

inspired treatment of the "Nativity" that it is sung in Italian. But to one who comes to it without preconception, the music does not war with the words, nor does the text seem at variance with the musical style. Schütz, after all, spent much time in Italy and absorbed into his own style many of the influences he encountered there.

To judge from an occasional background noise, an isolated cough or two, this version being purveyed by Colosseum (CLPS 1034 \$5.95) was made at an actual performance. As such, it is a remarkably successful specimen of reproduction.

Corelli's grave and delightful concerto (Opus 6, No. 8—"fatto per la notte di Natale") has been available from time to time in phonographic editions, including two earlier ones on LP—but I do not know one as satisfactory as that included in a collection of Christmas music by the remarkable string group called "Virtuosi di Roma." What there is about the Corelli which suits the season is more mood and expressiveness than specific illusion, but it certainly suits. It is played with model care, though the reproduction is thin and wiry for ears attuned to the best string sound possible on present-day discs (Decca D1 9649, \$5.85). Those who invest in the Corelli will find an unexpected dividend in a beautiful "Concerto a quatre, in forma di pastorale per il santissimi natale" by his direct contemporary Giuseppe Torelli.

Several deep breaths and a period of silence should doubtless be invoked to space mention of Menotti from Schütz and Corelli, for we are not accustomed to thinking of contemporaries in such exalted terms. The remarkable thing, however, is how well "Amahl" blends into the sequence just elucidated—with its own variations of accent and expression, to be sure, but with a flow of idea (in its own idiom) wholly worthy.

Of the various media in which it has been experienced—TV and the opera house—the disc (RCA Victor LM 1701, \$5.72) seems to me the predestined one for the best appreciation of "Amahl." Voices can be balanced to better advantage with the orchestra than on TV, and the strain imposed on the boy soprano's voice in the theatre is alleviated. Here the singer is young Chet Allen, who created the part. The recording finds him just about at the end of his career as a soprano, and slightly on the thin side. However, the other performers—Rosemary Kuhlmann (Mother), Andrew McKinley, David Aiken, and Leon Lishner (the Kings)—could scarcely be better, and Thomas Schippers conducts with his familiar efficiency.

—IRVING KOLODIN.

THE BIBLE

(Continued from page 10)

thoroughly satisfactory aid to the interpretation of Holy Writ available in modern times. The editors and contributors are of recognized high standing in the Protestant world. Published by Abingdon-Cokesbury Press at \$8.75 a volume, Volume One contains introductory articles on the Bible in general and the Old Testament in particular, together with an exegesis and exposition of Genesis and Exodus; Volume Seven offers interpretation of Matthew and Mark, while Volume Eight treats Luke and John. As there is a nice balance of the scholarly and popular, the books should be useful to the laity as well as to clergymen and theologians. Of especial value is the fact that the text of the new Revised Standard Version of the Bible and that of the King James Version are printed side by side in parallel columns. Undoubtedly these will be the standard reference books on the Bible and Bible-criticism for years to come.

MAKING THE BIBLE: Herbert Gordon May is one of the twenty-two-member committee which labored for the past fifteen years at the task of producing the Revised Standard Version of the Bible. In "Our English Bible in the Making" (Westminster Press, \$2.75), he gives an interesting inside story of how the committee carried on its work, the problems they confronted, and the principles which guided them. By way of background for an understanding of this new translation, Dr. May reviews the history of the English Bible: the translations of Wycliffe and Coverdale, the King James Version, the Revised Version, the American Revised Version, as well as other unofficial translations and versions which have appeared from time to

time. He points out the chief differences between the Revised Standard Version and the previous ones, making it clear that this new translation was occasioned not only by the need of a version employing the words and idioms current in modern English, but also by the new light that has been thrown on the meaning of many Biblical passages by the archeological discoveries of the past half century.

JESUS'S LIFE IN PROSE AND POETRY: The place of the Christ in the life and thought of Catholic believers is beautifully and fully set forth in "The Book of the Saviour" (Sheed & Ward, \$4), a symposium edited by F. J. Sheed, of the writings of more than forty men and women in the religious and literary world. Among the contributors are Hilaire Belloc, Caryll Houselander, Sigrid Undset, Maisie Ward, C. C. Martindale, Ronald Knox, and Alfred Noyes. In prose and poetry, in narrative and theological discussion, the various aspects of the life of Christ are vividly portrayed. Reproductions of the pictures of the Old Masters enhance the beauty of the book. Catholics should treasure this as a companion to "The Mary Book," previously published.

