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problem of the authenticity of Aquinas's opuscula, complete agreement has not yet been reached. It is, however, beyond dispute that, while some are assuredly authentic, others are undoubtedly apocryphal. Among the latter there are two treatises dealing with the question of *Universals*. C. Ottaviano has recently discovered a new one in a MS. of the Vatican Library (*Vat. Ottob. Lat.* 1376), which in the MS. itself is attributed to St. Thomas.<sup>1</sup> Needless to say, the question is still open. Dr. Ottaviano is inclined to regard it as authentic, a very early work of the Angelic Doctor, written before the *De Ente et Essentia*, even perhaps his first work, while still a Bachelor, and shortly after leaving Albert the Great's school.

Did Aquinas write a treatise on the Universals? "Sciendum," say the *Editores* of the *Piana*, "S. Doctorem scripsisse de universalibus. Utrum tamen unum aut plura de eis scripserit Opuscula, sub dubio relinquimus." This is the only mention we have. As a matter of fact an opusculum *De Universalibus* is unknown to all early catalogues of the Saint's writings as well as to the collections of the Opuscula.

In default of external evidence, Ottaviano endeavours to support his contention, i.e., the authenticity of the treatise, by internal arguments. But, I do not think that they are altogether convincing. On the contrary, internal evidence seems to me to be against rather than in favour of the authenticity—as, for instance, the quotations from Albert the Great and the use of the first person throughout the work, which is so unlike the usual impersonal manner of St. Thomas. The doctrine is typically Thomistic; yet, it looks more like a compilation from Aquinas's writings, chiefly from the *De Ente et Essentia*, than his own original work.

However, notwithstanding the inauthenticity, Dr. Ottaviano is to be congratulated on having presented us with such an excellent edition of this valuable treatise which condenses remarkably well the Thomistic doctrine on Universals. The editing is done with almost meticulous care. Five indexes enrich the volume, and a good synopsis of St. Thomas's life and works closes the book.

DANIEL A. CALLUS, O.P.

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AN ANTHOLOGY OF MYSTICISM. Edited with an introduction by Paul de Jaeger, S.J., translated by Donald Attwater and others. (Burns Oates; 7/6.)

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<sup>1</sup> C. OTTAVIANO: *Tractatus "De Universalibus" attribuito a San Tommaso D'Aquino*. (Reale Accademia d'Italia, Studi e Documenti, 2. Roma, 1932-XI. pp. 98. L.10.)

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“Mysticism” is always an unsatisfactory word. In this country we have not shared to the full in the great and growing interest that has centred around the problems connected with contemplative prayer during the present century, and in the minds of many Catholics mysticism is associated with visions, ecstasies, raptures and other phenomena which do not constitute contemplative union, and only sometimes accompany it. There are people of real spirituality who completely ignore the writings of the mystics, regarding them as the preserve of privileged souls. In his introduction to the present work Fr. de Jaegher sets out to dispel this prejudice, and he shows quite simply some of the benefits that accrue from a reading of the mystics to all who love God a little and want to love Him more, and so feel sympathy with the noble souls who approached nearest to Him on earth. If disappointment and dangerous aberrations are to be avoided when beginning such a course of reading, it is well to have the help of an experienced guide. This well chosen collection of passages is intended to give that help, and the editor hopes that readers will be attracted and encouraged to try the great mystics themselves. The selection ranges from St. Angela of Foligno in the thirteenth century to Blessed Gemma Galgani in our own day, the English mystics being represented by Richard Rolle, the author of *The Cloud of Unknowing*, Julian of Norwich, Walter Hilton and Augustine Baker. There are helpful biographical and bibliographical notes of each author chosen. It is a book that deserves success.

B. O'D.

LE MONDE MODERNE ET LE MARIAGE CHRETIEN. By Benoit Lavaud, O.P. (Desclée de Brouwer; 20 frs.)

