

elder brothers, the Great Sees of Christendom. There are five of these—Canterbury, Rome, Constantinople, Antioch and Jerusalem. But her approach is prevented by a figure called the Accuser who demands that before she can enter Paradise she should see herself as she really is. He asks her if she were called to death and judgement that night, by the destructiveness of war, what she would say on her own behalf, and he calls on the Five Sees, ministers of justice, to hear her defence. They enter to the sound of an air raid and thus the stage is set for an exhibition of 'her ways of living'. In this historical retrogression, after the contemporary scene there follows, so to say, a series of short tableaux of the past: of the Chelmsford witches, the Reformation, the martyrdom of Saint Osyth and other incidents. They are chosen, too, not only so as to offer a complete history of the diocese, but also of the movement of man's soul from the things of this world to the next kingdom. So much for the framework.

The verse in which the play is written is of a modified traditional kind. Naturally in a work of this order,—written one imagines to time—the quality of it cannot be expected to have the precision of a short poem, or the texture of a carefully modulated and matured soliloquy. Rather its interest—and this is equally true of *The Rock*—lies in its experimentation with a tone of address. The Accuser speaks in a voice which challenges: in upbraiding the indifference of the audience it still remains humble and, what is more important, impersonally superior to them.

Beautiful are the mild moments: fair and fit
are feasts and fasts in the seasons' flight; wit
flashes to heaven more from a full stomach
than ever from an empty, save only where
those who are called to it climb the steep stair
of convents or rigour of rule: else—
forget you, gentles, the tale the Gospel tells?

The poise in these lines is perfect and particularly open to all the subtle cadences which an accomplished player can give them. As well this passage illustrates how, like Williams's posthumous poetic drama, *The House of the Octopus*, this pageant play is worthy to stand its ground in the works of a great Christian poet.

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FUNDAMENTAL THEORY. By Sir A. S. Eddington, F.R.S., O.M.
(Cambridge University Press; 25s.)

This posthumous work of Sir A. S. Eddington has been edited and seen through the press by Sir E. T. Whittaker. Here we have the culmination of all Eddington's life-work, his efforts to arrive at the complete mathematical expression of the structure of the universe. With remarkable erudition and ingenuity the mathematical pattern of the physical structure of the universe is worked out. This book is very much a book for the professional mathematician or physicist, and it is hoped to review it in greater detail later.