

REVIEWS

with religion as such; but unfortunately and inevitably his triumph over the former entailed a weakening of the Church's spiritual influence. The book also includes informative chapters on the rise of Catholic Action and the new Religious Orders (the Oblates of Mary and the Fathers of Charity).

There are a few misprints, e.g. "Sinigallia" for Sinigaglia, and "Kansler" for the Papal general Kanzler; also the two last-named chapters appear somewhat unfortunately under the continuous page-heading "Opponents of the Church." But these are small blots on a very useful and practical handbook to one of the most interesting phases of modern history. J. BERKELEY.

MEDIAEVAL STUDIES

The struggle between the Nominalists, the followers of Ockham's *via moderna*, and the Realists, the adherents of the *via antiqua*, played a conspicuous part in the philosophy of the 15th century. On the Realist side, together with Thomists and Scotists, was ranged a *Schola Albertistarum* of which very little has hitherto been known. Fr. G. Meersseman of the Dominican Historical Institute of St. Sabina has undertaken the difficult task of writing its history. By a *Schola Albertistarum* he understands the philosophical movement which began early in the 15th century, and disappeared towards the end of the 17th, whose object was to revive the teachings of Albertus Magnus with a view to opposing more effectively the doctrines of the *Nominales* or *Terministae*. The centres of this movement were Cologne and Cracow, whence it spread throughout the universities of Germany and Poland. Two volumes of the work have so far appeared, the first dealing with the origins of the school, the second with the first controversies at Cologne.¹

The movement did not however originate at Cologne, as has hitherto been supposed, but in the Faculty of Arts at Paris. The first mention of it is traced to a memorandum addressed by the Nominalists in 1474 to Louis XI of France complaining that, owing to the disorders which followed the assassination of the Duke of Orleans (1407), the Albertists had expelled Nominalism: *superuenerunt quidam Albertistae, qui, nemine resistente, doctrinam Nominalium ieecerunt*. Meersseman shows that *Albertist* is here not equivalent to *Thomist*, as historians have supposed, but indicates a distinct school, and that consequently it was at Paris that Albertism began.

A certain John de Nova Domo, a leading champion of the

¹ G. MEERSSEMAN, O.P.: *Geschichte des Albertismus*. Heft I.: *Die Pariser Anfänge des Kölner Albertismus*, Paris, 1933, pp. 206, Frs. 40. Heft II.: *Die ersten Kölner Kontroversen*, Rome 1935, pp. 131. (Dissertationes Historicae Instituti Historici O.P., S. Sabinae, fasc. III et V).

Realists at Paris, excogitated a new method of opposing Nominalism by propounding the doctrines of Albert the Great. But his preferences ran in selecting the Neoplatonist elements of Albert's teaching, stressing their divergences with the teaching of Aquinas. This led inevitably to cleavage from the Thomists and the formation of a dissentient school claiming the patronage of Albert the Great. Fr. Meersseman has discovered and edited the important treatise *De Esse et Essentia* of this John de Nova Domo. Typical of the Albertist attitude to Thomism is its remark on the essence-existence controversy: "Ego sto cum doctore meo (Albert) et quondam suo (i.e., St. Thomas's), cui, ut mihi videtur, in hac materia credendum est, cum longius et profundius in iste materia laboraverat quam ipse."

From Paris Albertism was carried to Cologne by a disciple of John called Heimeric de Campo in 1418, whither he was called by Henry of Gorkum, founder of the Thomistic College of the Mountain. In 1423 he began to teach the doctrines he had learned in Paris; indeed not only did he teach Albertism but he opposed Thomism virulently, charging Aquinas with much self-contradiction. Gorkum's successor, Gerard de Monte (ter Steghen) took up the defence of St. Thomas, and so began the disputes between Thomists and Albertists at Cologne with which the second volume is concerned. In a supplementary volume² Fr. Meersseman gives us a critical edition of Gerard de Monte's *Concordantiae* or harmonization of the alleged contradictions in St. Thomas's writings.

It is impossible in our space to give any idea of the richness of the contents of these volumes, or of the painstaking research they have entailed. We look forward with eagerness to the continuation of the history of Albertism, a striking example of original research in an entirely new field.

DANIEL A. CALLUS, O.P.

This article³ is the first of a series on the theory underlying mediæval art. Two points made in the introduction are of particular interest: the first, that the principles of Oriental and of European Scholastic aesthetic are the same; the second, that the aesthetic and theological points of view are inseparable at last analysis. "It is not merely for the sake of the professed student of

² G. MEERSSEMAN, O.P. *Decisionum S. Thomae quae ad invicem oppositae a quibusdam dicuntur, Concordantiae anno 1456 editae per Gerardum de Monte ad codicum fidem*. Roma: Instituto Storico Domenicano, S. Sabina, 1934, pp. 109.