In this statement of the contrast between the attitude of the Church and that of the modern world with regard to marriage a systematic exposition of the traditional theology is more evident than an appreciation of the emotions and half-convictions outside that tradition. The book contains a treatment of the three blessings of marriage—fruitful, faithful, and sacramental life—and useful comments on the Pope's Encyclical; also there is a good appendix on marriage and natural right according to St. Thomas. But, as in most French theological vulgarizations, the English reader will wonder that principles can be piled together with so little real effect and drawn out with so little growth of meaning. The sentences are true enough; but the whole result is, well, rather fatty. A purely scientific study should be wiry; a human study should have the critical sense to discern agreements as well as differences. The book started from a series of pulpit conferences. Marriage is better discussed soberly than resoundingly. In the puff we read of *le monde moderne, qui tourne le dos à*

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*son Rédempteur et refuse le salut*: as an expression, just a piece of religious journalese, and who is helped by such a saying, especially when we seem to say it with a certain relish? The modern man is sensitive to religious snobbishness. Besides, is it true?

N. W. T. G.

ST. THOMAS AQUINAS, *The Angel of the Schools*. By Raïssa Maritain. Illustrated by Gino Severini. (Sheed & Ward; 2/6).

Inspired no doubt by her husband's understanding of and love for the Doctor Communis, Madame Maritain has written, in a series of twenty-five short chapters, an account of the Saint for the younger generation—though not for the very young. With grace and simplicity, which fortunately is not lost in the translation, she not only recalls the outstanding incidents of his life, death, miracles and canonization, but succeeds in introducing some elementary notions of the foundations of his teaching. She is particularly happy in her words about Truth and its pursuit by this illustrious member of the Order whose motto is *Veritas*, and in her appreciation of the beauty and importance of his Office of the Blessed Sacrament. The volume, tastefully bound but for some obscure reason printed throughout in Oxford blue, is embellished by quaint and attractive illustrations which, notwithstanding that they are "the work of one of the most 'modern' of modern artists" (Publishers' blurb), smack of the mediæval manuscripts.

H. J. C.

FIFTY-SIX YEARS A MISSIONARY IN CHINA. *The Life of Mother St. Dominic, Helper of the Holy Souls*. By Mother St. Austin, H.H.S. Preface by Archbishop Goodier, S.J. Foreword by the Bishop of Nanking. (Burns Oates; 5/-.)

Written by a member of her Order, whose piety and religious enthusiasm has perhaps led her to smother with too great a wealth of small spiritual details the splendid outline of what should have been a great missionary biography. For Mother St. Dominic's life is a subject for a great writer. She was a Frenchwoman of distinguished family, great natural gifts and strong personality. She was also an exemplary religious with an intense personal love of Our Lord, and became a character of such outstanding holiness that many wish to see her sanctity formally recognized. She went to China in 1871, and when she died she left at the village near Shanghai where she had founded only a small mission fourteen buildings, each large enough for three hundred people, including workrooms, schools, homes, orphanages, as well as the convents for European and Chinese religious. (One of the best chapters in the book is about these Chinese Helpers of the Holy Souls with their wonderful simplicity and heroism.) And all this immense labour of organization was in addition to her work

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as a Superior and constant counsellor of her religious subjects, and her own very intense and often greatly tried interior life. It is not surprising to read that when she died three superiors were needed to replace her.

M. A. B.

THE PRIEST'S HAT. By Emilio de Marchi. Translated by F. A. Y. Brown. (Heath Cranton, Ltd.; 7/6.)

A study of the gradual growth of a murder's remorse, the plot unfolded with a quiet deliberation unusual in murder stories. The atmosphere of Italian life is well created; the characterization ordinary but adequate. The translation, though good, might be improved. Priests do not say Mass in a "flaming red cope."

