

a carefully balanced picture of worship in the early Church. Thus his opening section does not plunge into a discussion of the Last Supper, but insists upon the formative influence on the liturgy of the Christian apprehension of the Paschal mystery. It is thus, too, generally by an exploration of themes and contrasts, that he moves in section two from a refreshing exposition of baptism in Hippolytus, through a consideration of the impact of paganism and of the Christological disputes in the age of Constantine, to his concluding sections on liturgical developments in East and West which end with a sketch of the Roman liturgy before Gregory the Great. In this massive survey the specialist is bound to meet many details about which he would wish to make reservations, but the range of Fr Jungmann's learning is a sufficient guarantee of the substantial soundness and weight of his judgment as a whole.

Those on the other hand who find they learn most from forming their own impressions of original documents will be extremely grateful for the inexpensive English edition of the *Commentary on the Divine Liturgy* of Nicholas Cabasilas, the fourteenth-century Byzantine theologian. The presentation of this brief and lovely little work is admirably efficient and austere, the reader being provided with a description of the Byzantine liturgy by way of introduction. Not that the horizons of the commentary limit it to those with an interest in the Byzantine liturgy. Many who find the bulk of modern commentaries on the liturgy intolerable will have their eyes opened by Cabasilas, who is full of traditional theological insight and balance. Particularly striking is his association of the conception of thanksgiving in the Eucharist with the work of sanctification: when the Church gives thanks for anything, it is always for the perfection of the saints that she is giving thanks. All that the Lord has made was made that the choir of the saints might be established; and the Church, whenever she gives thanks, has the choir of the saints in mind. That is why our Saviour, in instituting this holy sacrament, gave thanks to God, since by it he was to open for us the gates of heaven, and to gather there the assembly of the firstborn.

ÆLRED SQUIRE, O.P.

APPROACH TO CHRISTIAN SCULPTURE. By H. Van Zeller. (Sheed and Ward; 16s.)

Ever since Theophilus first thought of the idea, dozens of delightful treatises on various arts have been written, usually intensely personal in style and addressed to a limited audience. Fr van Zeller's difficult subject, the growth, decline, and present position of Christian sculpture, is of interest to us all, and indeed in the preface to his book the author claims to be writing for practically everyone, but I suspect his personal friends will relish it most, knowing his character, habits of thought, and his conversation, of which this is evidently an extension.

We are now in an age of predominantly metal sculpture, rich in secular imagery, lean in religious, and our thoughts are conditioned by this almost without our knowing it. The fact that this book, by putting too little emphasis on what has happened in the art world in the twenty years since Gill died,

takes away the context and robs the text of a lot of its force, giving it a slightly unreal quality. Religious sculpture is not what it was because, confused by history and experience, we have lost the art of image-making; it will only be restored by taking into account all the forces making up the religious-cultural-artistic pattern (or muddle) of today, and then in a way we cannot anticipate. A *simpliste* solution to such a problem is no solution at all, as the author knows, but he should have taken pains to make this point clearer. The value of the book would have been increased if some photographs of the artists cited in the text had been included, and a short bibliography added.

PATRICK REYNTIENS

MARGARET ROPER. By E. E. Reynolds. (Burns and Oates; 16s.)

No father can have devoted a keener intelligence and a more loving heart to the education of a daughter than did St Thomas More to that of Margaret. He held strongly to the opinion that man and woman 'both have the same human nature . . . both, therefore, are equally suited for those studies by which reason is cultivated'. But his first attempts at feminine education with his young wife came near to disaster due to an all-too-male absorption with abstract concepts that took no account of feminine psychology. Poor Jane wept 'day after day, and sometimes threw herself on the ground, beating her head as if she wished for death'. More did not abandon his aims but changed his methods and happiness was restored. He had learnt his lesson well and, whilst he made heavy educational demands on his children, he did not forget cakes and apples and pears and only whipped them with a birch of peacocks' feathers!

Margaret grew into a most able scholar, determined to do for her own family of two boys and three girls what her father had done for his own. When he had been executed, his household dispersed and her own husband was in the Tower, she was discovered 'not puling and lamenting but full busily teaching her children'.

Despite the paucity of the material—few of Margaret's own letters have survived—Mr Reynolds' fine scholarship and unrivalled familiarity with the More circle have wonderfully well succeeded in bringing her to life. Yet the mystery of the unbroken intimacy of father and daughter remains. More's pain: 'Sit not musing with some serpent in your breast . . . to offer father Adam the apple once again'. Margaret's recognition of his sanctity: 'The shining brightness of your soul, the pure temple of the Holy Spirit of God'. Yet she, no more than the infamous Audley, could see the rightness of his decision.

JOHN WEBB

THE FOXGLOVE SAGA. By Auberon Waugh. (Chapman and Hall; 15s.)

THE LETTER AFTER Z. By Vincent Cronin. (Collins; 18s.)

Novelists' sons have no doubt an advantage with their own first novels: publishers (and even reviewers) remember names. And Mr Waugh has much of the sharp accuracy of his father's early observation; for him, too,