

for this identification. Combined with a general sense of the inadequacy of all language M. Preyre shows not the slightest hint of any uneasiness concerning the logical relations between particular kinds of language, between verbally similar expressions used in diverse ways and contexts; but then, he asks, has not the work of Russell, Wittgenstein, and the rest (referred to at second hand) shown us that all logics are only a matter of convention? 'Thought and the mind itself can be a prison for man until he frees himself by doubt from his faith in them', we are told; and by a subtle transformation of this 'can be' into 'is', the suggestion is made overwhelmingly plain that 'Scepticism leads to indetermination, and from indetermination there may surge up'—and here M. Preyre resorts to the lines of St John of the Cross—'I don't know what, found by chance . . .' Perhaps it should be added that the original edition was greeted by reviewers as written in a French of marked distinction.

A.M.

THE DEVELOPMENT OF CHRISTIAN WORSHIP. By Dom Benedict Steuart. (Longmans; 30s.)

A NEW LIGHT ON THE MASS. By Abbot Bernard Capelle. (Clonmore and Reynolds; 3s. 6d.)

THE HOLY MASS. By Dom Eugene Vandeur. (Burns Oates; 15s.)

THE FULLNESS OF SACRIFICE. By A. M. Crofts, O.P. (Sands; 12s. 6d.)

The last fifty years have seen an immense development in liturgical studies as well as a consolidation of the theology of the Mass. Perhaps a century from now this will be recognized as the most enduring achievement of the Catholic scholarship of our time. There has been a great need for a summary of the work that has been done, which, apart from such systematic studies as those of Duchesne, Cabrol, Casel and Jungmann, lies scattered in countless reviews and isolated essays. Dom Benedict Steuart's 'outline of liturgical history' therefore meets a real need, and, whatever qualifications scholars may want to make with regard to his treatment of particular subjects, it will be generally welcomed as a convenient and lucidly-arranged guide to a very confused territory. It should be an indispensable book for ecclesiastical students, and will be valuable, too, for the increasing number of lay-people whose devotion to the liturgy inspires them to be interested in its origins.

The present Pope has remarked that the modern liturgical revival is especially indebted to 'the devoted zeal of certain monasteries of the Benedictine Order', and among them Prinknash and Farnborough in this country are pre-eminent. Dom Benedict's whole life has been spent in the service of the liturgy in these monasteries, and his book

comes as a fitting monument to his own work, in which scholarship has never been divorced from daily fidelity to the *Opus Dei*. This is not irrelevant to a judgment about his book; for on every page it reflects devotion, in the sense of a dedicated awareness of the liturgy as the praise of God and hence demanding all that we can offer—and not least the service of our minds. His book deals first with Sacrifice, and his treatment of the Holy Eucharist follows the historical pattern of institution and later development. Here will be found a clear statement of recent theories on such matters as the evolution of the Roman Canon, the significance of the Epiklesis and the relation of the Roman to other liturgies. The second part of the book is concerned with Prayer, and hence with the Divine Office and the origins of the Liturgical Year.

It is impossible to do more than to indicate the usefulness of Dom Benedict's work, and the only misgiving one has is that he has leant so heavily on secondary sources. One must acknowledge the great importance of Dom Gregory Dix's *Shape of the Liturgy*, but at times Dom Benedict's book reads like a commentary on the Anglican Benedictine's work. The reliance on authorities of very varying importance is due to Dom Benedict's own modesty, and for once one would wish him to be less virtuous in that respect. The bibliography is inconveniently set out, and the absence of German sources is a weakness in a field where so much has been done by German scholars.

The Abbot of Mont César combines formidable scholarship with a gift for making it intelligible and applicable to the pastoral purposes of the liturgy. The translation of his lectures on the Mass (the chapters deal with its 'complexity'; the meaning of the offertory, the consecration and the communion) makes available his authoritative learning in the pleasantest way, and provides a theological interpretation which usefully supplements Dom Benedict Steuart's historical approach.

Yet another Benedictine book appears, in a fifth and revised edition, to encourage an understanding of the liturgy. Dom Eugene Vandeur's 'notes on the liturgy' are descriptive and unpretentious, and are an accurate commentary on what happens at Mass. They should be useful to teachers, who nevertheless will, one hopes, read the other Benedictines also.

Father Crofts provides the solid theological argument which liturgical studies need, for the total account of the liturgy is that of man's redemption through Christ, which the Mass exists to re-present. His carefully argued account of the classical theology of the Mass, fortified by an intelligent use of scriptural and patristic texts, is particularly welcome at a time when a deeper understanding of the Mass is increasingly recognized as the indispensable source of Christian

spirituality. The jubilee of Blessed Pius X's *motu proprio* on the liturgy coincides most happily with the publication of these books, and their very diversity reflects the infinite wealth of the central act and fact of Catholic life.

I.E.

ENGLISH ART (1100-1216). By T. S. R. Boase. (Oxford University Press; 37s. 6d.)

This is the third volume to be published of the *Oxford History of English Art* and it is the one of the whole series that has been most eagerly waited for. It is well known that our knowledge of twelfth-century art in England is being revolutionized by recent research, yet so little of that research has been published. Dr Zarnecki's book on twelfth-century English sculpture and Dr Pächt's study on twelfth-century illumination are both still to appear, and so far there have been only rumours of their contents and it is a primary merit of this volume that it summarizes the results of such research and makes them permanently accessible. 1100-1216 is a far less satisfactory division than 1150-1216 would have been.

It would be so easy and so cheap to criticize Mr Boase's achievement, handicapped by the limits he had set himself. His details are inevitably crowded and many of his conclusions have to be stated with provocatively little evidence, like his suggested dating of the sculptured slabs at Chichester and his passing reference to the Romsey rood; inevitably also there are many problems like that of the Hardham wall paintings where his treatment is too cursory to suggest a first-hand knowledge of so vast a field. Mr Boase has synthesized the work of specialists—especially of those continental art-historians who came to England in the later 1930's and who were to owe so much to him when he was Director of the Courtauld Institute. Behind his references to Sicily and to Byzantium surely lies Dr Demus, behind those to the Latin Kingdom of Jerusalem lies Dr Buchta, behind many of his comments on illuminated MSS Dr Pächt, behind many of the judgments on sculpture Dr Zarnecki. The section on architecture seems marked by the influence of M. Jean Bony. But the power to synthesize and to discriminate, the lucidity of style and the impeccable taste, are those of Mr Boase, and through them he has achieved a volume which has been an ample justification of the whole series.

GERVASE MATHEW, O.P.

ART AND THE REFORMATION. By C. G. Coulton. (Cambridge University Press; 50s.)

The fact that the Cambridge University Press should add a new