

## BLACKFRIARS

*Sacramentalis*. It appears to have been written during St. Thomas's second term as Master Regent in the University of Paris (1269-72), and completed, as he himself testifies, on the feast of St. Peter's Chair: *Voluntas autem Dei fuit ut pro defensione potestatis Petro traditae, in festo cathedrae Petri hoc opus de vestro mandato compilans laborarem.*

In the edition of the text which follows all *lectiones variantes* are given, references and quotations are identified and verified, and short notes are added. An excellent edition, worthy of the high standards of the *Monografie* of Collegio Alberoni.

Fascicule 37 of the *Florilegium Patristicum*<sup>3</sup> is due to one of the editors, Professor B. Geyer, of the University of Bonn, whose name is a guarantee of scholarship. St. Thomas's *Quaestiones de Trinitate* are, as the editor says, *classical* in the history of Theology, and fundamental for profound knowledge of the Catholic doctrine of the great Mystery. The Leonine edition of that part of the *Summa Theologica*, following too closely the Piana edition, sometimes even against the evidence of ancient MSS., has not attained the desired precision. Dr. Geyer did not intend to give a definitive critical edition; nevertheless, with the help of five MSS., in addition to the four of the Vatican already known and used by the Leonine Editors, he tries to improve the text. The authentic title of the *Summa*, according to Professor Geyer, is not *Summa Theologica* but *Summa de Theologia*, on the analogy of similar earlier *Summae*: *Summa de Creaturis*; *Summa de Vitiis*; *Summa de Anima*, etc. Another innovation in this edition is the suppression of the titles of the articles. The identification of the references to earlier writers and the indication of parallels in contemporary schoolmen add greatly to its value. Altogether a worthy contribution to the *Florilegium Patristicum*.

DANIEL CALLUS, O.P.

### THE PLAY

IN some ways the Press has done Mr. George Robey a disservice, in so far as it created the impression that his appearance as Falstaff was something of a stunt, or at least an audacious experiment. I have heard of Shakespeare lovers staying away in consequence, and certainly there was a strange contrast between the half-empty pit and the crowded stalls.

Nothing could be more mistaken. Mr. Robey at *His Majesty's* reveals himself as a great actor and a great artist.

<sup>3</sup> B. GEYER: *S. Thomae de Aquino Quaestiones de Trinitate Divina. Summae de Theologia I, q. XXVII-XXXII ad fidem codicum manusccriptorum recensuit, notis et prolegomenis instruxit.* (*Florilegium Patristicum Fasc. XXXVII*). Bonn, Hanstein. 1934: pp. 62. RM. 2.40.

## REVIEWS

'I have had,' he said in an engaging speech after the last curtain, 'to unlearn a lot of my own nonsense, and to learn to speak the lines put into my mouth by the *immoral* bard!' The spirit in which he attacked his task becomes plain from the fact that he disdains the easier laughs, avoids any over-stressing of obvious points, and by a thousand subtleties of intonation and gesture makes the old rogue human and credible, a figure not of farce but of comedy. He is Falstaff. Shakespeare might have created the part for him; he must indeed have created it for just such another, for Mr. Robey is surely of the lineage of the great actors of Shakespeare's time.

The play as a whole is well staged and well acted. *Henry IV, Part I*, is in reality only half a play, and lacks perfection of form; like all the historical plays, it shows Shakespeare part as creator, part as interpreter—creator indeed, even here, but within the narrower compass of historical fact, and with such surety that one can but believe the actual personages were as he saw them. How admirably he seizes the Welshness of Owen Glendower!

The Welsh scene was charming in its lyricism and pathos, an inset jewel in the robuster context. The battle scenes were unusually convincing, and the use of strong, uncoloured lights on a dead black background gave an illusion of vast space. In the casting there is one serious blemish. Hotspur, though skillfully and vigorously presented, appears as a middle-aged tough who might have held non-commissioned rank in the Black and Tans. As a result, the whole pattern of the play is thrown out of balance, for Shakespeare purposely reduced his years, that his sharp, bright youth might make him a constant pendant to Prince Harry; their rivalry is an essential theme. It was a curious piece of pedantry that made the producers neglect Shakespeare's precise indications for historic detail.

BARBARA BARCLAY CARTER.

## GRAMOPHONE

The chief treasure this month comes from H.M.V.—the *Eroica Symphony*, Beethoven's No. 3. This is superbly played by the London Philharmonic Orchestra, conducted by Serge Koussevitzky, and those who are fortunate enough to have the Fifth Symphony by the same orchestra and with the same conductor will need no further inducement to possess themselves of this album (DB 2346-51). It is a wonderful piece of recording, the lovely tone and the balance of the wind and strings is perfectly reproduced, notably in the second movement, the great funeral march. H.M.V. also provide another Beethoven record of great distinction—Backhaus playing the *Moonlight Sonata*