

Blackfriars

entertain visitors. And then remember how many times budding authors have complained: 'Well, how can I write as things are? If I could get away . . . get a really quiet room to work in . . . a cottage in the country . . .' This book was written with the distractions of cooking, wireless, quarrels that came up from the room below and down from the room above, with the salesmen shouting their wares in the market below. Now that the family has been able to move to somewhat better surroundings, will Mr. Thomas write a still better book? He must, but he will have his work cut out to do so.

C.H.

NUMBER NINE JOY ST. A medley of Prose and Verse for Boys and Girls. (Basil Blackwell, Oxford; 6/-.)

To Children of Parents who know what is good for them. House for sale—immediate possession. This wholly desirable residence is situated in Joy St., by which you will understand at once that it is not a jerry-built council house, but unique, beautiful and of the finest craftsmanship, as are all the others in that street. The architect is Michael Lynn; the master-builders Laurence Housman, Compton Mackenzie, Algernon Blackwood, Mabel Marlowe and Hugh Chesterman; amongst the decorators are Thomas Derrick, C. T. Nightingale and Ruth MacNair. What more need be said in recommendation? Well, just one thing. The last named decorator's coloured illustrations of 'Ginger' are something new even in Joy St., and they are gorgeous.

H.J.C.

THE MUSIC OF THE ROMAN RITE: A Manual for Choirmasters in English-speaking countries. By Sir Richard R. Terry, Mus.D., F.R.C.O. Pp. 293; 8vo. (Burns Oates & Washbourne, Ltd.; 10/6.)

Sir Richard Terry has written this Manual for loyal Catholics 'whose first desire is to obey the Church's laws in spirit as well as in letter.' Fortunately, now that the liturgical revival has affected England, there are many 'loyal Catholics' to whom this book is likely to prove of the greatest service. It is not necessary to speak of Sir Richard Terry's authority; he is a scholar and a musician, and he has a wide experience of the work and difficulties that confront the choirmaster to-day.

Sir Richard believes that there is a distinct *style* of music which is the Church's own. Music which conforms to the conditions laid down by the Church (like plainsong or the

Book Reviews

best polyphony) is true Church music; music (like that of the Viennese School) which sacrifices the liturgical spirit for some other consideration, though it may be good music, is not Church music. When the author criticises the state of our own Church music he finds two principal defects—bad music, and bad performance. For bad music there is no excuse, and the remedy is obvious—but bad performance? The second defect finds its cure in the practical part of this book. The choirmaster is shown how he may build up and control his choir; and how he may choose suitable music. In addition, there is a chapter on the position and duties of the organist; a vigorous chapter on plainsong accompaniment; on ‘traps for choirmasters’—the fruit of long experience; and on ‘Congregational Singing.’ In this last chapter the author refers to loss of the tradition of congregational singing amongst English Catholics. He does not, we think, insist sufficiently on the duty of the congregation to sing, not only at ‘popular devotions,’ but also in the Mass itself, and at the other liturgical offices. The choir has, after all, only a secondary position in regard to the faithful.

In the ‘Guide to all liturgical functions’—exhaustive, straightforward and in English—the Offices of Holy Week and those pertaining to a Bishop will be especially useful to those to whom such things come but rarely. The section on Legislation, which shows that the *Motu Proprio* was a ‘reiteration of well-established principles,’ makes interesting reading.

The book closes with an essay in retrospect on the English School of Church Music. It is more than a consolation to know that we have a great musical past: it should act as an incentive to the work of reconstruction which Sir Richard Terry has so much at heart.

There are five appendices: the first being a list of Masses, Motets, and Anthems in the liturgical style suitable to the capacities of various choirs; the other four being the *Motu Proprio* and the *Regolamento* of Pius X; the letter of Benedict XV concerning the Palestrina celebrations; and the Apostolic Constitution of Pius XI.

R.M.

OFFERINGS TO FRIENDS. By Antonio de Navarro. (Country Life, 20 Tavistock Street, W.C.2; 7/6.)

We know the old Friendship’s Garland and Petit Livre d’Amitié; in which sweets were brought from the human treasury of such things to nourish friendship as it used to be, though in an uncertain and promiscuous manner. Mr. de Navarro pro-