

explains (rather briefly) the position of Greek-rite Catholics in Greece. The remaining chapters covers the characteristic doctrines and spirituality of Greek Orthodoxy and the diocesan and parochial organisation of clergy and laity.

Pope John XXIII and Pope Paul VI have opened up new paths of friendship with the Orthodox and yet in spite of the unexpectedly warm response from the Russian Church and the personal initiatives of the Patriarch of Constantinople, the Greek hierarchy have been unco-operative, suspicious and even hostile, to all attempts to close the breach between Rome and the Orthodox world. Mgr Etteldorf's patience and understanding in describing and interpreting the Greek attitude to Rome will help the reader to see these obstacles in perspective.

The book is clearly directed to a Catholic reading public and this may unfortunately lessen its value as an offering of friendship with the Greek Church. The occasional use of the term 'dissident' in place of 'Orthodox' is likely to cause avoidable offence to an Orthodox reader, who may also have a lurking impression that the Orthodox are presented here as having once been part of the Roman (Latin) Church and as having become 'eastern' only after the schism. I think the author has perhaps not done full justice to the very strong sense of historical tradition rooted in the apostolic age which the Greeks cherish. Remarks such as 'The Greek Orthodox follow the Catholic practice of praying for the dead' (p. 160) suggest that it is a custom adopted from Rome, whereas all common doctrine and practice held by the Orthodox with Rome are part of a heritage which antedates the schism.

There are also some slips: the Orthodox keep the Feast of the Annunciation on March 25th and not, as the text suggests, on March 24th (p. 119.); the Greek Church traditionally uses wreaths of orange-blossom in the marriage service and not 'crowns' (p. 114) which is a Russian Orthodox custom; the interpretation of 'Orthodox' as 'the right opinion' (p. ix) is not the Greek interpretation, which is 'right-worshipping' (taking *doxa* as glory).

These, however, are small matters. One would hope that some enterprising publisher will issue the book as a paper-back, for it deserves a much wider circulation than could be achieved at the present price. Mgr Etteldorf has been an official of the Sacred Congregation for the Oriental Church since 1951, and the very evident sincerity of his goodwill towards the Greek Church could be of great importance in improving relations between Greeks and Catholics.

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ANTECEDENTS OF THE ENGLISH NOVEL, 1400-1600, by Margaret Schlauch; Warsaw, Polish Scientific Publishers, and London, Oxford University Press; 25s.

*Antecedents of the English Novel, 1400-1600* is a very learned and useful piece of literary history. Almost every aspect of English narrative between Chaucer and Deloney is discussed: the courtly romance and the fabliau, the characterization

of women and the use of naturalistic detail, the influence of *exempla* and jest books and the importance of translations. Professor Schlauch has an eye for arresting or comic quotations which encourage one to read a minor work. For example, in the discussion of the aggressive role sometimes played by a Saracen princess in the Carolingian romances we are given the cheerful words of the heroine of *The Sowdone of Babylone* as she throws her governess into the sea and the author comments: 'Elimination of a governess and of a gaoler acting in the line of duty, and later on, the organization of an attack upon an unsuspecting father—all these are commendable acts if performed by a Mohammedan girl in the interests of Christian captives.' And I was grateful to learn of the sixteenth century *The Cobler of Canterburie*, a collection of stories based on the *Canterbury Tales* which are related on a barge between Billingsgate and Gravesend and linked by passages of imitation Middle English.

Yet in so far as this book purports to be a critical work rather than an historical survey it seems to me a failure. I was not convinced that the examples really had much in common with the novel and Professor Schlauch makes only sketchy attempts at comparison. She throws out that Christine de Pisan wrote a story in the first person, like Dickens in *David Copperfield*. Of the temptation of Sir Gawain in the castle we are told that 'so far as the ostensible situation is concerned, the lady might have been one of Mr Aldous Huxley's redoubtable hostesses bent on the seduction of a weekend guest'. The poem, she claims, anticipates the Jamesian 'unity of point of view' in that 'at no point is the reader permitted to know more about the hero's actual situation or the true relationship between the characters than the hero does himself'. But might this not be for reasons closer to the detective story than the psychological novel? Niggling formal distinctions are made: for example, that *The Pilgrim's Progress* has more in common with the novel than *The Faerie Queene* since Bunyan wrote it in the first person (this first person being a dreamer who neither participates nor comments). The book is also, despite many lively passages, difficult to read. This is partly due to a failure to relate all the different strands closely enough but more, I suspect, to an uncertainty about the kind of reader it is intended for. It goes far beyond the needs of the undergraduate or the general reader but if it was written for the specialist why give a short and oversimplified explanation of courtly love, why summarize the stories of *Sir Gawain and Troilus and Criseyde* and why bother with an account of the latter which reminds one (particularly in its reliance on C. S. Lewis) of a beginner's essay? It is a pity that so much scholarship and sympathy should have produced neither a reference book nor an illuminating reappraisal.

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