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of the Church  
RICHARD L. JESKE

Homiletics

Theological Observer

Book Review Articles

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## CHRISTIAN ART AND ARCHITECTURE

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This review article will not concern itself with the art forms of music, drama, and literature but with the "pictorial" arts and crafts that have to do with the Christian as he worships. It covers the more significant publications of the past few years that have value for members and leaders of the Christian community.

### 1. COVERING THEORY

Encyclopedic, exuberant, exciting, worth rereading and owning is *SACRED AND PROFANE BEAUTY: THE HOLY IN ART*, by Gerardus van der Leeuw, translated by David E. Green (New York: Holt, Rinehart and Winston, 1963; see this journal, 36 [1965], 110). The brief preface by Mircea Eliade is especially helpful for the inexperienced reader. The book assumes that in the intention which God has for life He is in its midst and that human arts—the dance, drama, literature, the pictorial arts, architecture, and music—are settings for this involvement of God with the life of His people. The arts lose their holy quality and become profaned as man banishes God from his nature. "The holy," says van der Leeuw, "is not afraid of reality, but of naturalness" (p. vii). The book tries to define the respective art form in its original and holy shape and in its distorted and secularized form and develops a brief theology of each art and of aesthetics as a whole. Thus its contents range far beyond the scope of this article. Despite the fact that this is a translation, this volume leads through complex and sometimes abstruse fields in a vivid, at times charming, manner. Instructive are van der Leeuw's accents on the theology of architecture. "The

artist is like a partner of God; he creates from a level below. This creation comes about only when it is experienced as service. . . . The true master builder is also God's humblest pupil" (pp. 209—210). Those concerned in music and literature will also find this volume perennially stimulating. Current theological fashion seeks to erase the distinctions and the split latent in the terms "world" and "the secular"; this book provides a healthy reorientation.

Van der Leeuw approached the interrelation of art and Christian faith through the discipline of phenomenology. The interested reader will want to orient himself to the philosophy of art in general, without the Christian overtones, first of all; a useful volume for this is *PHILOSOPHY OF ART* by Virgil C. Aldrich (Englewood Cliffs, N. J.: Prentice-Hall, 1963), a paperback in the *Foundations of Philosophy* series. A former president of the American Philosophical Association and a professor at Kenyon College, Aldrich discusses the artist, the nature of the aesthetic experience, the work of art, the arts, and the problems of talking about art. It would help many an author in this field to think the last chapter through!

*NATURE AND GRACE IN ART*, by John W. Dixon, Jr. (Chapel Hill, N. C.: University of North Carolina Press, 1964; vi and 220 pages; cloth; \$7.50), proposes to develop the principle that a given piece of art depends on the assumptions guiding the artist and that therefore both the Christian and the non-Christian artist have much to say to each other, to the church, and to their world. The first part of the book affirms theological principles under the heading "Forms of the Christian Imagination." The second part reviews the principles at work in stages of the history of art. The ultimate

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position of the book is that "the style that reveals most to the Christian is the style that grows out of the dialogue of nature and grace" (p. 198) and that this style must be a "holy naturalism." "When religious art stands under the grace of God in the love of Christ, then in a distinctive sense the work is Christian. . . . The Christian artist is the artist who has gone into that world (i. e., the transfigured earth) and has created in it, not just a thing, but a pointing to the Way" (pp. 200—201). The author's style is tedious, and his judgments are those of the art critic as much as of the artist or theologian.

**CHRISTIAN FAITH AND ITS CULTURAL EXPRESSION**, by George Gordh (Englewood Cliffs, N. J.: Prentice-Hall, 1962), is a comprehensive volume that begins with explicit theological premises for the faith and expression of "historic Christianity." The second half of the volume takes up the individual expressions — individual and corporate worship, art, architecture, poetry, literature and drama, and the functioning of the church. Twenty pages are concerned with the planning and meaning of the author's chapel at Hollins College. The chapters are supplemented with readings and subjects for discussion. The plan and purpose of this book are excellent. Not all readers will share Gordh's theological and artistic judgments, but the author has made a valiant attempt to lay adequate foundations.