³ ANANDA K. COOMARASWAMY: *Mediæval Aesthetic: I. Dionysius the Areopagite and Ulrich Engelberti of Strassburg*, in *The Art Bulletin* (University of Chicago), Vol. XVII, No. 1., March 1935, § 3.

mediaeval Christian art that these studies have been undertaken, but also because the Scholastic aesthetic provides for the European student an admirable introduction to that of the East." To confirm this agreement Sanskrit equivalents are interpolated here and there for the sake of Indian readers. The main part of the article consists of translations, with notes, of the chapter on the Beautiful in the *Summa de Bono* of Ulric of Strassburg and of the locus classicus from *de Divinis Nominibus*. In subsequent articles the author proposes to give St. Thomas' commentary on Dionysius and St. Albert's *de Pulchro*, and then to marshal the scholastic texts on the subject of beauty and workmanship. Detailed review must wait until the series, here nobly begun, is finished. *Lumen ab oriente*; new light for Thomists.

THOMAS GILBY, O.P.

Dr. Saxl's analysis⁴ of the Peruzzi frescoes in the Villa Farnesina as a study in the fatalistic, literary mentality of the High Renaissance is of the greatest interest. His researches into the astrological significance of the decoration of the roof of the Sala di Galatea are minute and painstaking; they have all the appearance of finality. But to many of his readers the chief attraction of the book, we imagine, will remain the general impression which emerges from the discussion—"il soffitto risponde a un sentimento di gloria"—and the light which he is able to cast upon the loans drawn by Peruzzi on antiquity. In an article of ten years or so ago in *Rassegna d'Arte Senese*, Rossi noticed that many of the figures in the Farnesina roof "sembrano antichi bronzi o bassorilievi." Dr. Saxl traces a considerable number of these motives to their source, and in so doing provides data of the first importance for general study of the direct assimilation of classical sculpture into High Renaissance painting. It was suggested recently in a small English book on Raphael that the peculiar qualities of the mature decoration in the stanze were attributable less to classical statuary than to classical painting. The special instances of such absorption in Peruzzi are alone enough to disprove such a fallacy. The first Siennese painter to sink his whole identity in the Renaissance, there was, from the time of his apprenticeship, probably no moment at which he was entirely free from classical influences. Raphael, in similar circumstances, was saved by genius from pictorial archaeology; Peruzzi had only calligraphic sensibility and superb taste to help him. At his most detached, in the Castello di Belcaro, he never falls below good

⁴ DR. FRITZ SAXL: *La Fede Astrologica di Agostino Chigi*, Roma: Reale Accademia d'Italia, 1934.

BLACKFRIARS

Puvis de Chavannes; at his most interested, in the Stanza del Fregio, he is a good deal superior to good Romano.

Yet the value of Dr. Saxi's work, we feel, lies in its method quite as much as in its results. Only on a basis of specialized study such as this is it possible to generalize round a period that is characterized by its inveterate passion for detail.

JOHN POPE-HENNESSY.

NOTICES

IN THE PRE-NICENE CHURCH, which contains the Summer School Lectures for 1934 (Burns Oates; 7/6), we must not look for any new addition to our knowledge of the subject; it is intended as an introduction for beginners, and some of the lectures, notably Abbot Cabrol's on *The Eucharist during the First Three Centuries* and Fr. Philip Hughes' on *From St. Ignatius to Constantine*, will serve that purpose admirably. One or two of the other lectures are by no means so good. It is very regrettable that in a book of this kind the proofs should have been read so carelessly. There are many misprints and not a few that will be an embarrassment to the beginner. There are also some sentences apt to mislead him. Fr. Leeming, for example, says of St. Cyprian's reasons for his view in the famous re-Baptism controversy that they "were theoretically very strong." "Theoretically" is hardly the word here; it suggests that Pope Stephen's view was simply more convenient in practice. Or again, what will the beginner make of the chronology apparently implied in Fr. Lavery's statement: "Before the time of Claudius no direct act of Roman officialdom against the Christians is recorded; on the contrary, Felix and Festus showed themselves to be rather favourable than otherwise"? Abbot Cabrol refers us several times to an (evidently carefully compiled) bibliographical Note, but we have looked for it in vain; if it was sacrificed for want of space, we would rather have sacrificed instead a few pages of the Editor's Preface.

L. W.

FOUR INDEPENDENTS. By Daniel Sargent. (Sheed & Ward; 7/6.)

Animated sketches of four Catholic rebels, not rebel Catholics. Charles Péguy, whose poetry was likened to a mixture of petrol and holy water, who put scholasticism among the arms of Satan and praised the sacraments he did not use: Paul Claudel, who broke out of the prison of mechanism into the world where God writes straight with crooked lines: Gerard Manley Hopkins, the poet that want the yield of plushy sward in community socks at Manresa, the Jesuit who spent himself in sacrifice for the beauty of the world, the poet who made friends with Scotus: Orestes Augustus Brownson, the Yankee Veuillot, who reached the Church from New England Calvinism through Boston Uni-