in spite of our advantages, often fallen far short of their standards. It is better to let Utopus have an independent existence than to interpret him sometimes as More's mouthpiece and sometimes not. Naturally the two sometimes agreed, but their points of view were as different as those of Plato and Bonaventura.

In his new book Professor Chambers blends entertainment and sound scholarship delightfully. The most generally interesting part of it is perhaps the elaboration and defence of his conception of More's attitude to "the Henrician tyranny." Here he has strengthened and enlarged the arguments put forward in his *Thomas More*. One feels less certain of his claim of a place for More among the great masters of English literature. In More may be detected two styles, the typically English style in the tradition of Hilton's *Scale of Perfection* and Atkynson's translation of the *Imitatio Christi,* and the grand style which looks forward to Hooker. His grand style seems to me to have historical rather than intrinsic merit; at least it is obviously clumsier and less fluent and musical than that of most of those who wrote it after him. His colloquial style is excellent, but scarcely superior to that of some of his predecessors. (He seems, for instance, inferior to Malory in music and grace.) But what a lovely style this is! In the words of Somerset Maughan, it is "neither ponderous, flowery nor oratorical. It smacks of the English soil."

G. S. SAYER.

AN INTRODUCTION TO LOGIC. By Jacques Maritain. (Sheed & Ward; 8s. 6d.)

Many years ago M. Maritain planned his *Eléments de Philosophie,* a manual of scholastic philosophy to appear in several parts. His general outline promised well. Since the conception of this admirable work, two parts only have appeared: his *Introduction générale à la Philosophie,* a useful propædeutic to the whole work, translated a few years ago by E. I. Watkin; the second part, viz., his *Petite Logique* was published over fifteen years ago. It is now given to us in an English version (of the 8th edition) under the title *An Introduction to Logic.* In M. Maritain's original plan his *Grande Logique* and his *Critique* were to have followed soon after, and together these three books would have formed a complete treatise on Logic. In adopting the division into Formal and Material Logic he followed the normal traditional method, but he proposed a highly important redistribution of matter. Rightly, he intended withdrawing from Material Logic, generally in so many scholastic manuals a hybrid of Metaphysics and Psychology, certain metaphysical questions

(e.g., that of universals) usually, but wrongly, discussed therein. His Formal Logic, too, was shorn of much extraneous matter. This general plan as he outlined it in his introductory volume had much to be said for it. But unfortunately his *Eléments de Philosophie* stops short at his *Petite Logique* or Formal Logic. Consequently his logical treatise as it stands now is necessarily incomplete and insufficient. There is much valuable matter to be found in this book, e.g., his excellent treatment of extension and comprehension, and his lucid analysis of the logical proposition, to mention only two points. Yet, without its complementary volumes its usefulness to the modern student, who has to face a modern Logic, is halved; whilst as a manual for beginners, which is what this Introduction seems to be, it is naturally inadequate. One does not wish to criticise adversely what is a remarkably clear analysis of certain parts of the traditional logic, but rather to regret that circumstances have prevented the author from completing the work. May one hope that he may yet accomplish this? The translation is painstaking and accurate but not inspiring.

KENNETH WYKEHAM-GEORGE, O.P.

NOTICES

WHY GOD CREATED THE WORLD. By J. Stufler, S.J. Translated by E. F. Sutcliffe, S.J. (Stanbrook Abbey; 2s. 6d.)

The Vatican Council definition that the world was created for the glory of God could be misunderstood to mean that God was actuated by motives of self-interest. The key to its true meaning is found in the teaching of St. Thomas that God created all things for Himself and primarily out of love for His own perfection, not to enrich that perfection or to gain any kind of advantage, but to give outward expression to His love by communicating to creatures of His perfection according to their capacity, so that they might reflect some far-off image of Himself—multiplying, so to say, the Divine Perfection in created finite images. This doctrine has a key-position in the Thomistic synthesis; St. Thomas uses it to explain the multiplicity of created things, the Divine permission of evil, and the privileged position of rational beings.

The present short but thorough and well-documented study, now made available to English readers, first appeared in 1917 as an article in the *Zeitschrift für Katholische Theologie*. It is written in a somewhat technical style, and makes stiff reading, but it will repay study.

B. O'D.