**STYLE AND CONTENT IN CHRISTIAN ART**, by Jane Dillenberger (Nashville: Abingdon Press, 1965; 320 pages; paper; \$2.95), is an inexpensively produced but amply illustrated book that will be of service to the individual who needs to be helped in the elementary appreciation of a piece of art as well as in the orientation to the specifically Christian in art. The author's family name is better known to theological readers through her husband, but she is a seminary teacher and theologian in her own right. She dodges a simple definition of Christian art, other than to insist that it has to be great art, and makes clear that contemporary Christian art is largely not church-commis-

sioned. Her method, after a brief chapter on "Looking at Paintings," is to discuss individual pieces of painting, sculpture, and mosaic from early and Byzantine, medieval, early and high renaissance, north European, 16th- and 17th-century Italian, 20th-century European periods, and one chapter on four works of Rembrandt. The beginner will not always be helped to share the author's enthusiasm for some of her units, but he will know that she has it. A useful selective and annotated bibliography is appended. (This volume does not enter upon liturgical art.)

An unusually fine, brief, and inexpensive volume for orientation is **MORALITY AND THE MUSES**, by Johan B. Hygen (Minneapolis: Augsburg Publishing House, 1965; 113 pages; cloth; \$3.00). It is adequately translated by Harris E. Kaasa from the Norwegian original published in 1958 by the professor of theology at the University of Oslo and a onetime parish pastor. Hygen is a philosopher-theologian by profession, an artist only by hobby. The subtitle of the work is "Christian Faith and Art Forms," but the springboard for the book is the relation of the artist and his faith to the art form. This reviewer, a layman in art, appreciates the unpretentious language and the skill in sorting out the questions and concerns that are peripheral and sometimes not pertinent to art at all from the central fact and qualities of the Christian art itself "Art is no idol. The aesthetic is no religion. But art can have a prophetic function as a pointer to or proclamation of the divine thought and will which is present though hidden and active in the world" (p. 102). This is a most useful volume, doubly good because it teaches without pretentiousness.

The great new **ENCYCLOPEDIA OF THE LUTHERAN CHURCH**, edited by Julius Bodensieck (Minneapolis: Augsburg Publishing House, 1965), carries a covering article on "Art (Lutheran Concept)" (I, 107—109) by Olov Hartman of Siguna, Sweden. The article sees the Lutheran principle characterized by pedagogical, confessional, edificatory, and sacramental aspects and by dependence on God's mercy.

## 2. CHURCH ARCHITECTURE

In the same volume of the same work we find a major article (pp. 495—504) on "Church Architecture" by Edward A. Sovik of Northfield, Minn., a practicing architect whom many readers may have encountered in periodicals. This article is illustrated with a number of ground plans and elevations. After a useful summary of the place of art and the responsibility of the artist to the church building, a brief historical sketch is provided. Sovik calls for "deep inquiry into the theology, liturgy, and piety of the church" for the guidance of architecture today.

Lutheran in its source but generally applicable in its judgments, *ZUR KIRCHLICHEN KUNST DER GEGENWART*, by Otto Satzinger (Munich: Evangelischer Presseverband für Bayern, 1961; 120 pages; cloth; DM.80), is the type of volume that should be worked out for American conditions and language, in view of its sensible comments on architecture, the equipment of the church, the place of items of art in the church, and the qualifications of the artist. Helpful Lutheran accents may be expected in Edward S. Frey's *THIS BEFORE ARCHITECTURE* (Jenkintown, Pa.: Foundation Books, 1964). The author has done yeoman work for many churches as a consultant and as head of the Commission on Church Architecture of the Lutheran Church in America. The Lutheran Church—Missouri Synod and its Commission on Church Architecture is in the field with a handsome publication, *ARCHITECTURE AND THE CHURCH* (St. Louis: Concordia Publishing House, 1965; 85 pages plus illustrations; paper; \$3.00). Five practicing architects on this commission (Bernard Guenther, Uel Ramey, Walter Hagedorn, Edgar Stubenrauch, and Kenneth Wischmeyer) and two clergy advisers (Adolph Stiemke and Elmer Streufert) are the authors. The book reviews basic considerations, the shaping of the program, choice of architect, long-term planning, special facilities, financing, management, music, color, methods and materials, and the inner-city church. Despite the comprehensiveness-with-compression, the authors write

with humor and authority. Fifteen plates are attached. This is a splendid piece of work, and we congratulate the commission!