G. V.

It is curious the attraction the Vatican and all its works exercises not only on this but on every age, and even more curious how, after the most meticulous dissection and labelling, the Vatican persists in preserving an air of mystery. Mr. Sencourt in *THE GENIUS OF THE VATICAN* (Cape; 10/6) has collected everything relevant, history, constitution and politics, and within his self-imposed limits has done it quite extraordinarily well. His reading has covered a wide field and the reader who is inclined to further study will find the very full bibliography invaluable. In so short a notice, it is impossible to go into the work in detail, but the history of the Vatican's policy during the war and the years following is to be commended if only for clarifying and showing reasonable a policy which few English Catholics have studied and fewer understood. Mr. Sencourt's style is swift, unhurried and eminently reasonable and we should be grateful for his able study of the constitution and politic of the Holy See.

E. R.

## GRAMOPHONE

Of first importance this month are the fine recordings of Jewish music: Wolf Lewi, tenor, in whom there is neither nasal nor throaty nor fruity, singing the folk-songs *Yad Anugan* (the piano is not the happiest accompaniment for this) and *Shirath Hashomeir* (F 5556); and *Lu Nelech Mipoh*—slow, sad, strong—and *Gilu Hamachabim*—swift, vehement, stirring—both done with power and polish by the Maccabi choir (F 5553). Two precious records.

Aristotle's views on magnitude as an element in the beautiful would surely have made him appreciative of *Ocean, Thou Mighty Monster*, from *Oberon*, and *Thou Monstrous Fiend* from *Fidelio* (CA 8022, CA 8086) as sung, with a power the titles seem to demand, by Elizabeth Ohms. The same competent artiste sings also *Did I Not Know a Girl* and *Command Yourself, Mignon* from the *Rosenkavalier* (CA 8108). Of a different, less grandiose, style is Tiana Lemnitz, singing deliciously *And Even If Clouds*

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and *When Sleep is Coming* from Weber's *Freischutz* (LY 6108). Jimmy Phelan is a treble of unusual timbre: rounded, full. *O Worship the King*, and *Rock of Ages*, in which he sings with male voice chorus, give him relatively little solo work, and leave one with a strong desire to hear more (F 5547). H.M.V.'s vocal record of the month is Robeson's *Congo Lullaby* and *The Killing Song* from his recent film; the former a charming record, with chorus well done, and Robeson's opening note a spine-thriller; the latter, again with good chorus work, rising to an exciting climax (B 8315). In authentic operatic tradition is Giuseppe Lugo, singing, in French, *La Donna è Mobile* (PO 5120).

Adaptation to orchestra is often a dangerous game. The Bach *Chaconne*, adapted by Stokowski and played by the Philadelphia (DB 2451-3) is not too successful as a whole: the orchestration is effective, there are passages of the brilliant torrential vastness of volume one associates with that orchestra and which in certain moods is exhilarating, but the thing is too diffuse (the breaks, incidentally, are exasperatingly awkward) and the leopard has undoubtedly changed somewhat his spots and might not be pleased.

The early Beethoven is worthily represented in the E Flat Sonata for fiddle and piano (op. 12, no. 3) with its invigorating Rondo. The piano (Guido Agosti) in this recording—Franz von Vecsey plays the fiddle—is a trifle bludgeonish in the bass chords (DE 7033-5).

The good Abbé Liszt is said to have radiated so magnetic a charm and to have possessed so incredible a virtuosity that his audiences were carried away by his piano recitals; without him, despite the skill of Simon Barer, the *Rhapsodie Espagnole* will at any rate not bear indefinite repetition. Intriguing melodic fragments appear, but are characteristically thrown aside for, or obliterated by, the beloved pyrotechnics (DB 2375-6). The 6th Hungarian Rhapsody is played by Mark Hamburg, who punishes his instrument with great gusto (B 8319).

Ambrose's June recordings are a triumph. De Falla's *Fire Dance* is splendidly done with zest and incisiveness; its companion, *B'Wanga*, is a *tour de force*—the orchestra at its polished best (F 5529). *Tiger Rag* is a wow, though the Gallic verse is not a success; on the other side is *I've Got a Note* (F 5550).

