

philippine studies

Ateneo de Manila University • Loyola Heights, Quezon City • 1108 Philippines

New Little Magazine: Philippine Writing

Review Article: Bienvenido Lumbera

Philippine Studies vol. 10, no. 4 (1962): 722—724

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Fri June 30 13:30:20 2008

latter seems compatible with doing intellectual work at the same time (cf. p. 138); how the norms for mortification may differ for novices, for those in studies or other technical training, and for formed religious (pp. 176-81).

This book, as mentioned above, can be of help to a good teacher. But like most books of its kind, it has shortcomings that cannot be ignored in introducing novices to the spiritual life.

KENNETH C. BOGART

NEW LITTLE MAGAZINE

PHILIPPINE WRITING 1. Ed. by N. V. M. Gonzalez. Bookmark, Inc., 1962. 77p.

Once upon a time, the little magazine was identified with the literary avant-garde. As such, it was notorious for the belligerence of its editorial tone and for the brevity of its life span. However, taste and economics have a way of taming even the most rebellious of artists and editors. And so it came to pass that the more knowledgeable of the rebels found themselves on the faculty staff of colleges and universities, teaching American literature or conducting writing seminars so that they could write. Soon, even the little magazines had gone to college, where they became semi-scholarly journals or academic literary outlets. "Rebellious" little magazines still pop up now and then in San Francisco or New York, to fulminate truculently against campus-bred little magazines, spend their vigor and funds, and die.

Philippine Writing belongs to the latter-day class of little magazines which is sustained by writers from the academic profession. Its editor, fictionist N. V. M. Gonzalez, teaches at the University of the Philippines where the majority of the contributions to the first issue originate. Published by Bookmark, Inc., the magazine promises to come out twice a year, in January and June, with "fiction, verse, essays, and articles of general literary interest.... by writers of the Philippines." The manifesto, which one always associates with the earliest crop of a little magazine, is missing, but a ready of the first issue sufficiently marks out the direction editorial taste is going to take in future issues. All the contributors are "schooled" writers; they are academic in the sense that they know what they are doing and saying. If one is optimistic, he can take this as an indication that *Philippine Writing* will lean toward writing that is craftsmanlike and disciplined.

The biggest attraction the magazine offers is not its impressive array of bylines, but a well-wrought first story by a U.P. undergraduate, presumably Professor Gonzalez's student. "Paper Stars" is about a schoolteacher whose illusions about love and life oppress those who come under her influence. Luis V. Teodoro tells his story from the point of view of a former student who is never quite able to free himself from the teacher's hold, and the telling reveals the author's Jamesian orientation by its restraint and its subtly ironic manipulation of details. The paper stars of the title refer to the red paper stars that Mrs. Riesgo moved around in her conduct chart "to indicate who had been the most [sic] behaved for the week." The story is at once an elegy of the "small woman, hardly five feet tall" who was incapacitated for love by her profession, and at the same time an exorcism of the "strict disciplinarian" who dominated people with her illusions. Teodoro's prose is not attractive in itself, but it is characterized by a poise that is only too rare among beginning writers. The detachment in Teodoro's craftsmanship allows him to avoid the sentimentality into which Ishmael Bernal and Maximo Ramos Jr. fall in the other two stories in the issue. Bernal's "Mr. Ulysses", also about a schoolteacher, suffers from an overloading of its symbolic machinery. In Ramos' "Summer Picnic", the plot parodies the existentialistic problem of the central character by the reticence of its illustration. In each case, the story is flawed by sentimentality: "Mr. Ulysses" overstates its "meaning" through the imagery; "Summer Picnic" overstates through the anecdotal structure.

Another piece of fiction is the excerpt from Linda Casper's *The Penninsulars*, a novel that threatens to penetrate into the Philippine past farther than Nick Joaquin's stories have. "A Rain of Bulls", as the excerpt is titled, demonstrates that Mrs. Casper's prose has lost none of its distinctiveness even as it has shed off the bravura qualities that marked it when the writer was still Belinda V. Ty.

Among the essays in the issue is a stylistic analysis of three descriptive passages from Rizal's novels by Fr. Horacio de la Costa, S.J. The task that Fr. de la Costa has started should be pursued, if only to re-establish the literary merits of the *Noli* and the *Fili* after so many commentators have ransacked the novels for their social values. Leonard Casper introduces Rizal to American readers and surveys the contemporary literary scene in the Philippines in a reprint of his *Saturday Review* article on the U.S. edition of the Guerrero translation of the *Noli*. A study of Bienvenido Santos' characters in *You Lovely People* by Leticia Vicente unravels the separate tragedies of the Filipino expatriates in the United States and finds these people bound by "the same hurts, the same loneliness and sorrows." Poet Dominador I. Ilio reminisces, in prose, about the places and

the people he saw and knew on his way to the State University of Iowa as an exchange student in 1950. Valdemar Olaguer contributes the only poem in the issue, "From a Bird in a Cage on Its Way to Pasay City."

BIENVENIDO LUMBERA

NINETEENTH-CENTURY ECCLESIOLOGY

DE CORPORE CHRISTI MYSTICO SIVE DE ECCLESIA CHRISTI THESES. DIE EKKLESIOLOGIE DES KONZILSTHEOLOGEN CLEMENS SCHRADER S.J. Edited, with introduction, notes and commentary by Heribert Schauf. Freiburg im Breisgau: Herder, 1959, Pp. xii-484.

Monsignor Heribert Schauf, *subregens* of the major seminary at Aachen and a consultor of the preparatory theological commission of Vatican Council II, has worked extensively and deeply in the area of nineteenth-century theology and is surely one of the leading contemporary specialists in this field. His doctorate dissertation on nineteenth-century Catholic theological teaching on the divine indwelling in souls, *Die Einwohnung des Heiligen Geistes* (Freiburg i. Br.: Herder, 1941), focused special attention on the "Roman school" theologians (professors at the Roman College, now better known as the Pontifical Gregorian University), especially on Carlo Passaglia (1812-1887) and Clemens Schrader (1820-1875). In later studies, among them the article "Germanikertheologen des 19. Jahrhunderts, die Theologie in deren Sicht" (*Korrespondenzblatt für die Alumnus des Collegium Germanicum-Hungaricum*, 59, Rom 1952, Heft 2, pp. 152-167) and the valuable introduction and notes to his edition of Matthias Joseph Scheeben's *Handbuch der Katholischen Dogmatik*, 6. Buch, *Gnadenlehre* (Freiburg i. Br.: Herder, 1957), he has perseveringly pursued his investigation of the Passaglia-Schrader *corpus theologicum*. Teachers and students of the theology of the Church will especially welcome Schauf's two new contributions to the history of nineteenth-century ecclesiology: the first, *Die Ekklesiologie des Konzilstheologen Clemens Schrader* (which will be the object of this review); the second, *De Conciliis Oecumenicis: Theses Caroli Passaglia* (Romae: Herder, 1961), really a sort of enchi-ridion of documents pertaining to ecumenical councils.

The Schrader opus, a handsome and imposing tome of about 500 pages, after a lengthy introduction (pp. 1-45) on Schrader's life and theological work and on the published and unpublished Schrader-