

REVIEWS

technique applied to the treatment of pathological symptoms of psychological origin, and does not rest on *a priori* assumptions, as the author seems to imply.

This is throughout a stimulating essay, though it will perhaps be found difficult by readers unacquainted with modern psychology.

G.A.E.

EARLY LIFE OF D. H. LAWRENCE. Together with Hitherto Unpublished Letters and Articles by Ada Lawrence and G. Stuart Gelder. With Sixteen Illustrations. (Secker; 7/6.)

THE MAN WHO DIED. By D. H. Lawrence (reprint). (Secker; 3/6.)

These two books represent the first and last of D. H. Lawrence. The *Early Life* tends to minimise his importance and to present him in a guise congenial to the bourgeois conscience. It is just to complain that he has been misunderstood and maligned, but it is just neither to him nor to us to explain his preoccupation with sex by saying that 'He simply wrote about sexual functions as about coalmines and tablespoons because they are all part of everyday life.' And it is to overlook his chief claims to our consideration to concentrate on his early novels and to introduce him as Nottinghamshire's Thomas Hardy or Mary Webb. The bulk of his letters to his sister are short and trivial; but her own naïve account of his early life goes far in explaining how this intensely sensitive, intelligent and religiously-minded youth came to seek satisfaction for mystical cravings outside religion.

The Man who Died has appeared to some as his crowning, dying blasphemy. To others it is 'that lovely and profoundly moving story of the miracle for which somewhere in his mind he still hoped.' (Yet how that loveliness is marred by the weak concession to rationalism that the Man who Died had never been really dead!) It is the story of a risen Messiah who, disillusioned of his ambition to save others and persuaded of the justice of his crucifixion, seeks to save himself, first in lonely detachment, then in the arms of the priestess of Isis in Search. So Lawrence died, mistaking the supreme symbol for the supreme

BLACKFRIARS

Reality. It is to the *Early Life*—to his puritanic upbringing by his mother and the Calvinistic theology of the Eastwood Bethel—that we must look to see how the mistake came to be made.

V.W.

HISTORY

DOMINICAN INCUNABULA IN THE LIBRARY OF CONGRESS. By Charles M. Daley, O.P. (Reprinted from *Historical Records and Studies*, Vol. xxii, October, 1932; pp. 88.)

Six hundred and seven of the five thousand incunabula in the Library of Congress are Dominican works. From its beginning with the *Catholicon*—an original Gutenberg—of Johannes Balbus de Janua, the series steadily grows, as we should expect from an Order devoted to study and teaching. According to Michelitsch, writing in 1913, more than two hundred editions of St. Thomas's works came from the fifteenth century presses. The name of Torquemada is usually associated with the tortures of the Spanish Inquisition and the problems of *The Observer*; but the Torquemada was Cardinal John, the great Ultramontane and Dominican theologian. He it was who welcomed the new invention into Italy, and so brought the change from the crabbed old black-letter to the lucidity and elegance of the Roman type-faces. One of the earliest Italian presses was the Ripoli of Florence—a community of Dominican nuns, who served as compositors, with two friars to work the presses and act as business managers. Fr. Daley's careful dissertation abounds in interest, and should be obtained by every library and everyone interested in typography.

T.G.

THE TREASURE OF SAO ROQUE. By W. Telfer. (S.P.C.K.; pp. 212; 8/6.)

The Treasure of Sao Roque is an attempt to trace the history of the relics that once enriched the great Jesuit Church at Lisbon. These relics were among the most precious in Portugal and had been garnered towards the close of the sixteenth century, brought back from the Levant by Jesuit agents to the Phanar or sent to the mother house