

its greatest interpreters, accompanied by a readiness to learn of all those who have struggled in the search for truth and followed by long reflection on the knowledge thus acquired. This apparently has been Canon Mouroux's method for over twenty years and his book is a testimony to its abundant fruitfulness.

The notes are not mere references, they indicate the vast range of reading on which this essay on man is based. The author has read thoroughly, but he has also reflected deeply and wrestled with the thought thus attained until, having thoroughly mastered it himself, he was able to present it in all its limpid clarity and force to the weaker and less wise. He has even conveyed something of the same spirit to his translator: for if the Gallic precision and theological acumen are obvious enough, the language and style might well be those of an original English writer.

EDWARD QUINN

CATHOLICISM AND ENGLISH LITERATURE. By Edward Hutton. (Fredk. Muller; 8s. 6d.)

This sketch is a reprint of a book which on its first appearance six years ago met with deserved appreciation. The author first recalls how for a thousand years or so English literature was based on Catholic culture and thought. He then shows the complete disappearance of this 'universality', and its replacement by an 'insularity' which hardly knew of Catholicity except to hate and condemn it. A study of the literary mind and tone of English society during the last two and a half centuries follows, and is succeeded by some account of the partial Catholic revival and its prospects. The chapter on 'Catholicism in the English Novel' forms a complete essay in itself, and is full of original research. In some parts it is sad reading, and in others highly amusing. All sorts of weird authors have been disinterred, and their incredible folly exposed. The 'Conversion of Gibbon' which originally appeared in the *Nineteenth Century* is an extremely full and valuable section, and will appeal to many. The letters of the Swiss pastor at Lausanne to Gibbon's angry parent are very naïve and diverting. They were rescued from a long sleep in the British Museum, and are admirably translated.

F. ROBERT BRACEY, O.P.

ROBERT LOUIS STEVENSON. By David Daiches. (Maclellan; 7s. 6d.)

This book was first published (abroad) in 1944 and today Mr Daiches might perhaps reshape some of his *obiter dicta* about the 'clash between middle class standards and the "artistic temperament"', and make clearer what he certainly holds, namely that the Victorian conflict is one episode in a perennial conflict. For his view is not confined to Victorian Britain. Mr Daiches sees Stevenson's relationship to Burns and the eighteenth century Deists and even to the Wandering Scholars. Within this framework he traces the development of Stevenson's art through self-consciousness