*ARCHITECTURE IN WORSHIP*, by André Biéler, translated from the French by Odette and Donald Elliott (Philadelphia: The Westminster Press, 1965; 96 pages; cloth; \$3.75), provides its readers with a good description on a historical basis of current Reformed thought on the basic ground plan of the parish church. Illustrated with numerous plates, the author's text develops two themes: that the original ethos of Christian worship implied an altar and pulpit at the center of the congregation; that in returning architecture to its original principle, Reformed church building seeks to unify the position where Word and sacraments are administered, that is, that pulpit, baptismal font, and Communion table merge. A postscript by Karl Barth underscores the latter theme. A Communion table for the congregation's reception of the sacrament is stressed in place of an altar as the focus of worship. The book makes no reference to Lutheran development or to questions concerning preaching in a circular room. But it is useful for its quick survey of basic historical and theological issues.

In America *CHRIST AND ARCHITECTURE FOR REFORMATION CHURCHES*, by Donald J. Bruggink and Carl H. Droppers (Grand Rapids: William B. Eerdmans Publishing Co., 1965; 707 pages; cloth; \$20.00), is a remarkably ample resource especially for the small congregation able to locate on a large site. The basic orientation of this admirably detailed and sumptuously illustrated book is Presbyterian-Reformed, but much of the carefully marshaled information is equally valuable to other denominations.

Interesting are the views of James F. White, of the Perkins School of Theology of the Southern Methodist University at Dallas, set forth in articles and especially in his book *PROTESTANT WORSHIP AND CHURCH ARCHITECTURE: THEOLOGICAL AND HISTORICAL CONSIDERATIONS* (New York: Oxford University Press, 1964; 201 pages

plus bibliography and index; cloth; \$6.00). Members of the liturgical tradition have customarily distinguished between "liturgical" and "nonliturgical" trends in church architecture. White regards this classification as unworkable. Instead he outlines two "approaches to worship": (1) that worship is to do something for the individual, his feelings and experience; (2) that worship does work in God's service, in praise, obedience, sacrifice. Useful surveys of church architecture are supplied for the church in its ancient, medieval, and Reformation periods, with a multitude of ground plans. Detailed is the account of the Gothic revival in the 19th century in England and America, which White places under his first "approach" to worship. This reviewer expects more, in a future revision, on the influence of the recovery of the meaning of the church, on the sharing of the congregation not only in the sacrificial but also in the sacramental actions, and on the mutual speaking of the Word of God.

Nearly half of the book is devoted to what the author calls the "current stalemate" in Protestant church buildings. One type is "the concert stage arrangement with tiers of choir stalls behind a pulpit platform, at the foot of which appears the altar-table; the other type is the so-called divided chancel with the choir stalls and altar-table within the chancel and the pulpit at one side of its entrance . . . [with] a long rectangular nave" (p. 118). White's thesis is that both styles were shaped by "individualistic" approaches to worship, either that of the Gothic revival, with the worshiper playing the part of a spectator of a mystic rite, or the revivalistic ethos with an emphasis on a speaker. This volume provides one of the most ample summaries of the Cambridge movement and the influence of Ralph Adams Cram and Von Ogden Vogt. Concluding chapters describe current experiments with the placing of altar and pulpit and the basic concerns that must be preserved. A most useful bibliography is appended. White pays respect to Peter Hammond and the book *Liturgy and Architecture* for breaking the impasse in English church architecture. It is

significant that White sees even the rebuilt Coventry Cathedral as still reflecting the influence of the Cambridge Movement.

For those who want a comprehensive illustrated work on church architecture, *MODERN CHURCH ARCHITECTURE: A GUIDE TO THE FORM AND SPIRIT OF TWENTIETH CENTURY RELIGIOUS BUILDINGS*, by Albert Christ-Jaener and Mary Mix Foley (New York: Dodge Book Division of McGraw-Hill, 1962; see this journal, 34 [1963], 307), remains exemplary. Even though the passage of time deals harshly with works of this kind, this volume will be good for many years because of its choice of buildings, its selection of half-tones and ground-plans, and its articles describing the intention of the architect and the appreciation of the work by the people for whom the structure is erected. Five years ago G. E. Kidder Smith produced the paperback *THE NEW ARCHITECTURE OF EUROPE* (Cleveland: The World Publishing Company, Meridian Books, 1961; see this journal, 33 [1962], 313). This "illustrated guidebook and appraisal" of several hundred European structures, despite the perforce small illustrations, is most useful for indicating to the lay reader the sources of the architectural theory that is producing modern church style in America. Only a small proportion of the book, organized by countries, is devoted to churches, "crematories and cemetery chapels," but the interrelationship of new engineering principles and materials shows through clearly. In 1964 Smith published *THE NEW CHURCHES OF EUROPE* (New York: Holt, Rinehart and Winston, 1964), based on his earlier research. Sixty churches are described, with a short article, photographs (some in fold-out pages), and floor plans to a uniform scale for each. Smith regards the source and flow of daylight as of basic importance in church design and feels that the building is not helpful where society itself loses its form.

