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Las Tres Categorías Estéticas De La Cultura Clásica

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In the incisive introduction to the play, Harold Clurman points out that Max Frisch does not attempt to solve the problem he presents: "It (the play) simply bids us attend. As a lament or farce it calls us to the *order of the day*. In this regard, it is less and more than a 'play'".

When assayed for its literary value, *THE CHINESE WALL* may not satisfy. However, its anguished probing of a peculiarly contemporary universal problem should engage us all in these our indifferent times.

BIENVENIDO LUMBERA

LAS TRES CATEGORÍAS ESTÉTICAS DE LA CULTURA CLÁSICA. By José O'Callaghan, S.J. Madrid: Consejo Superior de Investigaciones Científicas, 1960. 288 pp.

Father O'Callaghan, S.J., a Spaniard of Irish ancestry, offers in this scientific treatise a synthesis of the philosophy of Beauty from the viewpoint of the classical world. The work was awarded the *Premio Nacional Menéndez Pelayo* in 1958. The author sets out in quest of the answer to the problem: Is the well-known formula for beauty given by the Angelic Doctor (S.Th. 1, 39, 8c) his own personal discovery, or is it not rather one more formulation of a medieval tradition with roots going all the way back to classical antiquity?

The Thomistic text alluded to requires as essential constituents of beauty the elements of integrity or perfection (*grandeza*), proportion or harmony (*armonía*), and clarity (*claridad*). Father O'Callaghan divides his treatise into an introduction, a tripartite body and an epilogue. In the introduction he first analyzes the formulation of these three categories of beauty as contained in the philosophy of the patristic and the medieval periods, giving special emphasis to the Augustinian viewpoint. Then, in the last chapter of the introduction, he probes into the literature of Greco-Roman antiquity to discover there too more than traces of these same esthetic categories. Each of these areas is then extensively studied in the main part of the work following a set pattern of development: an analysis of the concept of each element itself, then a verification of its presence in the works of Greek philosophers and also Latin authors of the classical and post-classical periods. In the epilogue he states his conclusions, of which the most fundamental is that the formula for beauty employed by St. Thomas is a faithful reflection of a medieval tradition rooted in the ancient classical authors. It is a formula latent throughout the classical period yet even so it reveals that period's personal outlook

for both the physical world and man. In brief, the Thomistic formula crystallizes for us the humanism of the Greco-Latin world.

A scholar's touch is manifest throughout, especially in the painstaking analysis and evaluation of the over 1,117 quotations on which the conclusions are based.

MIGUEL MA. VARELA

LANGUAGE TEACHING TODAY. By Felix J. Oinas, ed. Publication Fourteen of the Indiana University Research Center: Bloomington, Indiana, 1960. xii, 221 pp.

On January 22 and 23, 1960, a conference on the Language Laboratory was held at Indiana University, in which some 500 language teachers and specialists participated. This book is a report on the topics discussed and the conclusions arrived at by authorities in that in that conference.

Two rather lengthy articles touch on virtually all the problems and points discussed in the conference: the first on methods and techniques by Fernand Marty of Wellesley College; and the second on the language laboratory as a teaching machine by F. Rand Morton of the University of Michigan.

Fernand Marty gives a step-by-step account of the teaching of French to first-year students and the various principles behind his procedures. His principles are for the most part linguistically oriented as, for instance, in his insistence that 1) the analysis of the language must be based on its spoken rather than on its written form; 2) the audio forms must first be acquired before the written forms are studied and learned; 3) the language should be taught in terms of structures and structural segments; 4) native or near-native pronunciation must be insisted on by the use of phonetic and phonemic techniques; 5) the maximum amount taught in the introductory course should be only the forms frequently used in cultured speech.

From his experience in teaching intensive courses for twelve years, Marty made two significant discoveries: first, the spoken language cannot be taught efficiently if the student is allowed to see the written words before he has had time to practice the spoken language, for he trusts his eye more than his ears. The only way to give the audio form a chance is to present it before the visual form with a time lag. But the teacher must constantly relate the spelled word to its audio form so as to forestall errors. The length of the time lag, according to experiments, need not be long.