WEST AT BAY. By Barbara Ward. (Allen & Unwin; 12s. 6d.)

In this timely primer to the great contemporary debate, modestly offered as an account of the background economics and, to a lesser extent, the politics of Western Union and the Marshall Plan, the outlines are clear, the parts well grouped, the temper calm and not