Published six times a year, *Your Church*, ed. William S. Clark (Religious Publishing Company, 122 Old York Road, Jenkintown, Pa.), reaches many pastors and church workers gratis. The well-known architect Charles

Edward Stade is associate editor and contributes many articles. This magazine brings pictures and descriptions of important new churches. It is now merged with *Protestant Church Buildings*, produced in cooperation with the Church Architectural Guild of America. *Church Management*, published in Cleveland, Ohio, while of a broader scope, gives some attention to architecture. A significant Roman Catholic journal is the quarterly *Liturgical Arts*, published at Concord, New Hampshire; it includes detail concerning furnishings and equipment for the sanctuary also. The German quarterly *Kunst und Kirche*, edited in Darmstadt with such prestigious names on the masthead as that of the late Otto Bartning and Oskar Soehngen, gives special attention to architecture but also includes ecclesiastical silver, glass, and furniture. The organ of the Lutheran Society for Worship, Music, and the Arts, *Response*, presently edited by Gerhard M. Cartford of Texas Lutheran College Seguin, Texas, includes helpful and illustrated contributions on art in the church, the role of the artist, and architecture; it directs its readers also to literature and drama in the Christian sphere.

### 3. MISCELLANEOUS

The occasional references in the preceding section to the equipment and furnishings of the church building, its glass, altar and furniture, silver and paraments indicate that Christian worship is a fabric to which many artists can contribute. While saying little concerning artistic standards and nothing about painting and statuary, CEREMONY AND CELEBRATION, by Paul H. D. Lang (Saint Louis: Concordia Publishing House, 1965;

x and 191 pages; cloth; \$4.95), provides a comprehensive list and description of the items of equipment for worship, beginning with the altar and including linens, paraments, and vestments. Churches realize that they need the professional architect to provide the solutions for the problems set up in the programs for their church buildings. They also need the skillful artist to produce the glass, silver, woodcraft, ceramic and sculpture, the fabrics and the needlework that offer glory to God and edify the fellow worshiper. Therefore the journals and exhibitions that give the opportunity for artists and clients to meet are important. Richard R. Caemmerer, Jr., writes in the Introduction to the *Art and Liturgy 1965* catalog of the Seventh Annual Ecclesiastical Arts Exhibit of the National Conference on Church Architecture, held at Chicago in April 1965: "Those artists whose craft grows from a strong desire to communicate their deep faith are as hard to find and beautiful to discover as ever. . . . This exhibit is assembled for two major reasons: (1) To demonstrate that there are artists who can do such unique work, and (2) to encourage architects and churches to seek them out and commission them." He announced that a catalog of names, addresses, and media of artists in the field of liturgical art would be forthcoming; 700 had been invited to participate.

While a review like this has to concern itself with publications in the field of art, with van der Leeuw we need to end, as we began, with the artist.

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## MEDIEVAL CHURCH HISTORY 400—1400

CARL A. VOLZ

Recent years have seen a revival of attention given to medieval studies, prompted on the one hand by an investigation of the

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roots of the Reformation and on the other by the realization that an entire millennium can no longer be ignored. Without question the ecumenical movement has thrown the church back upon her medieval antecedents in the quest for self-understanding. Thus Roman Catholic layman John Dolan, A HIS-

TORY OF THE REFORMATION: A CONCILIATORY ASSESSMENT OF OPPOSING VIEWS (New York: Desclee Co., 1965; 417 pages; cloth; \$6.75), sees Luther and the Reformation as the culmination or synthesis of the church's continual quest for reform. He points out that *aggiornamento* is an integral principle in the Scriptural concept of the church and that every generation has found those who worked for her renewal.

