

witness to that inward intellectual effort without which the Christian message tends to become arid, and the gospel a fantasy only for children.

The matter of this book is by no means easy; its thought penetrates deep. It is, as a result, necessarily suggestive rather than definitive. This is largely the cause of its having been attacked, in earlier editions, by many whose thought remains at a relatively facile level. In reacting against this the author has introduced in parts a somewhat sour strain of polemic, which tends to mar its meditative character. This is only a small blemish, however, which cannot be said to take seriously from the value of the work.

In a book so full of powerful quotations it is a pity that no one has thought to give it an index—if only of the authors cited. Also the English edition must be seriously criticized for having the footnotes extensively cut. The nature of the book is such as to preclude it from being in any way ‘popular’; the common excuse that ‘the English reader cannot take such notes’ is not, under these circumstances, valid. The omission of references and allusions to French books neither classical nor contemporary is unexceptionable, but the extensive cutting of texts and particularly of further doctrinal and philosophical allusions which has taken place goes appreciably towards diminishing the value of this edition.

The translation is on the whole good and makes easy and pleasant reading. It catches the flavour and truly presents the significance of the original. There are, however, some unfortunate and odd mistakes. *Raisnable* is rendered through the use of ‘reasonableness’, when it should be ‘rationality’ (p. 16). *Secrète* is translated as ‘secret’, when it should be ‘hidden’ (p. 133). Occasionally a quotation is left unidentified due to clumsy cutting of the footnotes.

These errors and deficiencies slightly spoil what is otherwise an inspiring and valuable work. The full value of the author’s work will however be more readily realizable if a copy of the French is accessible to the reader.

GILES HIBBERT, O.P.

ST BERNARD OF CLAIRVAUX: *Vita Prima Bernardi*. Translated by Geoffrey Webb and Adrian Walker. (Mowbray; 10s. 6d.)

THE NATIVITY: Six sermons of St Bernard. Translated by Leo Hickey. (Sceptre; 11s. 6d.)

THE HOLY GHOST: Six sermons of Bl. John of Avila. Translated by Ena Dargan. (Sceptre; 11s. 6d.)

This life of St Bernard is the work of three great Cistercians who knew the saint well, among them William of St Thierry, his greatest

friend. The whole work gives an impression of closeness to its subject, and there is a tenderness and deep appreciation of this great twelfth-century figure unparalleled in similar works. It well repays the reader. The translation is easy and faithful, catching the sentiment of the original.

The sermons of St Bernard contain some solid matter, including winning solutions to problems that might occur to the mind. The style tends to be, here and there, a little like confetti poured over one. The translation seems to be a little too obviously from the Latin.

The sermons of Bl. John of Avila are simple but rather empty of content by comparison with those of St Bernard. The style is one of grand eloquence. The translation here runs a little more easily.

G.H.

MUSIC

AMONGST the vast output of new records, usually calling for a heavy financial outlay, are various 'bargain' discs which sacrifice nothing in the way of performance-polish or recording quality. Indeed, the Decca *Ace of Clubs* series is usually a jump or two ahead of most of its British counterparts in these matters and especially is this true of orchestral records, always a popular proposition.

Ansermet Favourites on ACL 37 is a case in point wherein Ansermet, conducting *L'Orchestre de la Suisse Romande*, invests Chabrier's *Espana* with the abandon which is its just due. To the same composer's *Marche Joyeuse* the Swiss conductor brings vitality and amply scaled dynamics. Ravel's intriguing *Pavane pour une Enfante Défunte*, with some really mellifluous horn-playing, and imaginative performances of two ever welcome works by Saint-Saëns—*Danse Macabre* and *Le Rouet d'Omphale*—complete this entertaining French concert. The record-jacket carries some informative and lucid programme-notes by Martin Cooper.

Another *Ace of Clubs*, ACL-R 56, offers a choice collection of music for trumpet and orchestra. Not only are the familiar Jeremiah Clarke-cum-Purcell items there, and in resilient performances at that, but also the complete Haydn *E flat Concerto* (generally cut down to two bare movements only) and the Vivaldi baroque *Concerto for Two Trumpets in C*. In many ways this is a most unusual collection of items, specialist or otherwise. At least half will interest a scholar and all will satisfy those for whom style and musicality are just as important as mere technical skill. The players are Roger Voisin and Armando Ghitalla, with the Unicorn Concert Orchestra under Harry Ellis Dickson. Ample annotations are provided by Mary Rasmussen.

Other music for brass, this time by a group of such instruments, can be had on Cantate T 71693F (45 r.p.m.) in the form of self-contained pieces by Reiche and Pezel. These are not difficult for listening