

own sakes that we are reminded to read them again, and also that the attention of later generations of readers will be called to them by the appearance of the volume in the shops and on the bookstalls.

DAVID DONOHUE, O.P.

POEMS OF GERARD MANLEY HOPKINS. Third Edition revised and enlarged. By W. H. Gardner. (Cumberlege, Oxford University Press; 12s. 6d.)

It is a great pleasure to receive this new edition of Hopkins. It has been revised in the light of the latest chronological research, and there have been added poems in English, Welsh, Latin (these including one in honour of Father Tom Burke, O.P.) and Greek which have not previously been published, or at any rate not in a collected edition; and the print is no longer of the microscopic size which made previous editions so trying to read.

The new editor has added an introduction: a piece of literary criticism which is far less valuable than his scholarly editing. To use the terminology of one art to explain another is always a dangerous expedient; but to speak of a poem of Hopkins as 'a triumph of impressionistic art' seems extraordinarily inexact.

The notes contain much biographical, personal and rhythmic material, and take full advantage of the work that has been done since the last complete edition.

LUKE TURNER, O.P.

NOTES TOWARDS THE DEFINITION OF CULTURE. By T. S. Eliot. (Faber; 10s. 6d.)

In the past six or seven years the word *culture* has grown more and more popular and its place in the journalistic vocabulary is now well established. Mr Eliot's attempt to define the elusive thing for which this word stands is therefore opportune and his precise scholarship is well dedicated to such a task. Culture is an elusive thing because it is not susceptible of definition in one category of life, 'it includes all the characteristic activities and interests of a people'. It is necessarily 'of a people', for the culture of an individual or a class depends upon the culture of society as a whole and this permeates all levels of social life. There is the culture of the cobbler and of the physician; there is the culture of Greece and of Central Africa. Moreover while one may be more primitive or advanced than another it is never possible to say that one is higher than another in the sense that one reaches the 'ideal culture' more nearly than another. We are reminded of St Augustine writing of the Mystical Body, and Mr Eliot would certainly agree with this because he holds that there is a close relation between religion and culture. The word *relation* troubles him. 'The way of looking at culture and religion which I have been trying to adumbrate is so difficult that I am not sure that I grasp it myself except in flashes,

or that I comprehend all of its implications'. There is, for instance, the danger of falling into Matthew Arnold's error and making religion a department of Culture; there is the question whether a culture could come into and continue in being without a religion, and in what sense culture is the incarnation of religion or a part of really lived religion. Mr Eliot's answer to all these and other questions is contained implicitly in 'it is the culture of the society that is fundamental'.

The question is therefore ultimately a religious one because social questions are religious questions and all three must be answered together just as they can only live together. 'Aesthetic sensibility must be extended into spiritual perception and spiritual perception must be extended into aesthetic sensibility and disciplined taste before we are qualified to pass judgment . . . in art.' The gifts of the Holy Ghost and the natural gifts must be developed together; grace and nature must interpenetrate. Nevertheless Mr Eliot never allows his sociology to be confused by his theology or vice versa; in fact in Chapter IV he is so cautious to avoid thrusting religious arguments into sociological contexts that we are left in some doubt about the nature of Protestant culture, but that is due both to the complexity of the subject and to the utter intellectual honesty of Mr Eliot's scholarship. It would be ungracious to emphasise one spot upon such a polished piece of reasoning which exposes the errors of all attempts to plan culture through politics and education. 'Culture can never be wholly conscious—there is always more to it than we are conscious of; and it cannot be planned because it is also the unconscious background of all our planning.'

GERARD MEATH, O.P.

THE APPRECIATION OF MUSIC. By Roy Dickinson Welch. (Dennis Dobson; 9s. 6d.)

STUDIES IN CONTEMPORARY MUSIC. By Wilfrid Mellers. (Dennis Dobson; 10s. 6d.)

Mr Welch is professor of Music at Princeton University and his book is the fruit of a conviction, rare among the academic, that an understanding of music is possible for almost everyone other than the incurably deaf. Yet Professor Welch is not a purveyor of subjective platitudes, he does not urge the reader to forget the mechanics and lose himself in 'atmosphere'. His book is a simply-written commentary on the basic structure of music, accommodated to the capacity of a reader who is prepared to learn while he listens. Like the late Sir Walford Davies he has an engaging gift for making technicalities interesting, and he cheerfully forgoes the logical development of a musical history so that the beginner progresses from what he already knows. Thus polyphony is only considered at a late stage, the assumption being that an appreciation of the structure of a simple folk-song or of a Haydn air and variations will come