The current attention given to church-state relations finds an echo in the investiture controversy of the medieval period. Karl F. Morrison, *THE TWO KINGDOMS: ECCLESIOLOGY IN CAROLINGIAN POLITICAL THOUGHT* (Princeton, N. J.: Princeton University Press, 1964), indicates how theology affected the evolution of ideas about legitimate forms of government. Gaines Post, *STUDIES IN MEDIEVAL LEGAL THOUGHT* (Princeton, N. J.: Princeton University Press, 1964), brings together 11 essays which show how the development of Roman law is related to other aspects of history, including contemporary ecclesiastical institutions. He treats especially of the period between 1100 and 1322, when the newly revived Justinian codes were being studied at Bologna. Gert Händler, *KAISERTUM UND PAPSTTUM BIS ZU NIKOLAUS I* (Berlin: Evangelische Verlagsanstalt, 1964), traces the background of the church-state issue prior to the Carolingians, although the brevity of the work (122 pages) reflects its more general nature. Arthur Smith, *CHURCH AND STATE IN THE MIDDLE AGES* (New York: Barnes and Noble, 1964), offers a new and fresh review of the material involving investiture and canon law. Conciliarism and the voluntarist tradition has been well portrayed in Francis Oakley, *THE POLITICAL THOUGHT OF PIERRE D'AILLY* (New Haven: Yale University Press, 1964), and Paul E. Sigmund, *NICHOLAS OF CUSA AND MEDIEVAL POLITICAL THOUGHT* (Cambridge: Harvard University Press, 1963; see this journal, 36 [1965], 187). Brian Tierney, *THE CRISIS OF CHURCH AND STATE 1050—1300* (Englewood Cliffs, N. J.: Prentice-Hall, 1964; see this journal, 37 [1966], 189), has presented an excellent collection of primary documents illustrating

the history of the medieval crisis. Notre Dame's E. A. Goerner, *PETER AND CAESAR* (New York: Herder and Herder, 1965; 282 pages; cloth; \$5.95), has written a series of analyses of typical positions, from the extreme papalism of Giles of Rome to the radical laicism of Marsilio of Padua. Goerner then turns to two modern American views, those of John Courtney Murray and of the canonists who oppose him, and finally he offers his own solution. He appeals for greater freedom of the laity in politics and of the clergy in the exercise of the priesthood, a position which seems to call for a greater separation than is practically possible. Goerner's book is strong evidence that the renewal of interest in the medieval investiture crisis is more than an academic exercise, especially in view of Vatican II's decree on religious liberty.

Another area of fruitful activity for medievalists has been Scholasticism. Gerhard Ritter, *VIA ANTIQUA UND VIA MODERNA AUF DEN DEUTSCHEN UNIVERSITÄTEN DES XV. JAHRHUNDERTS* (Heidelberg: Karl Winter Universitätsverlag, 1963), is a reprint of the 1922 edition, in which the author describes and analyzes the emergence of the "two ways" immediately prior to the Reformation. Two of the most recent and significant works on Anselm are M. J. Charlesworth's translation of the *PROSLOGION* (London: Oxford University Press, 1965) and Richard Southern's *SAINTE ANSELM AND HIS BIOGRAPHER* (Cambridge University Press, 1963; see this journal, 36 [1965], 177). Southern's work is more than a translation of Eadmer. It is a new biography of the archbishop together with an assessment of his contributions, a section on the life of Eadmer, and an analysis of the text and place of the *Vita Anselmi*. In 1961 the new 6-volume edition of Anselm's works, edited by F. S. Schmitt, *SANCTI ANSELMI CANTUARIENSIS ARCHIEPISCOPI OPERA OMNIA* (Edinburgh: Thomas Nelson and Sons, 1938—61), was finally completed. It is not only the best edition of Anselm available to date, but its white binding and vellum paper will commend it to collectors as well. Richard and Clara Winston have translated Josef Pieper, *SCHOLASTICISM:*

