MEDIÆVAL STUDIES

A thorough knowledge of the sources used by the schoolmen is necessary for a full appreciation of mediæval thought. A good edition of the works of Arabic philosophers is always a welcome contribution to our approach to mediæval philosophy; for it was through Arabic and Jewish philosophers that the Latin world first came in contact with Aristotelianism. Algazel (*Al-Ghazzali*, 1058-1111), one of the most renowned orthodox theologians, called by Averrhoes "that renegade of philosophy," was introduced to the Scholastics by the school of translators established at Toledo. Dominic Gundisalvi, better known as Gundissalinus, archdeacon of Segobia, translated Algazel's philosophy from the Arabic into Latin, which, preserved in many MSS., was published in Venice 1506. This edition, besides being very rare, "is a very poor text," with such corruptions as to destroy sometimes the sense; some of which corruptions are due to faulty reading of abbreviations. Hence a new edition is not a luxury but a real need. J. T. Muckle,[1] professor of Mediæval Latin and Palaeography in the Institute of Mediæval Studies, Toronto, has taken the task of bringing out a good new edition. His purpose, as he tells us in the Preface, was not to present us with a critical edition in the strict sense, but to edit the best MS., making use of other MSS. only as a source of variants to correct obvious mistakes or to clarify obscure words or passages. "Since, as he points out, this work was used as a source by mediæval philosophers, perhaps we can approach more closely to the material, as they had it, by means of a good manuscript of the period. After all, they used the manuscripts as we find them and not in a critical edition" (p. vii). To do this, Prof. Muckle has inspected several MSS., chiefly Vat. Lat. 4481, and five in the National Library, Paris, all of the thirteenth or fourteenth centuries. The Vatican MS. was chosen as the best text, and the others rejected as less reliable. So we have in this edition the Vat. MS. published *as it is*. Prof. Muckle transcribed the words as they were written and preserved "the spelling, even when irregular, and the punctuation, even when superfluous." The variants of the best Paris MS. and those of the Venice edition are given in Appendix B with some marginalia of the Vatican MS.; while in Appendix A we have a transcription of a long marginal note on the first three folios of the Vat. MS., containing extracts from Gundissalinus' *De Divisione Naturae*. Though, of course, it is a matter of taste, we think that it is more satisfactory for the students to have the variants printed as footnotes rather than at the end of the

[1] J. T. MUCKLE: *Algazel's Metaphysics. A Mediæval Translation.* (Published by the Institute of Mediæval Studies, Toronto, Canada, St. Michael's College; 1934; pp. xix+248.)

volume. But all mediævalists must be grateful to Prof. Muckle for the service rendered them by this edition.

This book[2] is another welcome contribution from the Institute of Mediæval Studies, Toronto, under the direction of Prof. E. Gilson. Prof. A. Ch. Pegis, Assistant Professor of Philosophy, Marquette University, studies the doctrine of the soul in the thirteenth century in relation with that of St. Thomas. The work was originally prepared as a thesis. Although some additions and changes have been introduced, yet the substance of the work, Dr. Pegis tells us, is still the same.

In a brief introductory chapter, he outlines the conflict arising from the introduction of Aristotle's philosophy in the West, and the part played by St. Thomas in the development of Aristotelianism. Or rather, he tries to discover the reason why Aristotle entered the thirteenth century "a man condemned," and why St. Thomas had undertaken a task which would bring him in a position which would be acceptable neither to the faculty of theology nor to the faculty of arts.

Entering then into his subject, he begins at the point from which Aristotle met with most stubborn opposition: the attitude of St. Bonaventure. Dr. Pegis confines his study of the Franciscan Doctor to the problem of the soul as substance. Bonaventure's aim was to stress the substantiality of the soul in order to insure its immortality. The soul is a complete substance and thus independent of the body. It is not only a *forma* or *perfectio*, but also a *hoc aliquid*. But, whatever may be the terminology he uses, St. Bonaventure has little, if any, room in his system for an Aristotelian conception of the soul as the form of the body (p. 52). He "is an Aristotelian only in language" (p. 75). In his mind, "what was good in Aristotle could be found in St. Augustine." Hence his intention never to abandon the doctrinal tradition of St. Augustine—or rather, what was supposed to be Augustinian doctrine.

In the subsequent chapter Dr. Pegis deals with St. Albert the Great's outlook on the soul as form and substance. What he mainly intends is to discover the Aristotelianism of St. Albert, and "to determine the nature and the extent of the legacy received by St. Thomas from his faithful teacher and friend" (p. 78). This is the conclusion he reaches: "We must say, apparently, that on this point, at least, his speculations belong to the Platonic-Augustinian direction of mediaeval thought, to which an Arabian Neoplatonic interpretation of Aristotle enabled him to add what appears to be the doctrine of the *De Anima* on

2 A. Ch. Pegis, Ph.D.: *St. Thomas and the Problem of the Soul in the Thirteenth Century*. (The Institute of Mediæval Studies, St. Michael's College, Toronto, Canada; 1934; pp. 214. Canada $2.50.)

the nature of the soul" (p. 120). Not everybody is prepared to subscribe to such interpretation of Albert's Aristotelianism, or, at least, not without some qualifications.

Having thus severed the Master from his Pupil, Dr. Pegis lays the whole stress of his inquiry on the originality of St. Thomas. He follows Aquinas' doctrine in its historical development. Rejecting the Platonic conception of soul and body after the fashion of *motor-mobile*, and refuting the discordant interpretation of Aristotle given by Avicenna and Averrhoes, St. Thomas adopted a new point of departure and built his synthesis on metaphysical grounds, by establishing the unity of man based on the doctrine of the soul as *form*. A substantial form is by nature the *forma corporis*. "Fearing for the soul's immortality, St. Bonaventure had denied this. St. Albert, following a different line of argument, had reached practically the same conclusion. St. Thomas, on the contrary, thinks it possible to safeguard both the real unity of man and the immortality of the soul" (p. 146, 147). If soul and body are not one in existence, they are not one in operation (*S. Theol.* I, q. 75, a. 4). This is the foundation upon which the theory of the soul must be built. The Thomistic doctrine of the soul, concludes Dr. Pegis, "was not only new, it was also pregnant with the rehabilitation of man and his dignity as a creature in the service of God" (p. 202). DANIEL CALLUS, O.P.

THE PLAY

Cornelius, at the Duchess Theatre, has the qualities to which we have grown accustomed in Mr. Priestley's work—a shrewd and kindly observation of his fellows, an understanding pity for dreary hardship, and a well-told story. It is a novelist's play, but by a novelist skilled in stage-craft, who knows how to work up his climaxes, to create, relax and intensify a state of tension in his audience, and by recurrent motives to give form to what would have been otherwise merely narrative and therefore formless. The pattern of the play is indeed created by the device of ending the three acts with the same words: a quotation from a book of travel speaking of a quest in the South American mountains for the lost city of the Incas, and which stirs the imagination of Cornelius, outwardly a highly practical business man, so much that at the end of Act II it allows him momentary forgetfulness of the deepening worry entailed by his failing business, and at the end of all, when the business has sunk like a ship, gives him courage to fling the telephone book through the glass door and set out to start life anew—saved by the streak of fantasy in his composition, where his partner has lost his reason and taken his own life.

The story is the grim and all too common story of the failure