FOR NEWCOMERS TO THE NEW TESTAMENT: Young people and those new to the Christian faith will find Floyd V. Filson's "Opening the New Testament" (Westminster Press, \$2.50), a good elementary introduction to the New Testament. After introductory chapters on "The Story They Told" and "How They Told It," the author takes up in chronological order each New Testament book, bringing out the historical and religious background out of which it sprang, commenting on the

December Night - New York City

Mary Ballard Duryee

UNDER the snow the traffic of events
Is muted to a world on rubber heels,
Hostilities tick down—and from the groove
Of thumb-tacked blueprints and embroidered rules
The dream is freed. Now figures move and pass
In the dissolving patterns of the dance.
Keep the appointments of this time and place,
The moment gives a little edge to love.

personality and interests of the author, and presenting its central messages. The "Reading Hints" which follow each chapter call attention to the points for which the reader should be on the lookout.

COMMENT ON THE GOSPELS: Ronald Knox is at once one of Catholicism's leading scholars and one of its ablest publicists. Following his recent new translation of the Bible and no doubt as a by-product of that intensive study, Msgr. Knox has produced a scholarly analysis of the four Gospels in "**Commentary on the Gospels**" (Sheed & Ward, \$3.75). He accepts the method of Biblical criticism, but by no means is disposed to accept the conclusions of other scholars uncritically. For instance, he is at variance with most modern scholars in his position about the authorship of the Fourth Gospel and its relation to the Synoptic Gospels. An ability to express his ideas clearly and succinctly makes this a book which the laity are more apt to read and appreciate than most commentaries.

BEST OF THE BIBLE: Despite the publication of the Revised Standard Version of the Bible, Mary Ellen Chase still

uses only the King James Version in her teaching and writing. For she maintains that "no other version, early or late, contains the dignity and beauty of our incomparable translation of 1611." As in the seventeenth century this remains our "noblest monument of English Prose."

With very brief introductions to each section, Miss Chase offers in "**Readings from the Bible**" (Macmillan, \$3.75) what she considers to be the best of the literature of the Bible. Many readers will miss some of their favorite passages, but the editor has based her selection on the principle that "it is far better to know the best of the Bible than to have a smattering of all of it."

The arrangement of the material, the omission of the division by chapters and verses, is designed to make for easy reading. One might hope that more could hear Charles Laughton or Miss Chase herself read aloud from these selections or, better still, that in more of our homes the practice of reading aloud might be revived. This book is an admirable one with which to start.

While few will be found desiring to burn the Revised Standard Version as one Baptist minister is reported to have

What will they do with the year 2000?

The current issue of HOLIDAY features the first installment of a fascinating and highly important story—the story of *what the Youth of the World thinks, wants and plans, and of its hopes for a very special version of "The Good Life."*

It's a first-hand report, written and photographed, of actual young men and women of England, Norway, France, Germany, Italy, Yugoslavia, Israel, Syria, Liberia, South Africa, Japan, Brazil and the United States.

If you want an indication of where the world is going, here is an excellent way to find out. For while elder statesmen, elder industrialists, and elder editors can indulge in their profundities, *these are the young people who will shape the second half of this century we live in.*

This project of HOLIDAY's has been three years in the making and is, perhaps, unique in the history of reporting. The first installment is in the January issue of HOLIDAY, now on sale.



Your Literary I.Q.

Conducted by John T. Winterich

THEIR BEADS THEY TOLD

Violette Jordan, of Chicago, submits certain data concerning ten women in literature who lived within convent walls. Allowing five points for each character named, and another five for identifying either the story or the author, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 36.

1. This crazed Anglican nun met her death by falling where the bamboos had been cut, a spike having pierced her chest.
2. Stirred by the strange appeal of an ardent young monk, this beautiful courtesan of Alexandria followed him through the desert and entered a nunnery.
3. When she entered an Ursuline convent, she broke the heart of the biggest landowner in the South.
4. When both her lovers were killed in a duel for which her father was responsible, this grief-stricken Jewess retired into the nunnery which formerly had been her parents' home.
5. During the Second World War this British nun left an enclosed convent and came back to a world which she had not seen for nearly thirty years.
6. In love with the Superior of the monastery, this lovely and wealthy girl renounced the world, concealed her sex, and chose the austere life of the monastery just to be near him.
7. For years this exile searched for her betrothed, but it was not until she had become a Sister of Mercy that she finally found him, an epidemic victim.
8. After secretly marrying her tutor, lover, and seducer, the mightiest scholar of twelfth-century Europe, she retired to a convent and became an abbess.
9. Influenced by a Catholic priest, this musical genius was driven by conscience to renounce her unconventional love affairs and entered a sisterhood at Wimbledon.
10. Like her Holy Founder, Saint Walburga of Graz, she flew to Rome to shake up the sloth of the Universal Church.