

ety and the necessity of a wider use of the people's tongue. His book is therefore not primarily liturgical, still less historical: it is pastoral. And he does not confine himself to the needs and circumstances of this or that country or 'movement': he brings the matter into relation with world-wide religious conditions and with outstanding contemporary religious problems and activities.

After an introduction setting out the origins and reasons for the use of Latin in the Western church and its relation to the renewal of public worship, two chapters are devoted to a critical examination of the use of Latin as an aid to religious unity and to safeguarding doctrinal integrity; then two chapters to pastoral needs; then one on liturgical problems presented by a living language, and another to tradition (very carefully explained) and law; and finally, one of the best things in the book, a chapter on the relevant teaching of the Bible.

This is a thorough, well-argued book, which calls for careful, persevering reading, and it is especially valuable for the *new* considerations and points of view that it brings to the discussion. Its solidity is relieved by an occasional courteous 'debunking' or a *cri du cœur*. Of the many things one would like to quote, the one that sticks in this writer's mind is: "The elements of how to pray are difficult to teach children, or grown-ups, at "catechism"; they should be learnt at the eucharistic celebration. If Christians do not learn to pray in church, where and how will they learn? . . . We say what we can to God; to hear our own language at public worship would increase our ability tenfold'. Must we go on simply multiplying 'Our Fathers' (as we casually call the Lord's Prayer) and 'Hail Marys'?

DONALD ATTWATER

PAPERBACKS

Four new volumes have appeared in the WRITERS AND CRITICS series (Oliver and Boyd, each 3s. 6d.). Richard Coe analyses the drama of IONESCO to its basis in a rejection of causation, Aristotelian logic and classical psychology as an inadequate account of reality. Ronald Gray examines the key plays of BRECHT and relates them to his dramatic aims and theory. Stewart Sanderson and Michael Millgate give convincing critical summaries of the work of HEMINGWAY and FAULKNER respectively. Inevitably, in 120 pages, these surveys are selective and occasionally sketchy; and Hemingway's understatement, as always, suffers sadly in quotation ('You know it makes one feel rather good deciding not to be a bitch'. 'Yes'. 'It's sort of what we have instead of God'). IONESCO, the most limited of the writers has the most intelligent of the critics. But all four books have virtues rare enough in literary criticism: they are cheap, lucid and just. The bibliographies are useful, and those to the BRECHT and IONESCO volumes include, very sensibly, dates of first production as well as dates of publication of the plays.

R. W. GASKELL