

the author tells us, in many years of teaching; and it is not so much a mine as a well-ordered store of information for those of us who are not professional palaeographers, and who need help in using their technical descriptions of manuscripts. The history of the principal types of handwriting which were used in western Europe is set out with great clarity and immense erudition; and one of the most rewarding sections is the introduction, a brief historical sketch of the scientific study of palaeography. Those who profess such studies have a notoriously difficult part to play in scholarship, since their work is ancillary to so many other disciplines; and this book might have been more free of errors if the author had asked for a *quid pro quo* from some of the linguists who will find his work so informative. A student of English is bound to find his account of the letter ȝ both confused and confusing: it is indeed strange to find an expert in this field of study telling us that 'the Middle English name for this character was yoz, sok, zoz, &c.' (p. 18), since all three 'names' derive from different misreadings of the letter itself; and it is sad to find the continuation of this discussion, on page 37, marred by so many wrong transcriptions. In the less restricted field of historical studies, one notes a few notable omissions from the accounts given of the work of contemporary scholars: thus in one paragraph, on pages 57-8, we have a statement, a masterpiece of compression and lucidity, of the present state of opinion with regard to multiple copying of manuscripts, where full tribute is paid to Destrez's work on the *pecia* but where no mention is made of Chaytor's *From Script to Print*. But on the other hand, honesty compels the present writer to record that many gaps in his knowledge have been filled even by a first reading of a work which is delightful because it reflects so well the author's delight in his own subject.

ERIC COLLEDGE

THE SACRIFICE OF THE MYSTICAL BODY. By Eugene Masure. (Burns and Oates; 12s. 6d.)

THE GREAT PRAYER. By Hugh Ross Williamson. (Collins; 12s. 6d.)

Canon Masure has re-presented in *The Sacrifice of the Mystical Body* his theology of the Mass with the greater confidence which *Mediator Dei* has given him, and also with some adjustments which the appearance of the encyclical after the publication of his *Le Sacrifice du Chef* has made appropriate. *The Sacrifice of the Mystical Body* is a firmer, more concentrated work, but oddly enough it makes less impact than the earlier book did: it is less exciting, perhaps because the author is now speaking to the converted. His chief concern is the problem of what is the sign of the sacramental immolation of the Mass, though the matter has ceased to be problematical with the Pope's pronouncement that 'it

must be emphasized again and again that the Eucharistic sacrifice is essentially the unbloody immolation of the divine victim, an immolation mystically manifested in the separation of the sacred species and the offering made of them to the Eternal Father' (*Mediator Dei*). The book also deals with the *res et sacramentum* and the *res tantum* of the Eucharist. But it is the author's contention that the analysis made by St Augustine was a theology of the real presence rather than of the sacrifice. Pursuing this idea, the second part of the book deals with the thesis that the primitive Church thought of the Eucharist primarily as a sacrifice and then as the real presence. And finally a reconstruction is made of the institution of the Eucharist integrated into the passover ritual. Here Canon Masure adopts a theory that at the institution the consecration of the wine was separated from the consecration of the bread by a long interval.

The translator seems to have had a difficult task. He admits his difficulty in translating *geste* which appears embarrassingly as 'gesture': one can less easily condone the 'confecting' of the sacrament or the 'combustion of the victim'.

Those Catholics who do not know that Hugh Ross Williamson is an Anglican clergyman will scarcely believe that this is so when they have read *The Great Prayer*, which is a commentary on the Canon of the Mass, partly historical, partly devotional. They will read in the commentary on the words *pro famulo tuo Papa nostro N.*, 'And today what neutral observer if he were asked who, under Christ, is Head of the Christian Church, would not reply "the Pope"?' And again, 'And, in the last analysis, what is Papal infallibility but the certainty that Christ's prayer "that thy faith fail not" was and is answered?' Protestants will be equally surprised to be told that there is nothing in the doctrine implied by the Canon of the Mass 'from which any presbyterian, or congregationalist or methodist could dissent' (p. 13). But whatever surprises the reader may find, this remains a useful book, the sort of book that makes one wonder why no one thought of writing it sooner. It is not particularly original, in fact the greater part of it is a collection of quotations, but it remains a help to the understanding of the Canon of the Mass, and that is sufficient justification for its publication.

STANISLAUS PARKER, O.P.

**MORE OPERA NIGHTS.** By Ernest Newman. (Putnam; 42s.)

In this book Mr Newman deals with a further seventeen operas—a long chapter on each—but the treatment enjoyably varies according to his tastes. While he does justice to Mozart, with scrupulous and illuminating analyses, his writing on the *Salome* of Richard Strauss is a power in itself able to reproduce the emotive effect of the opera.