

I BELIEVE. By Jean Mouroux. (Geoffrey Chapman; 8s. 6d.)

Mouroux's short book represents scholasticism at its best: working within a particular living tradition, the one which comes from scripture through the medieval theologians, he provides a genuine synthesis, by which our theological ideas are brought into place and made more intelligible. Faith is seen as a personal meeting between man and God; and this single viewpoint allows many other questions, concerning the origin and character of faith, to be resolved. It goes right behind the empiricist approach (How can I be sure . . .?) which deriving probably from the fifteenth century has brought the ideas of the average scholastic text-book embarrassingly close to those of the average Englishman thinking in the tradition of John Locke.

But why translate? Translations of, say, biblical theology are useful, but scholastic theology is too technical for the general public. Will even the first footnote be correctly understood?—'*object* denotes the term of the activity of knowledge, and *end* the term of the dynamism of the will'. This is surely a book for theologians, actual or potential; but then in England they are bound to understand at least French, since original work is so seldom produced in their native tongue. Nor is this book going to do anything towards encouraging English vernacular theology (that pressing need), since the translation of its text is thoroughly stuffy, and has the additional disadvantage over the original of giving us St Thomas in the obscurity of the standard English version, and scriptural quotation with the angularities of Mgr Knox.

LAURENCE BRIGHT, O.P.

NOTICES

TO HEAVEN WITH DIANA (Collins, 16s.), is a study, by Gerald Vann, O.P., of the friendship between Jordan of Saxony, the second Master General of the Order of Preachers, and Diana d'Andalo, one of the first of Dominican nuns. A translation of fifty of Jordan's letters is preceded by an essay on their friendship and its meaning: 'the test of whether you love God is not whether you feel loving but whether you do his will'.

DISCOVERING MEDIEVAL ART, by G. M. Durant (Bell, 21s.), is an introduction to the art of the Middle Ages, seen not as an academic collection of individual works but as the living setting for the social life of medieval men and women. Numerous diagrams and a collection of plates illustrate the general theme in terms of illuminated manuscripts, stained glass and carvings, and the text provides an informal and personal commentary.

PICTURES FROM A MEDIEVAL BIBLE (Darwen Finlayson, 15s.) provides over a hundred illustrations from one of the earliest printed Bibles (Cologne, 1478), and a commentary by James Strachan gives scriptural references and the little clarification that these delightful wood engravings need.