

(pp. 131—134) followed by a presentation of St. Bernard's sermons which concern the Virgin Mary (pp.134—137). Dr. Evans' intention is to show that 'Bernard... evoked his subject with an entirely new force and liveliness in the minds of his listeners' (p. 131); like Dante, she shows us the 'faithful Bernard' 'consumed with love' for the Mother of God. But the effect of these pages is to suggest that the real turning point, the 'new force and liveliness', in Marian devotion came in fact from St. Anselm, not St. Bernard. This seems to me to be a useful and illuminating point; it seems very likely that the three Marian prayers of St. Anselm were the catalyst in devotion to the Virgin and exercised immense influence on later prayers. But this leaves the place of Marian devotion

within St. Bernard's theology and prayer still to be discussed and assessed.

This is a book which illuminates the intellectual world of the twelfth century and allows 'the intellectual in St. Bernard to take its place beside the spiritual and practical in our picture of him' (preface). It is of special value for the comparisons made between St. Anselm and St. Bernard. It provides a useful introduction for the English reader to the intellectual world of St. Bernard and his contemporaries which in itself is a much-needed counter-balance to the many articles from *Cistercian Studies* on the monastic St. Bernard. While in no sense a replacement of Etienne Gilson's *The Mystical Theology of St. Bernard*, Dr. Evans book is a useful companion volume to it.

BENEDICTA WARD S.L.G.

A HOLY TRADITION OF WORKING. Passages from the writings of Eric Gill with an introductory essay by Brian Keble. *Golgoonooza Press, 1983. Pp 140. £8.95.*

There has been a renewal of interest in the work of Eric Gill in the past few years, both as an artist and as a writer on matters artistic, religious and social. Unfortunately, so great is the difference between Gill's views and those of his modern admirers that much of this interest rather fails to grasp the point of what he was saying. Thus, for example, Malcolm Yorke (1981) discusses Gill's work in that kind of "art nonsense" language which was precisely the language that Gill took such pains to attack. Again, reviewers of Yorke's book in the past couple of years have insisted on referring to Gill's struggle to reconcile his religious beliefs with his insatiable interest in human sexuality. But Gill, of course, was struggling to do no such thing, since he found no contradiction between sex and religion. "If naked bodies can arouse a hell-hunger of lust," he wrote, they can and do kindle a hunger for heaven. May God bring us all thither..." These and similar misunderstandings mar a great deal of what has been written about Gill, but Keble's introductory essay in this book is quite innocent of such faults.

Most of the seventeen books from

which the passages in this collection are drawn are virtually impossible to get hold of these days, so anyone hoping to get a good overall view of Gill's thought would have difficulty doing so just by reading the original publications. Keble has arranged the passages under such headings as "What is Man?", "What is Art?", "Of Slavery and Freedom", "Property, Ownership and Holy Poverty", offering a distillation of Gill's views in each area. He admits that this is a somewhat artificial arrangement, but it works rather well. One of the striking things about Gill's writing is the clear, step-by-step logic with which he argues his case. Keble has managed, while drawing successive paragraphs from widely different works, to reflect this logic and clarity in his own arrangement. This is made much easier by the great coherence of Gill's writing, a coherence that arises from the fact that his main premises are theological ones. The whole edifice of Gill's thought is built on a very simple and traditional theological foundation, proceeding from such premises as that Man is made in the image of God; that the service of God is perfect freedom; that

Man is matter and spirit—both real and both good.

Gill is often represented as entertaining some phantasy about a return to a medieval way of life, medieval technology and so on. These passages make it quite clear that this is not the case. Gill's views on modern industrial methods of manufacture were not simply a blind hostility to innovation and modern life. His opposition to the technology of mass-production arose from his insistence that every workman was called to be an artist. If he was not free and responsible he was merely a slave. A factory hand is prevented by the technology of production from working freely and

responsibly. Under such circumstances, the worker ceases to be the subject of labour and becomes a mere adjunct of the capital of his employer, what Marx called "the personification of the thing and the materialisation of the person". The Pope, in his encyclical *Laborem Exercens*, makes just the same point—"the proper subject of work continues to be a man", rejecting the system under which "man is treated as an instrument of production." Gill was no escapist dreaming of a golden age, but simply a Catholic worker trying to make sense of his faith in the way he worked, trying to effect "the beginnings of a reasonable, decent holy tradition of work."

GILBERT MARKUS O.P.

IN THE DORIAN MODE: A Life of John Gray, 1866—1934 by Brocard Sewell.
Tabb House, Padstow. 1983. pp xiv + 240

Fifty years ago two of the most enigmatic writers and aesthetes ever to feature in English literary and artistic history died in Edinburgh within four months of each other. They had been the closest of friends for 42 years. André Raffalovich, born in Paris of an extremely wealthy Russian-Jewish family, had made his way to Edinburgh by way of fashionable Mayfair drawing rooms and the cultivated and self-conscious decadence of London cafe society to the austere and well-ventilated gravity of Edinburgh. His friendship with John Gray had drawn him to the Athens of the North, then afflicted with some of the worst problems of poverty and deprivation in Western Europe.

John Gray's road to Edinburgh, as chronicled by Father Sewell, had, in some ways at least, been more complex than his subsequent path to Rome and Catholicism. Unlike Raffalovich, Gray had been born into a family of modest means and humble pretensions. His father was a wheelwright and carpenter in the naval dockyard at Woolwich. At the age of 13 John was obliged to leave school to become an apprentice at Woolwich Arsenal in order to contribute to the family budget. despite long hours at work and difficult domestic circumstances

John, fired by an unremitting ambition to better himself and gifted with an able intelligence, took up the study of languages, music and art. He was eventually to pass the Civil Service entrance examinations and within six years was working at the Foreign Office, the workshops of Woolwich a long way behind him.

Father Sewell gives us many details of Gray's social life in London, his association with Oscar Wilde, so close as to fuel speculation that John Gray was the original of the Dorian of Wilde's novel. An association that was soon broken by Gray's distancing himself from Wilde in the years immediately preceding the latter's disgrace. It is perhaps typical of Gray and the circle in which he moved at that time that he should have heard the news of Wilde's condemnation through reading a telegram from his London hairdresser in the lift of a Brussels hotel. Father Sewell richly describes the number and variety of Gray's contacts and activities of these years, Beardsley, Beerbohm, Arthur Symons, Verlaine, Mallarmé, Pierre Louÿs, Ricketts and Shannon. The list is almost endless and includes almost everybody who was anybody, and some who became nobodies, in fin de siècle London and