

## Blackfriars

But M. Lavedan's powers of description, which are those of a genius, make the book most fascinating reading; and the translator has done his very difficult task so well that the literary excellence of the original is not lost in the English rendering.

M.B.

THE CATHOLIC DIRECTORY, 1930. (Burns, Oates and Washbourne; 3/6).

*The Catholic Directory* is an indispensable guide to the practical activities, institutions, and personnel of the Catholic Church in England. It needs no recommendation. A new feature this year is the abolition of the arrangement of parishes and missions by counties; but an Index of Counties is provided instead. It is good value for the money; but I wonder if an even lower price and simpler binding would reward the publishers with a circulation which would justify the reduction.

THE SECULAR PRIESTHOOD. By the Rev. E. J. Mahoney, D.D. (Burns, Oates & Washbourne, 1930, 6/-).

An account of the vocation, training, life and ideals of the secular priest for the benefit of aspirants to the priesthood, and for the instruction of the laity generally, who sometimes have a poor opinion of the secular clergy and sometimes rather foolishly display their preference for regulars. The main part of the book seems to us to have been written in a workman-like fashion; but we have been seriously distracted from it by the last section, which is a not very pleasant argument concerning the priesthood and the religious life. In fact, so far as we are concerned, the sting of the book is in its tail. Are we expected to examine that part, or is it indecent of us to intervene? We have never felt so strongly the force of the adage that comparisons are odious; for we have disliked some of the author's comparisons intensely. We don't like to see him, from the exigencies of his argument, making general charges against the pre-reformation monks. We are sorry that he allowed himself to cite (from Purcell) some of Cardinal Manning's wilder statements. The Cardinal himself, when writing his *Eternal Priesthood*, had more sense than to print such things in that book, and we think Dr. Mahoney would have done better to have left them out of his. In regard to the authors pilloried in his appendix, we are not sure that they are given fair treatment. Vermeersch, for instance, is no fool and is not likely to have meant what the author supposes him to mean; his words will bear another and a just sense. Gury-

Ballerini, in what they say about *dignitas*, are only citing St. Thomas, and from the identical article which the author uses so frequently in his argument. He uses that article of St. Thomas for the doctrine that 'greater interior perfection is required of the priest than of the religious,' but we have not found in his pages a plain recognition of the fact that St. Thomas is there comparing a priest with a non-priest. Now, if the author's argument in this book is to have any actuality at all, it should be a comparison of the secular priest with the regular *priest*. But, as we have said already, such comparisons are odious, and we have found this book, so far as it deals in them, distasteful. The reader will see that we have been seriously distracted from the main argument of the book; we admit that we have, but we plead the most extenuating circumstances.

J.M.

A FORGOTTEN PSALTER AND OTHER ESSAYS. By Richard Runciman Terry. (Oxford University Press; 7/6).

Whoever sets out to write about music must beware of becoming the mere specialist writing on his own particular subject. He will be read by the trained musician; hence he must possess real depth of knowledge, scholarship and technical skill. But we are all musical nowadays, even though we are not all musicians, and the writer on music must perforce think of us all, whether we be experts or amateurs, trained or untrained.

Sir Richard Terry combines scholarship, experience and literary grace, and he carries his learning so lightly, and so humane and universal are his interests that his appeal is as wide as life. It is well known that he is one of our greatest authorities on Tudor Music, seen here in the essays '*English and Italian Polyphony*,' '*Some unpublished Tallis*,' '*John Merbecke*,'—it is interesting to learn that this renowned gentleman gave up writing music at an early age on account of his Protestant convictions and took to controversy, proving among other things that the priesthood disappeared with the Mosaic Law. Also, that his Communion service is not plainchant, as it is so often sung, but was written with notes having different time values. That the author's scope lies far beyond Tudor times we see in '*The Troubadour in fact and fiction*,' '*Samuel Sebastian Wesley*,' and the essay that gives its title to the book. The *Forgotten Psalter* is the Scotch one of 1635, much neglected by musical editors, and containing many original and