

Blackfriars

SPIRITUAL WORKS OF PÈRE VINCENT HUBY, S.J. Translated from the French by a Religious of the Order of St. Benedict. (Burns, Oates & Washbourne, Ltd.; 7/6.)

The first Jesuit House of Retreats in France was established at Vannes in Lower Brittany, in 1650, and Père Huby was its first Rector. More than forty years of his priestly career were spent giving the Spiritual Exercises to various classes of people by whom he was held in universal veneration. Many favours were attributed to his intercession both before and after his death. This volume of his writings will be welcomed by many, and their appreciation will be increased by the fact that the translation has been so well done.

The 'famous' Retreat for Ten Days holds the first place in the book, but the Minor Works, and especially the Spiritual Maxims, are not less valuable.

The Foreword warns the reader that 'some of Père Huby's expressions concerning self-surrender and abnegation may startle the ears of a pleasure-loving generation.' It might be as well to add, on the other hand, that for souls of another cast the meditations on venial sin and humility will need certain explanations.

M. D.

YESTERDAYS OF AN ARTIST MONK. Translated from the German of Dom Willibrord Verkade by John L. Stoddard. (Burns, Oates & Washbourne, 1930; price 7/6.)

May the spiritual history of a Dutch artist be described as a 'Dutch interior'? If so, that is how we would sum up the contents and atmosphere of this book. Jan Verkade, born sixty-three years ago in the neighbourhood of Amsterdam, was the son of middle-class parents of Protestant antecedents who do not seem to have troubled much about the religious education of their children. But they treated them generously in other ways, and gave Jan the means to pursue a long apprenticeship to the painters' art. He narrates the history of his studies and practice in Holland, France and Italy. In Paris he was associated with many well-known people, such as Gauguin and Paul Verlaine, so that the history of his student days throws a valuable light from a new angle on the artists' Paris of the eighteen-nineties. But more important far for his own spiritual development were his sojourns in Catholic Brittany, and it would seem to be the faith and example of Brittany, more than any other human influence, that he owed his conversion. Very quietly and calmly he describes his soul's pil-