

fundamental concern, though. In any case of instrumental causality, we need to distinguish the proper activity an instrument has in virtue of its form, which belongs to the order of act, and that same instrument's capacity to be moved by a higher cause to achieve its instrumental effect, which belongs to the order of potency. But since the same thing cannot be both in act and potency with respect to the same formality (*ScG I c. 13*) then in a typical case of instrumental causality the proper effect will pertain to the order of act and the instrument will only need to be moved to achieve its instrumental effect.

This is not the case for sacramental instrumental causality, though. There the proper activity of the sacrament is not enough: further act needs to be introduced. In baptism, for example, no matter how carefully water is brought into contact with the recipient of the sacrament, unless grace is also imparted baptism will not have occurred. The sacrament must be moved both to bring it into contact with the recipient and to impart its instrumental effect and the critical challenge for the Thomist will be to explain how that happens without departing too far from ordinary instrumental causality.

Still, these remarks should not be taken as indicative of any dissatisfaction with the book. Not at all. Like any good book it provokes thought on the part of its readers and it will be interesting and profitable to discover Lynch's further research into these matters.

DOMINIC RYAN OP

**THE FULLNESS OF DIVINE WORSHIP: THE SACRED LITURGY AND ITS RE-NEWAL** edited by Uwe Michael Lang, *Catholic University of America Press*, Washington, D.C., 2018, pp. xi + 225, \$ 34.95, pbk

At the very beginning of its institutional existence, Lord Reith famously claimed that the mission of the newly-founded BBC was 'to inform, educate and entertain'. Perhaps those three aims would not be unfitting as the goals for the editor of any anthology of essays, and if that is the case, then Fr Uwe Michael Lang has done a splendid job in producing this slim volume. The seven essays contained in the collection are drawn from the pages of *Antiphon: A Journal for Liturgical Renewal*, an organ first published in 1996, and the essays themselves cover the period from 2003-2016. As the editor notes in his introduction 'they are united by their grounding in the rich history of Christian Liturgy, by their theological awareness and reflection, and by the authors' shared concern for the state of divine worship in the Catholic Church today . . . and are as relevant to liturgical scholarship and practice as they were at their first publication (pp. viii-ix). These comments are more than borne out in the essays themselves.

As the title of the volume, ‘The Fullness of Divine Worship’, itself drawn from the liturgical tradition would suggest, the scope of the volume is wide-ranging. At the ‘grand level’ there are reflections on René Girard’s theology with respect to the Mass, a discussion on ‘sacred language’ and on Augustine’s conception of sacrifice in his *City of God* Book X. At the seemingly more ‘micro’ level, there are essays on fasting, rubrics and the Kiss of Peace. An initial trawl of the contents page might, therefore, leave any potential reader with the sense that there is little to interest him or her. But that is very far from the case. All the essays repay careful and thoughtful reading, even by the ‘non-specialist’. And that is largely because they are discussing ‘live issues’ in modern Catholic liturgical praxis. Anyone who has been a regular Mass-goer over the last forty years, or who has been involved in Catholic education will soon recognise some of the problems which the essays tackle – whether it be the sloppiness and rubrical blindness of some celebrants, the ‘chummy chaos’ which so often surrounds the Sign of Peace at Mass or the almost complete disappearance of the Church’s long tradition of fasting.

Overall, the essays approach such issues in a similar way, by means of examining the historical and theological traditions which underlie liturgical praxis, both before and after the Second Vatican Council. The approach is scholarly, but accessible, and all the essays benefit from being very well referenced and footnoted. While that might not seem to fulfil the goal of ‘entertaining’ (and there are very few jokes!), the writing is measured, fluent and often fascinating. Even the more challenging contributions, such as Ryan Marr’s analysis of Girard’s ‘atonement’ ideas or Clinton Brand’s discussion of the linguistic and ecumenical potential within Anglophone Catholicism of the Ordinarate Missal (*Divine Worship*), are very finely crafted and often make for compelling reading. The essays are certainly critical of some aspects of the implementation of the Conciliar reform, and the criticisms offered can be quite pungent on occasion. However, such criticisms are mostly made on the basis of careful scholarship, well argued and well supported from the tradition – both theological and liturgical – and each essay offers simple and practical suggestions as to how current practice might be improved, to the benefit of all. Thankfully, there is very little of the ‘polemical’ tone which can sometimes mar liturgical discussion. Aside from a few clearly deeply-felt but almost hysterical sentences in one essay (written, at least to this author’s mind, with some justification) the tone remains one of measured and informative discourse throughout the volume.

Overall, this volume is a real triumph – informative, containing real treasures to learn from, and highly stimulating and thought-provoking. It highlights, as a number of the contributors explicitly state, the real challenge we face as a Church with respect to the liturgy, and that is how we can provide a better liturgical *formation* for Catholics of today and of tomorrow in our parishes, schools and universities. And that is

not principally about changes to language or gesture or music. Rather it is about allowing others to explore and re-discover the tremendous richness already held within our liturgical tradition and, imbued more deeply with ‘the spirit of the Liturgy’, by so doing, to come to that full, active and conscious participation which was the Council’s goal. These little essays are excellent examples of the sort of material which might allow such transformative exploration and re-discovery. Highly recommended.

OSWALD McBRIDE OSB

**PICTURES OF THE WORLD: THREE VIEWS OF LIFE, THE UNIVERSE, AND EVERYTHING** by Scott Steinkerchner and Peter Hunter [foreword by Peter C. Phan], *Cascade Books, Oregon, 2018, pp. xvi + 165, £18.00, pbk*

A notable feature of Aquinas’s writings is the degree to which he is willing to engage with interlocutors who hold views very different from himself. By doing this in a charitable manner, Aquinas is able to find that kernel of truth in his opponent’s position which in turn enables him to articulate his own understanding of theology and philosophy more clearly. The authors of this book are clearly inspired by Aquinas’s approach.

This book offers three very different world views: the Christian world view of Aquinas, the Buddhist world view of Tsongkhapa, and the naturalist/atheistic world view of Steven Pinker. After laying out these three world views, the authors compare them with one another and show how these views relate to a variety of contemporary issues such as gender equality, homosexuality, and stem-cell research. Finally, the authors engage in some speculation on how the theory of evolution might aid us in our understanding of Original Sin, on whether non-rational animals go to heaven, and if rational aliens exist, would they be in need of Christ’s redemption.

One of the highlights of the book is in the first chapter when the authors reflect on the nature of Gothic cathedrals. To the extent that Gothic cathedrals express a ‘harmony out of diversity’ and ‘order within variety’, they emulate what we see in the writings of Aquinas. As the authors put it, ‘Both cathedrals and [Aquinas’ *Summa*] sought to convey a vision of a greater, overarching, transcendent reality by arranging their particular elements within a greater unity that revealed the larger truth through attention to the details of individual truths and the connections between them. Individual elements of art within a cathedral and individual questions within the *Summa* have a truth of their own, a message to convey. But the work as a whole unites and arranges the elements into