

something perfectly normal and which is deliberately cultivated for specific purposes. In the more developed civilizations of Egypt and Babylonia, Greece and Rome, it has its clearly allotted place as seen in the soothsayer and diviner, the Delphic oracle and the Sybil. A chapter on sage, clairvoyant and magician in Asia is rather sketchy and barely touches on the remarkable effects of the systematic cultivation of the *Psi* faculty in Yoga.

One of the most interesting chapters is that on *Psi* and Miracle, where she does not hesitate to show the place which the *Psi* function may be supposed to play in the miracles of our Lord and the phenomena of Pentecost, as well as in the lives of saints like the Curé of Ars. All this is done with very good judgment and insight and she points out clearly where the limits of *Psi* occur and real miracle begins. The idea that the *Psi* function is utilized by grace both in miracle and in contemplative prayer is of great interest.

Later chapters follow the history of thought on the subject of the supernatural through the Middle Ages till modern times, with a very valuable study of the ideas of St Thomas and those of Pope Benedict XIV. A curious error occurs on page 222, where Lacordaire is credited with being 'Bishop of Nôtre Dame'.

BEDE GRIFFITHS, O.S.B.

TUDOR CHURCH MUSIC, *with musical examples and E.P. disc*, by Denis Stevens; Faber; 35s.

All too rarely it falls to the lot of a reviewer to notice a book which, because of the delightful manner of its production, is a joy to handle and which, due to the profound scholarship and clear style of its author, is a manifestly valuable contribution to musical literature. This is such a book.

Denis Stevens, well known to listeners of the Third Programme as the conductor of the Ambrosian Singers, is a musicologist of considerable propensities. He has been responsible for the discovery, transcription, and revival of a large corpus of early polyphonic music and it is significant to note that he is, at the same time, a practical exponent of his art. Whilst living in America, where he completed his biographical and critical study of Thomas Tomkins (now accepted as the standard work on this composer), he sang counter-tenor with the choir of New York Cathedral (St John the Divine).

His present volume is more of a hand-book than a detailed analysis of Tudor Church Music and, as such, should have a considerably wider appeal. The facts which he sets before us are so relevant to the present-day performance of polyphonic music, and so concisely and lucidly expressed, that I read the whole book at a sitting, as if it had been a novel. The chapter headings are worth listing, as they give a clear indication of the ground covered: I. History and Liturgy. II. The Ordinary of the Mass. III. The Motet. IV. Music for the English Rite. V. The role played by instruments. I would particularly draw the

## BLACKFRIARS

reader's attention to the chapter dealing with the motet, which blows away a good many cobwebs and clarifies a hazy, and often misunderstood definition.

The value of the book to choirs and their trainers is much enhanced by the excellent extended play disc, attached to the inside cover, and also by the inclusion of a very full list of available editions of Tudor Church Music together with names and addresses of the publishers concerned.

ARTHUR OLDHAM

ROME AND THE VERNACULAR, by Angelus de Marco, O.F.M.; Newman Press; \$3.25.

This book is a very useful historical account of the use of the Latin language, and exceptions thereto, in the public worship of the Western Church since the superseding of Greek. Of necessity the ground covered is much the same as in the second part of Korolevsky's *Living Languages in Catholic Worship* (Longmans, 1957), but some matters are treated at less length, while more attention is given to others. For instance, the use of Chinese at Mass, where Father de Marco is able to give the text of the unpublished decree of 12th April 1949, which granted Chinese priests the use of literary Chinese for all the foremass and a few other parts. Father de Marco gives a chapter to an analysis of the relevant proceedings of the Council of Trent, in the course of which he quotes the words of the only English bishop at the council: 'Neither does the reason for condemning the vernacular seem sound, and it seems false to hold that all things need not be understood by you, because the gospel and many other things ought to be understood by the people . . . And it should not be condemned under anathema to recite the canon aloud'. (Bishop Goldwell had a Welsh diocese, but he was a man of Kent).

It is a pity that such a subject should be disfigured by several infelicities of language, such as 'private Mass', 'unbloody', 'secret' for 'inaudible', 'oration' for 'collect', 'cult' for 'congregational worship' (a quoted comment on this last, p. 159, is unintelligible to the present writer). On p. 24 the beginning of 'the evangelization of the British Isles' is post-dated by some three hundred years.

It should be made clear that the author of this book is not pleading a cause: a careful reading of it would help many people both of clergy and laity to make up their minds on the problem involved with less prejudice, sentimentality or lust for novelty.

DONALD ATTWATER