PERSONALITIES AND PROBLEMS OF MEDIEVAL PHILOSOPHY (New York: McGraw-Hill Book Co., 1964). Étienne Gilson, director of the Pontifical Institute of Medieval Studies, continues his prolific activities by offering a significant contribution in *LE THOMISME: INTRODUCTION A LA PHILOSOPHIE DE SAINT THOMAS D'AQUIN* (Paris: Études de philosophie médiévale, 1965). But towering above all other activities in this field is the ambitious project of the Dominicans, led by Michael Browne and Aniceto Fernandez, who in conjunction with McGraw-Hill of New York and Eyre and Spottiswoode of London have undertaken a completely new English translation of St. Thomas Aquinas' *Summa theologiae*. When complete, the set will run to 60 volumes. Those that have appeared since the project was undertaken in 1964 give both the Latin and the English, plus copious notes and explanatory apparatus. This work promises to be of lasting value. Marquette University has published a recent Aquinas lecture by Anton Pegis, *ST. THOMAS AND PHILOSOPHY* (Milwaukee: Marquette University Press, 1964), which although short (89 pages) offers a good introduction to his thought. A work relevant to the contemporary theological climate is J. D. Tooke's *THE JUST WAR IN AQUINAS AND GROTIUS* (London: S. P. C. K., 1965). Lutherans and Roman Catholics alike will be interested in Robert Scharlemann's ecumenically important *THOMAS AQUINAS AND JOHN GERHARD* (New Haven: Yale University Press, 1964; xi and 271 pages; cloth; \$6.50), in which the similarities as well as the differences of two approaches to justification are described. The comparison of Gerhard with Aquinas not only underscores an evangelical thrust in Thomism but also makes clear the scholastic elements in the period of Lutheran orthodoxy. Another work in this same genre worthy of attention is S. Pfürtner's *LUTHER AND AQUINAS ON SALVATION* (New York: Sheed and Ward, 1965). Both volumes are obviously useful for contemporary theological encounters. A complete and handy reference work on Aquinas has been edited by Morris Stockhammer, *THOMAS AQUINAS*

*DICTIONARY* (New York: Philosophical Library, 1965), and a new translation of Aquinas' *TREATISE ON HAPPINESS* has been made by John A. Oesterle (Englewood-Cliffs, N. J.: Prentice-Hall, 1964). All in all, the *Doctor Angelicus* is still a potent force in Western Christendom with whom theologians must come to terms if intramural discussions are to be carried on with understanding and profit.

Current Christian-Jewish dialogs may be a cause for the renewed interest in their earlier relationships. Edward A. Synan, *THE POPES AND THE JEWS IN THE MIDDLE AGES* (New York: The Macmillan Co., 1965; x and 246 pages; cloth; \$5.95), investigates Judeo-Christian relationships in the medieval world. He begins with antecedents in Roman laws. When the emperors became Christian, they had only to reverse the positions of the formerly illicit church and of the formerly licit religions. The medieval result was an amalgam of laws which simultaneously inhibited and protected the Jews, with the interpretations generally favoring the former procedure. Synan documents his conclusions by referring to scores of papal encyclicals, and he appends 10 documents in the Latin original plus translation of particularly significant medieval papal texts on the Jews. These pages are neither an apologetic in the interests of the popes nor a venture into philo-Semitism. "This medieval question reminds us how slowly and imperfectly Christian men extricate themselves from their pagan antecedents." The book goes far to explain medieval cruelty to the Jews, but understanding its causes does not serve as its defense. Louis Finkelstein, *JEWISH SELF-GOVERNMENT IN THE MIDDLE AGES* (New York: Phillip Feldheim, 1964), points to the necessity for Jewish retrenchment in autonomy because of the legal complexities arising from the medieval synthesis of church and civil government. The great Maimonides is reassessed in Daniel Silverstein's *MAIMONIDEAN CRITICISM AND THE MAIMONIDEAN CONTROVERSY* (Leiden: E. J. Brill, 1965; x and 219 pages; cloth; 28.00 Dutch guilders), in which the author describes the tensions arising from the attempt to reconcile



Talmudic Judaism with Arabico-Aristotelian philosophy, especially between the years 1180 and 1240.

