

that alone) had determined what follows, *Post-War Church Building* might have done a great deal to establish principles (and the means for their implementation) which should guide the Christian artist in our time. As it is, disparate articles by specialists reveal all the specialist's proprietary concerns. A church is never the total of the things it contains, and the chaotic choice of illustrations reveals very plainly the dilemma which must arise from a failure to see a church as a whole thing—organic and serving a single end.

And yet the book can be recommended for its occasional excellences; it assuredly is representative, and it may, by the misgivings it rouses, help to clear the ground for the future.

ILLTUD EVANS, O.P.

THE CONDUCTOR RAISES HIS BATON. By William J. Finn. (Dennis Dobson; 12s. 6d.)

The author of this book is an American priest who—to quote the foreword by Leopold Stokowski—'has devoted a lifetime to music and conducting, particularly to the inspired *a cappella* music of the sixteenth century'. His purpose is to discuss, in the light of his long experience both as listener and conductor, certain aspects of interpretation rather than the mechanics of conducting; and, although he addresses himself primarily to the choral conductor, most of what he has to say is of equal value to the orchestral conductor also. In the earlier chapters especially there is much which will seem rather obvious to the experienced musician and which has clearly been included for the instruction of students. The subsequent chapters on Dynamics, however, are full of valuable suggestions from which even experts may derive considerable profit. Fr Finn does not expect universal agreement with his ideas, but rightly maintains that a consideration of them should benefit everyone who aspires to artistic distinction as a conductor.

The fundamental weakness of the book is revealed in its early chapter on Rhythm, in which the untenable thesis is propounded that the essential element of musical rhythm is periodic stress or accent. For Fr Finn the down-beat is a 'stress', the up-beat a 'slack' (inelegant word). This thesis is common enough in our text-books, but is nevertheless incompatible with artistic performance and therefore cannot be valid. Furthermore Fr Finn directs that a carefully graded hierarchy of 'stresses' and 'slacks' should be achieved within the measure. In 4/4 time, for instance, he insists on the following dynamic scale: the first beat is the loudest, the third beat somewhat less loud, the second beat softer, and the fourth beat softer still. Has it never occurred to him that this scheme would make it impossible to achieve a genuine *crescendo* throughout the bar? Such a *crescendo* makes the first beat the softest and the fourth beat the loudest!

No, the secret of the down-beat is a much subtler question than

mere accent, stress or loudness, and it is to Dom Mocquereau's *Nombre Musical* that we must go for the true explanation of its nature. (I have attempted to summarise the main principles for English readers in *Gregorian Rhythm, a Pilgrim's Progress*.) Fr Finn makes several references to the artistic singing of the Solesmes monks; it is unfortunate that he has not studied the principles upon which that singing is founded, for they alone provide a sound rhythmic basis for artistic musical performance.

A. GREGORY MURRAY, O.S.B.

COTSWOLD STONE. By Freda Derrick. (Chapman & Hall; 9s. 6d.)

'The Cotswold Vernacular': Thus, in a phrase, Miss Derrick in her latest book describes the buildings of the Gloucestershire hill country. She writes with clearness and a charming enthusiasm of the limestone she knows so well, and traces the traditions and influences that have gone to the making of the superb houses, barns and churches, from the earliest dry walling of the British Long barrows to the very height of achievement in the middle ages. It is all done so simply and persuasively that I found it delightful. As the whole book is really a plea for building in the traditional manner and with local materials, it was to be expected that she would devote some pages to William Morris—her two chapters on Kelmscott and Morris will please his admirers. I feel she might have done more than mention Ernest Gimson, whose work was so much in the Cotswold tradition, and whose influence has been so widespread. (Would even utility furniture be the shape it is if it had not been for his designs of forty years ago?)

It is, oddly enough, in her drawings that Miss Derrick is less happy and convincing. Those qualities she admires in the stone buildings and of which she writes so well seem to have eluded her in the drawings. To me they miss much of the serenity and structure—and what the greatest of the Cotswold draughtsmen used to call 'The swiftness and radiance of the forms'. The smaller drawings would surely have looked much better had they been designed to the width of the type and used consistently as headpieces: as they are, varied in size and placing, they seem too haphazard and accidental—a disappointment after the promise of the cover design.

GERALD GARDINER

THE MEDIEVAL LATIN DICTIONARY. *The Medieval Latin Word-List*, now reissued at 15s. from the Oxford University Press, marks the first stage in the work of a Committee appointed by the British Academy to prepare a Dictionary from British and Irish sources. The Committee is now preparing a Supplement to the *Word-List*. For this work new readers are urgently required, particularly in branches inadequately treated hitherto—medicine, mathematics, the natural sciences in general, philosophy, theology, canon and civil