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### BARRY'S HERALDS OF REVOLT

Reviewing a new work by that brilliant writer and acute thinker, Rev. Dr. Barry, the "Tablet" says:

In this book (Heralds of Revolt: Studies in Modern Literature and Dogma, By William Barry, D.D., London: Hodder & Stoughton) Dr. Barry has again demonstrated not only his immense reading and perfect familiarity with all the typical figures of modern literature, but also a full and sympathetic comprehension of their spirit, and of the meaning and tendency of the modern Humanistic movement. We may trace in these pages its gradual development from the mild misgiving of Amiel to the truculent intolerance of a Nietzsche, in whom it surely reduces itself to its last absurdity, the primal egoistic savage, naked and unashamed. And as in large, so in little, we may trace its effects in the progressive devastation of the individual life, the dolorous passage and hopeless ends of so many of these joyless heralds of sad tidings. The Catholic reader could have no better and safer introduction to Goethe and Heine, Flaubert and Gautier, Symonds and Pater, Richepin and Nietzsche, and many other significant and influential writers, whom he is bound to meet and have an answer for. By such writings Dr. Barry is doing a great and much-needed work. English Catholics are perhaps a little too apt to dwell in the past, to fight again the old fights—in Carlyle's phrase, to be 'slaying extinct Satans.' Yet since the great days of Newman 'much water has flowed under the bridges.' New problems have arisen, and more terrible adversaries, before whom Catholic and Protestant may well call temporary truce. It is well to rehearse the old conflicts of Reformation and Renaissance times, but also not to forget that the same conflict is waging to-day in deadlier form. The new adversary is still the old: but 'a glorious devil, large in heart and brain,' he comes with more seductive smile and keener thrust. And so with the old allies: the world, that masks as culture, the flesh that masks as art. Dr. Barry sets himself to strip off these disguises. He does well to steep himself in all the learning of the 'Egyptians.' He knows that, though the sling and stone will still prevail, only by the giant's own sword will his head be severed from his shoulders.

The book is composed of a number of articles contributed to the Dublin and Quarterly Reviews. Catholics will feel a special interest in the paper on

'John Inglesant,' and its account of the adventures of the hero's soul among all manner of contending creeds: Puritanism, Anglicanism, Platonism, the Materialism of Hobbes, the Quietism of Molinos, the Catholicism which to the writer was typified by worldly, epicurean cardinals and Macchiavellian Jesuits (artistically foiled by an unworldly Benedictine of Douay). Dr. Barry has no difficulty in showing how the whole book is vitiated by that incurable, popular superstition of the intriguing, unprincipled Jesuit, to whom 'the end justifies the means,' 'the great Protestant Brazen Legend,' as he happily terms it.

'Two distorted figures, like Titanic Caryatides, bear the immense edifice upon their shoulders—Macchiavelli the Jesuit, Aristophanes the cardinal. They must be taken as types, not accidents of the Catholic religion; otherwise, indeed, the story is somewhat out of date and its argument a fallacy. Demolish these sons of Atlas, and the Temple of Iniquity must fall: it will be seen as a caricature or cloud-phantom, a little dubious sunshine reflected in grotesque combinations upon miles of mist. Where, then, we ask, do these Jesuit unbelievers—these cardinals that, like Roman augurs, never look one another in the face without smiling; these religious that die for their faith, but count it a mockery—inhabit in the world's annals? We are afraid that he wove the threads together in the famous loom a priori; by combining Jesuit maxims misunderstood with traditional legends never verified.'

Not only here but throughout the book we notice the strange unwilling fascination which the 'Church of Rome' exerts upon its fiercest foes, and that in its most uncompromising and frankly anti-humanistic and antinaturalistic aspect.

"The strongest of all the motives that lead to Rome is," Inglesant declares, "the craving after the sacrifice of the Mass." Words that unveil the depths of human nature; for the Mass involves the Church and the whole sacramental system; and what becomes then of our ethereal Platonism, which clings to no one symbol more than another?"

And of Carlyle, with all his Puritan hatred of form and vesture, the preacher of the abortive 'Exodus from Houndsditch,' we read in perhaps the finest and most searching of these studies:

'It was a frequent saying of his that the saints were the best men he knew; that a peasant Saint would be of more consequence in Europe to-day than all its fleets and armies; and that the divinest symbol was still 'the peasant of

Galilee,' by whom had been bequeathed to us the Religion of Sorrow. Carlyle dwelt far from the Catholic Church. When its accents smote upon his ear in the cathedral at Bruges, he could but mutter that it was 'grand idolatrous music.' Yet he confessed to Mr. Froude that the Mass was the only genuine relic of religious worship left among us. A suggestive word, deserving of our deepest meditation.'

And Amiel, the Hamlet of speculation who starved himself on the husks of Hegelian metaphysics, who would "Sit as God, holding no form of creed. But contemplating all—"

"Man must have a religion," Amiel repeats—"is not the Christian the best, after all? The religion of sin, repentance and reconciliation, of the new birth and the life everlasting." A powerful argument in a few words! But it is the substance of Christian apologetics, old or new.

### A SHOOTING STAR

Sir Robert Ball, who is the world's greatest living astronomer, told a London audience some interesting facts about meteorites and shooting stars. In describing the origin of meteorites he said that millions of years ago when the earth was an infant at play and volcanoes were giants, the meteors were thrown up in infant convulsions. Some of the earth's discarded rocks returned at once, but those which were flung upward at a rate of speed greater than seven miles a second passed beyond the earth's gravitating influence and sought paths of their own, no one could tell whither. And then, after millions of years, they once more came within the reach of the world, and old Mother Earth resumed her sway, took back the rocks to her bosom, and the astronomers said a meteorite had fallen. Sir Robert asked his hearers to imagine a wrapping of some hundred miles of air round the earth's surface. Now just in the same way that a gimlet boring its way into wood becomes warm, so a bullet going 20 miles a minute would become extremely warm in boring its way through twenty miles of air. And in the same way that a bullet became warm, so a meteorite travelling 10,000 times as fast as a bullet travelling at this speed perhaps for hundreds of years through realms of space whose paralyzing cold was indescribable and finding itself at last plunging through the warm bath of the air, became hotter and hotter and hotter. It glowed, it became white-hot, it melted, it dissolved in a burst of gaseous splendor, and observers on the earth cried, "Why, there's a shooting star!"

### RIGHT POISE

The exclamation point in conversation or in life, betrays emotional lack of balance and waste of energy. Poise reserves itself for the right occasion, and emphasizes important things without the need of exclamation. In other words it saves its owner from unnecessary words or acts, and prepares her for necessary ones. Unless one has an aim in life, poise is never really attained. It is not mere repose. It is the collecting and balancing of one's forces. A well-known modern doctor asserts that a woman with a perfect bodily carriage is "always noted for exceptional power, either mental or physical, but generally both." If this is true of bodily poise, what power must come from the right poise and aim of the whole nature.—Ex.

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