The study of the Crusades has been marked by fresh translations, reprints, and new works. Harold Lurier has offered, for the first time in English, a translation of the Chronicle of Morea, *CRUSADERS AS CONQUERORS* (New York: Columbia University Press, 1964; see this journal, 37 [1966], 188), which is No. LXIX of the Columbia "Records of Civilization" series. The first two volumes of Steven Runciman, *A HISTORY OF THE CRUSADES* (New York: Harper & Row, 1964), first published in the 1950s (see this journal, 27 [1956], 579), are now available in paperback, and volume three is to come out shortly. Another welcome reprint is William Miller, *THE LATIN IN THE LEVANT: A HISTORY OF FRANKISH GREECE* (New York: Barnes and Noble, 1964), which reproduces the 1908 edition of the account of the crusader occupation of Greece from 1204 to 1566. René Grousset's 1934 edition of *LES CROISADES* was reprinted in 1964 by the Presses Universitaires in Paris. The "Problems in European Civilization" series welcomed the addition of James A. Brundage (ed.), *THE CRUSADES: MOTIVES AND ACHIEVEMENTS*: (Boston: D. C. Heath and Co., 1964; see this journal, 35 [1964], 317). Although not specifically addressed to the crusades as such, David Derekson's *THE CRESCENT AND THE CROSS* (New York: G. P. Putnam's Sons, 1964) deals with the fall of Byzantium at the hands of Islam, an event which was made possible by the Fourth Crusade. While the crusaders were striking at Islam by force of arms, Peter the Venerable, ninth abbot of Cluny, waged a crusade of words. It was his conviction that the Moslems could be won over by persuasion and by the attractiveness of Christianity. To acquaint the Western world with the tenets of the "infidel" the better to refute them, Peter made the first translation of the Koran into a Western language. (Together with four other translations from the Arabic, the translation was eventually reissued in Germany in 1543, with an introduction by Luther.) The account of the Clunia's en-

counter with Islam is narrated by James Kritzeck, the Princeton University Orientalist, *PETER THE VENERABLE AND ISLAM* (Princeton, N. J.: Princeton University Press, 1964; xiv and 301 pages; cloth; \$7.50).

In Part I of the book, Kritzeck reconstructs Peter's place in the 12th century and his project to visit Spain. In the second section he outlines the work of the various translators Peter had commissioned for the project. The third part contains a résumé of the translations, and Part IV summarizes Peter's own approach to the teachings of Islam as reflected in his *Summa totius haeresis Saracenorum*. Part V is a summary of Peter's *Liber contra sectam sive haeresim Saracenorum*, and Part VI offers critical editions of these two works. This is an important study on the Toledan Collection, which for four centuries was the principal source of European knowledge of Islam. Kritzeck's competent investigation, extensive bibliography and lucid presentation make this a valuable addition to 12th-century studies. J. J. Saunders, *A HISTORY OF MEDIEVAL ISLAM* (New York: Barnes and Noble, 1965; xv and 219 pages; cloth; \$6.00), provides an excellent background to the Crusades. The author carries the account of the rise of Islam to the Mongol conquests (1260). He discusses the mission of Mohammed, the Arab conquests, the rise and decline of the empire of the Caliphs, the internal schisms, and finally the Mongol invasions. Especially helpful is his description of the Arabic civilization, which contributed significantly to the Renaissance. G. E. von Grunebaum's *MEDIEVAL ISLAM* (Chicago: The University of Chicago Press, 1962) is still available. This work, first produced in 1946, is now in its fifth printing and ranks as a reliable guide to the medieval Moslem's world view. It strives to explain the structure of his universe in terms of borrowed and original cultural elements, but it excludes political history or the expansion of Islam. Of interest to specialists will be N. J. Coulson, *A HISTORY OF ISLAMIC LAW* (Edinburgh: Edinburgh University Press, 1964), written by a lecturer in Islamic law at the University of London. Two new works by Steven Runciman are *THE EMPEROR RO-*

MANUS LECAPENUS AND HIS REIGN (Cambridge: University Press, 1964), a study of 10th-century Byzantium, using Romanus' reign from 920 to 944 as background for a description of the Eastern Roman empire at the height of its development; and THE FALL OF CONSTANTINOPLE 1453 (Cambridge: University Press, 1965), a fresh account of this spectacular event. He sets the stage, describes the succession of dramatic events from the approach of the Turkish troops to the fall of the city eight weeks later, and gives a brief survey of the aftermath.

