

Christian symbolism of the basic sacraments of Baptism and the Eucharist. Here, while readily acknowledging the great light thrown on these by the previous section, one must confess to a sense of disappointment. It is not that Dr Dillistone's analytical powers have flagged, nor that he is wanting in intelligent references to the theologians, both Catholic and Reformed. It is rather that the book ends with a chapter which comes as an anti-climax. This is entitled 'Are the Traditional Christian Symbols Outmoded?', and seems to labour under what almost amounts to a diffidence in the power of the sacraments as they are to speak for themselves. It is a pity that this undertone mars the positive value of much that Dr Dillistone has to say in this book. The success of the liturgical movement in the Church is perhaps a sign that modern man has moved on from the stage of simply having lost the sense of symbols to that of positively searching for what he has lost. In that mood he may yet prove to be a judgment on a half-hearted Christianity which seeks new and accommodating symbols instead of simply unlocking the treasury of that unique apotheosis of symbol which the Christian sacraments of the orthodox tradition are.

RONALD TORBET, O.P.

SAINTS AND THEIR ATTRIBUTES. By Helen Roeder. (Longmans, Green and Co., Ltd; 15s.)

The author, whilst hoping this book may be sufficiently accurate and comprehensive to be of use to scholars, adds that her real public is 'of all sorts of people'. Her work truly is scholarly, for in addition to providing numerous and interesting peeps through the many windows of hagiography she has marshalled her difficult and abundant material with ability and clearness; and considering the great number of Saints and Blesseds commemorated by the Church, a number running to tens of thousands of whom only a percentage could be noticed, she has given us wonderful measure in a comparatively small compass, for despite its xxviii + 391 pages her book is little more than pocket size. A commendable feature is its triple index of saints, patrons and localities. It would prove an interesting pastime to carry it with one into some prominent picture gallery and, refusing the aid of a catalogue, try to identify the saints in many pictures by means of their attributes.

These emblems are often legendary and very amusing; bulls, bears and basilisks, birches, brooms and cobwebs, gimlets, hammers and scythes, birds, snakes and reptiles all figure. Fish stories occur, including the whale upon whose back St Malo was reputed to have offered Mass thinking himself to have been on an island; and the goose leg given to a messenger by St Wolfgang which, not having been consumed on Thursday, turned into a fish on Friday morning. In the list of patron-

ages it is amusing to notice St Joseph as patron of house-hunters, St Joseph of Arimathea of undertakers and grave-diggers, a patronage he shares with Lazarus, and St Thomas as patron of pencil-makers and booksellers. Medieval stationers and booksellers must have been grateful to the schoolmen. Little boys should also be thankful to Blessed Claude of Besançon, a Benedictine bishop, patron of whistle-makers.

Looking at the work through Dominican spectacles, we may be permitted to note an error on page 85 where Hugh de St Cher, or Caro, O.P., is stated to have an approved cult. Unfortunately this is not so. Nor has Peter Cerdan, O.P., the companion of St Vincent Ferrer, although he is credited with one on page 108.

W.G.

AN AESTHETIC APPROACH TO BYZANTINE ART. By P. A. Michelis. (Batsford; 30s.)

This is a translation from modern Greek of a volume published by Dr Michelis in 1946. It falls into three parts—'The Aesthetic Character of Christian Art'; 'The Sublime in Byzantine Art'; 'The Aesthetic Approach to the History of Art'. Like so much modern Greek work, it has been profoundly influenced by nineteenth and early twentieth-century thought. The third part seems dominated by H. Wolfflin's theory of the fundamental concepts of the history of art first published in Munich in 1915. The first two parts centre round Hegel's classification of Christian art as an 'Art of the Sublime'. There are 150 illustrations in the text, for the most part too small and indistinct to be helpful.

G.M.

ONE THING AND ANOTHER. By Hilaire Belloc: A Miscellany from his Uncollected Essays. Selected by Patrick Cahill. (Hollis and Carter; 10s. 6d.)

Was Belloc serious, when he complained of hating what he called the trade of writing? In certain moods he groaned under the necessity of having to write for a living and 'to provide pearls and caviar for my family.' 'Would that I had £300,000. . . . Then would I chuck for good my stinking trade of writing tosh at one and six a quire.' He who turned out so many quires of print, who wrote so naturally and with such vigour and gusto, in every known literary form and on every conceivable subject, surely must have got some fun out of his rare gift and gigantic genius. The masterly ease of an almost careless, effortless style certainly showed no sign of grinding strain and suggests rather 'the spouting well of joy within that never yet was dried'. However, we cannot be too grateful that he conquered his repugnance and left us so much that is worth reading. Some of these essays we have read