

press beneath the photographs. While the photographs are excellent the drawings are disappointing since they suggest in fabric and fittings a drastic Victorian 'restoration' worthy of Mr Butterfield or Mr Teulon. The final drawing depicting the last Abbot standing before a typical Victorian altar and bestowing an Anglican benediction borders on the ludicrous. The recent project to restore Fountains as a Catholic peace memorial gives the brochure a topical interest.

E.T.L.

THE STORY OF PLUSCARDEN PRIORY. By A Tertiary of St Francis. (Pluscarden Priory; 3s. 6d.)

This little book gives an interesting account of an ancient Scottish monastery which after centuries of alienation has been restored to the purpose for which it was built. Nicely produced and illustrated by line drawings it traces the history of the priory so far as it is known and at the same time gives a clear picture of the Benedictine way of life. A band of monks from Prinknash took possession of the surviving buildings a few months ago and resumed the long interrupted monastic observance. There is an error on page 82 where it is stated that the last Abbot of Bury St Edmunds was martyred along with his brethren of Glastonbury and Reading; it was, of course, the Abbot of Colchester who formed one of that illustrious trio. It is strange to learn that a Presbyterian religious community is restoring the famous monastery of Iona. Shades of John Knox and his fellow ruffians!

E.T.L.

THE GREAT LINK. A History of St George's, Southwark. By Bernard Bogan. (Burns Oates; 12s. 6d.)

For all those who loved St George's the reading of this book will be a joy; it would be wrong, however, to infer that its interest is merely parochial, on the contrary the book is of general importance to all students of the Catholic revival in this country in the last century. Even those who possess the standard historical works dealing with that period will find much here to fill in the picture they give; for whereas these works deal almost exclusively with the doings of the great, we have here the story of the humble daily round of priests and people in the very poor quarters of South London. It is true that much of the story can be pieced together by the use of recognised sources, and these the author has not failed to utilise, but there are many unpublished documents and a large quantity of printed matter, forgotten and almost unobtainable, relevant to the story, of which the author's patient and very extensive research has enabled him to make use. Nor is the result a dry-as-dust compilation repellent to the ordinary reader, but an alertly written story in which the interest is sustained throughout. This story centres round the vivid personality of Father (later

Provost) Doyle—'Father Thomas'—the real builder of the Cathedral, a most attractive figure and surely the Prince of ecclesiastical beggars. Long extracts are given from his numerous letters to the *Tablet*, which treat, in a whimsical way, not merely of the church he was planning, begging for and, in due course, building, but of every conceivable topic of Catholic interest. It is here that we get so many valuable glimpses from the inside of Catholic life in its ordinary details, as lived in the middle years of the last century, of the liturgical and musical customs (did not the high-born and wealthy from Mayfair drive to St George's in their carriages to hear the celebrated choir perform the works of Haydn and Gounod?), of the many difficulties created by the prevalent anti-Catholic prejudice, of long-forgotten controversies and of much else. It would be easy to lengthen the list of people, events and topics we meet with in the course of this history, but enough has been said to show its great interest for the general reader and its importance for the student. There are several excellent illustrations, particularly interesting being those of Pugin's original designs for St George's. There is an index of persons and places, but the book would certainly be easier to consult as a work of reference if the principal topics dealt with had also been listed. Archbishop Amigo fittingly concludes his short introduction with the words: 'if only we have the same courage and self-sacrifice as that which animated him (Provost Doyle), St George's Cathedral will rise again in glory. God grant it!'

ANTONINUS FINILL, O.P.

THE MASTER OF MARY OF BURGUNDY. By Otto Pächt. (Faber; 21s.)

The uninitiated, turning over the seventy-six plates in this book, might regard them as undistinguished. After all the artist is a late fifteenth century illuminator, ranked, perhaps ambitiously, with Fouquet, and his art would seem to depend almost entirely on colour and on the relation of his work to the page and to the book; while there are only four coloured reproductions here, and many plates are 'details'. Yet as the uninitiated (and the author has in mind readers who are unacquainted with the work of this Master) reads the author's commentary the illustrations spring to life and are clothed suddenly with interest. He may be devoted to the primitives and unappreciative of this later art, but he will be won over by the interest inspired by the intriguing way of treating the plane of the page. Originally the page was on one plane; then the miniatures in the capitals introduced three dimensional space, and the border had to be elaborated in order to mediate between the space and the plane surface of the lettering. Finally this consummate artist, who had such a formative influence on the sixteenth century Flemish school, makes the border stand out from the page, so that the three distinct planes of border, lettering and miniature are skilfully related to make a whole. Among other things the art of 'still life' is wonderfully perfected in the borders where clarity and detail are essential.