Books on monastic saints and scholars continue to appear. One reason for the renewed interest in the cloister may lie in the large number of current Evangelical experiments in monasticism, both in Europe and America. Another factor may be the social and missionary enterprises of the medieval mendicants, which strike a responsive chord in our generation. Jean Decarreux, MONKS AND CIVILIZATION (New York: Doubleday and Co., 1964), traces the civilizing and humanizing work of the monks from the barbarian invasions to the reign of Charlemagne. Though Decarreux writes from a sympathetic point of view, he has a delightful tongue-in-cheek style when treating of the idiosyncracies and excessive austerities of some anchorites. He also makes the point that only in a few instances did the monasteries seek consciously to save civilization and that their preservation of the classics and *humanita* resulted from other motives. R. J. Dean and M. D. Legge have collaborated to edit and translate a Norman prose version of THE RULE OF ST. BENEDICT (Oxford: Basil Blackwell, 1964), a version which will add more fodder to the discussions about the correct text of the *Regula*. Erhard W. Platzeck has produced two volumes on the life and work of Raymond Lull, the 13th-century Franciscan missionary. The first, DAS LEBEN DES SELIGEN RAYMOND LULL (Düsseldorf: Patmos-Verlag, 1964), offers a new translation of the 13th-century *Vita coetanea*, the primary source for the life of Raymond. The second, RAYMOND LULL: SEIN LEBEN, SEINE WERKE,

DIE GRUNDLAGEN SEINES DENKENS (Düsseldorf: Verlag Schwann, 1964), is probably the best overall account since that of E. A. Peers in 1929. Two new treatments of Francis of Assisi that deserve attention are by Placid Hermann, THE WAY OF ST. FRANCIS (Chicago: Franciscan Herald Press, 1964), and a reprint of Michael de la Bedoyère, FRANCIS: A BIOGRAPHY OF THE SAINT OF ASSISI (New York: Doubleday & Co., 1963; 228 pages; cloth; \$6.00). An important work on St. Dominic Guzman has been written by M. H. Vicaire and translated from the French by K. Pond, SAINT DOMINIC AND HIS TIMES (London: Darton, Longmans, and Todd, 1964). This work represents a decided advance in Dominican studies; the last authoritative study was made by Mandonnet in 1937, a work in which Vicaire also collaborated. Francis C. Lehner, SAINT DOMINIC: BIOGRAPHICAL DOCUMENTS (Washington, D. C.: Thomist Press, 1964), has collected in 258 pages the primary source materials pertinent to the life of Dominic. Bernard of Clairvaux continues to attract attention. The indefatigable Daniel-Rops has produced a biography, BERNARD OF CLAIRVAUX, translated from the French by Veronica Hull and Christopher Fernau (New York: Hawthorn Books, 1964) and Bernard's epistemology, THE STEPS OF HUMILITY (Notre Dame: The University of Notre Dame Press, 1964; see this journal, 35 [1964], 124), was translated by George Bosworth Burch. Peter Anson, the author of some 30-odd works on monasticism, has concentrated on the history of the solitary life in the Christian church, THE CALL OF THE DESERT (London: S. P. C. K., 1964; xix and 278 pages; cloth; 42/-). In this work he offers a study of the Christian's quest for solitude, beginning with the Coptic anchorites and coming down to the modern foundation (1958) of the Camaldolese hermitage at Lucia Ranch, Big Spur, Calif. His 40-page bibliography on the solitary life is probably the most complete and up-to-date listing available in this esoteric subject. The eminent British Benedictine, David Knowles, offers a brief historical sketch of four monumental monastic productions in GREAT HISTORICAL

ENTERPRISES: PROBLEMS IN MONASTIC HISTORY (New York: Thomas Nelson & Sons, 1964). He describes the history of the Belgian Bollandists, the French Maurists, the German producers of the *Monumenta Germaniae historica*, and the English editors of the *Rolls Series*.

Many works of a more general nature have been produced to serve the historian of the medieval church. Among these is Harry E. Wedeck's CONCISE DICTIONARY OF MEDIEVAL HISTORY (New York: Philosophical Library, 1964), a book which fills a long-felt need adequately but not definitively. John E. Longhurst, THE AGE OF TORQUEMADA (Lawrence, Kansas: Coronado Press,

1964), is neither an apology nor an attack but a sober reassessment of the juridical persecution of the Jews by the ecclesiastical courts in 15th-century Spain. The book is well written, but it consistently fails to produce documentation even when sources are cited verbatim. There is an index but no bibliography. Medievalists welcome the reissue of Émile Lesnés 4-volume set of 1938, HISTOIRE DE LA PROPRIÉTÉ ECCLESIASTIQUE EN FRANCE (New York: Johnson Reprint Corp., 1964). Over the years this work has been the standard guide to medieval ecclesiastical economics.

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