

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.

What is constant in these critiques is an insistence on the wedding of music to dramatic action, with a fine psychological insight (for the characters and the action), where these have been consistently developed by both librettist and composer, or unsparing strictures where this has not been the case. It is the author's scientific refusal to tolerate improbabilities that will stimulate any reader who has the habit of smiling indulgently over his synopsis and lazily settling down at the opera to let the music convey all apprehension of the drama. Sometimes I think Mr Newman is almost too severe. I do not agree that 'it is almost incredible of Da Ponte' to keep a lady like Elvira on the stage listening patiently to the insolence of I eporello, a mere lackey. Mozart's Elvira is a woman tragically in love and therefore conceivably prone to self-torture, or to a submission of this kind.

Many observations are witty, and regarding the nonsenses of operatic drama Mr Newman keeps deliciously dry, never patronising. However, he is naughty about the Austrian Archbishop Piffi and the denunciations of *Salome*; and a fundamental point is made which must be questioned. 'The outcry against *Salome*' he says, 'on the ground of its "morbidity", "perversity", "immorality" and what not came from people constitutionally unable to distinguish between art and life. The artistically minded man has no more fear as to the possible effects of this "perversity" upon the everyday life of the ordinary citizen than he has of an epidemic of lying and treachery after an evening with Iago or a rise in the domestic murder statistics after a few hours of Othello.' I cannot agree with Mr Newman's distinction between 'art' and 'life'. Of course works of art do not usually *produce* action. But what they certainly strongly affect is the *manner* of our acts. Stories and dramas, for example, will not vastly alter the number of folk who are murdering or making love, but they will affect the *fashions* in these activities. Since few people engage in the former and many in the latter, the moralist who may overlook an inspiring tale about a fascinating killer is bound to question a work accused of 'perversity' or 'morbidity' regarding sexual matters.

D. C. MACRAE DUFF

ST GREGORY OF NYSSA: THE LORD'S PRAYER, THE BEATITUDES. Translated and annotated by Hilda C. Graef. (*Ancient Christian Writers* Vol. 18. Longmans; 25s.)

That St Gregory of Nyssa should be the first of the Cappadocian fathers to be represented in the *Ancient Christian Writers* series is symptomatic perhaps of the great awakening of interest in him which marks the present century. In his own lifetime, and subsequently, his fame tended to be obscured by the more immediately striking figures of his brother St Basil, and of his friend and namesake of Nazianzus.