

world be cast out'. And the darkness did not comprehend it' (John, 1, 5), which means that the devils were unable to obscure him by tempting him, as is clear from Matt. 4.

3. By taking darkness to mean error or ignorance, such as filled the world before the coming of Christ, as the Apostle says in Ephes. 5, 8: 'For you were heretofore darkness'. So the Evangelist says that 'the Light' which is the Incarnate Word of God 'shone in the darkness', that is, shone amongst men overshadowed by the darkness of this world's error and ignorance. 'To enlighten them that sit in darkness and in the shadow of death' (Luke, 1, 79). 'The people that walked in darkness have seen a great light' (Is. 9, 2).

'And the darkness did not comprehend it', that is, could not overcome it. For—as is clear from the Gospel—however much men, blackened by their sins, blinded with envy, enveloped in the darkness of pride, fought against Christ, inveighing against him with reproaches, insults and contumely, and lastly killing him, even so they could not overcome him by blotting him out since his brightness was shining throughout the whole world. (Wis. 7, 30): 'Being compared with the light, she is found before it. For after this cometh night. But no evil can overcome Wisdom.' Which means that 'no evil of the Jews and heretics could overcome Wisdom', the incarnate Son of God, according to Wis. 10, 12. 'She kept him safe from his enemies and she defended him from seducers and gave him a strong conflict, that he might overcome and know that Wisdom is mightier than all.'



ROYAL SION. Twelve Latin Hymns translated by Walter Shewring. (Pio Decimo Press, St Louis, Missouri, 1950; \$1.00.)

Mr Shewring is already well known to English Catholics as a translator of distinction. His work, in the booklet we are considering, tastes strongly of the seventeenth century: the prefatory quote from Crashaw may be taken as symptomatic. The result, it must be admitted is scholarly rather than inspired, and has at times an air even of parody. The longer stanza form of six lines, which he uses in his rendering of Adam of St Victor's *Sequence of the Blessed Trinity* and of the *Pange Lingua*, is happier than the shorter stanza where there is no room to take off on flights of rhetorical phraseology. To what extent verse translations should be free will always be a point of discussion between experts; suffice it to say then that these are by no means slavishly literal.