

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

law, manorial records, geography, industrial and domestic accounts. Experts in these and other subjects will be welcomed to read the texts or comment on collections of slips dealing with their subjects, advise on how gaps may best be filled, etc. Valuable help can also be given by anyone with a working knowledge of Classical Latin and a general interest in linguistic or medieval studies. Persons interested, or knowing others who may be interested, are asked to write to the *Secretary, the Medieval Latin Dictionary Committee, the Public Record Office, Chancery Lane, London, W.C.2.*

## BOOKS RECEIVED

- Allen & Unwin.* Sir Atud Chandra Chatterjee: *The New India*, 8s. 6d.  
*Beauchesne.* P. Galtier, S.J.: *Les Dieux Adam*, n.p.  
*Blackfriars.* S. M. Albert, O.P.: *St Albert the Great*, 7s. 6d.  
*Blackwell.* *Tribute to Michael Fenwick*, 2s.  
*Bodley Head.* Georges Bernanos: *Joy*, 9s. 6d.  
*Catholic Social Guild.* Andrew Beck, A.A.: *The Family and the Future*, 1s.  
*Catholic Worker.* *Communism*, 3d.  
*Cerf.* Edmond Boissard: *Questions Théologique sur le Mariage*, 160fr.  
*Cumberlege, O.U.P.* C. A. Campbell: *Moral Intuition and the Principle of Self-Realization*, 5s. 6d.; F. A. Iremonger: *William Temple*, 25s.  
*Dundalgan Press.* A. Doyle, S.M.: *The Passion and Triumph of Christ*, 10s. 6d.  
*Gill (Dublin).* T. O'Herlihy, C.M.: *Hour of Adoration*, n.p.  
*Gollancz.* E. E. Kellett: *A Short History of Religions*, 7s. 6d.; James Parkes: *Judaism and Christianity*, 10s. 6d.  
*Gresham.* Reinhold Schneider: *Imperial Mission*, \$3.00  
*Harvill Press.* Pierre Danchin: *On Being a Student*, 3s. 6d.  
*Hcinemann.* W. Somerset Maugham: *Catalina*, 10s. 6d.  
*Hodder and Stoughton.* P. A. Micklem: *The Secular and the Sacred*, 10s. 6d.  
*Michael Joseph.* Sarah Campion: *Father*, 12s. 6d.  
*Kegan Paul.* Otto Demus: *Byzantine Mosaic Decoration*, £2 2s.  
*Luzac.* C. E. J. Whitting (Trs.): *Al Fakhri*, 15s.  
*MacLellan.* David Daiches: *Robert Louis Stevenson*, 7s. 6d.; Thomas Robertson: *Human Ecology*, 21s.  
*Methuen.* Ruth Dunnett: *Art and Child Personality*, 10s. 6d.  
*Le Portulan.* Jean Danielou, S.J.: *Dialogues*, n.p.  
*Routledge.* Swami Akhilanandra: *Hindu Psychology*, 12s. 6d.  
*Sands.* John Carr, C.S.S.R.: *Christ is All*, 5s.; Angela Verne: *Glorious Threshold*, 7s. 6d.  
*Sheed and Ward.* Mary K. Harris: *The Niche over the Door*, 6s.; Ronald Knox: *The Mass in Slow Motion*, 6s.; Robert Kothen: *The Priest and the Proletariat*, 2s. 6d.

## BLACKFRIARS

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