For those interested in the theory of jazz rhythm, the *Conversations* begun last month are carried on successfully in this (RT 2). For lovers of the martial, the U.S. Naval Band plays Sousa's *Sabre and Spurs* and *Washington Grays* with distinction (F 5542). For those who admire John McCormack there are *A Song Remembered*—one wonders whether it will be—and *Music of the Night* (DA 1390).

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For everybody there is the Pied Piper (K 755): musical squeaks of rats and children, delicious piper, egregious mayor and magnificent chorus—an exhilarating, joy-making affair which is far too soon over.

The King's Jubilee Message to the Empire, and parts of the procession to St. Paul's, are excellently recorded on RC 2747; the profits will be given to charities nominated by the King.

(Key.—H.M.V.: DB series, 6/-; DA, 4/-; B, 2/6. Decca Polydor: CA, 4/-; LY, 3/6; PO, 2/6; DE, 2/6. Brunswick: RT, 2/6. Decca: K, 2/6; F, 1/6. G.V.

### BOOKS RECEIVED

- ALLEN & UNWIN: *The Historical Element in Religion*, Clement C. J. Webb (4/6); *Preface to a Christian Sociology*, Cyril E. Hudson, (4/6).
- BENZIGER (Einsiedeln, Switzerland): *Einheit im Glauben; Von göttlicher Ordnung und menschlicher Not*, Oskar Bauhofer (4 Swiss francs, boards; 5 Swiss francs, linen).
- BOIVIN (Paris): *Recherches philosophiques fondées par A. Koyré, H. Ch. Puech, A. Spaier*. Vol. IV, 1934-5 (65 frs.).
- BURNS OATES: *Charles I and the Court of Rome*, Gordon Albion, D. Sc.H. Foreword by David Mathew, Litt. D. (15/-); *Our Ladye of Walsingham and Other Poems*, F. C. Devas, S.J. (1/-).
- CAPE: *Design for Transition, An Essay in Centrifugal Politics*, Joseph Thorp (3/6).
- CONSTABLE: *Force*, Lord Davies (3/6).
- DESCLEE DE BROUWER: *Etudes carmélitaines*, Numéro spécial: *La vie carmélitaine* (15 frs.).
- FABER & FABER: *Liturgy in Society*, A. G. Hebart, S.S.M. (12/6); *Murder in the Cathedral*, T. S. Eliot (5/-).
- MARTIN LAURENCE: *Fascism: Make or Break?* R. Braun (2/6).
- MONTAIGNE (F. Aubier, Paris): *La Chanson du Verger*, Emmanuel E. Signoret (12 frs.).
- SANDS: *The Spiritual Teaching of St. John Eudes*, Charles Lebrun, C.J.M., Tr. Dom Basil Whelan (6/-); *Rough Notes on the Sunday Gospels*, F. H. Drinkwater (2nd edn.) (3/6).
- SHEED & WARD: *Catholicism, Protestantism and Capitalism*, Amintore Fanfani (6/-); *Moral and Pastoral Theology* (Heythrop Theological Series, 11), Henry Davis, S.J. (4 vols, 7/6 each; 30/- the set); *Freedom in the Modern World*, Jacques Maritain, Tr. Richard O'Sullivan, K.C. (6/-).
- S.P.C.K.: *Anglicanism: The Thought and Practice of the Church of England illustrated from the Religious Literature of the Seventeenth Century*, compiled and edited by Paul Elmer More and Frank Leslie Cross (21/-).
- TEQUI (Paris): *Etudes sur Pascal: De l'automatisme à la Foi*, Georges Desgrippes (14 frs.).
- THORNTON BUTTERWORTH: *What is Patriotism?* (symposium) ed. N. P. Macdonald (7/6).
- WILLIAMS & NORGATE: *A Catholic Memorial to Lord Halifax and Cardinal Mercier*, Rev. Anselm Bolton, B.D. (3/6).

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