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from the Azores or gathered through long years of patient effort by the Spanish Ambassador at the Imperial Court. Mr. Telfer's study of the signatories to the deeds of their authentication sheds a new light on many obscure episodes in the story of the Catholic reaction, but its real significance lies more in the method of his research than in the results obtained. He is dealing with a class of documents which have been hitherto ignored by students of the period and writing of sixteenth century statesmen whose existence had almost been forgotten; his studies of Friederich von Zierotin, with his zest for the antique and his courteous indifference to religion, of Bartolomeo Portia or of the Chancellor von Pernstein are marked with a clarity of outline and a care of detail not unworthy of a Hans Breughel. Few more important contributions to our knowledge of the counter-reformation have been published within recent years.

G.M.

PUGIN: A MEDIEVAL VICTORIAN. By Michael Trappes-Lomax. (Sheed & Ward; 15/- net.)

Mr. Trappes-Lomax has certainly succeeded in hanging the long neglected picture of Pugin in a better light. Eighty years have passed since Pugin died, having done the work of a hundred years in forty. This splendid book is a study of a genius who deserves to be better known to the present generation of Englishmen in general and Catholics in particular. Catholics of to-day, proud in the possession of many fine churches, full dignity of ritual, widespread interest in and use of plain-chant, beautiful vestments, etc., need to be reminded of the man for whom these things were the passion of life.

Augustus Welby Pugin was an only child. He was brought up in a strict home, for his mother was a woman of terrifying intensity. She was an Irvingite and took the young Augustus with her when she sat through the three hour sermons of Edward Irving. At school we are told he would learn in twenty-four hours what it took other boys weeks to acquire. Gentle and refined, he could and did express his opinions in the most dogmatic manner with volubility and vehemence. He had a natural skill in draw-

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ing, for which he found full scope in his father's office. He soon showed marked artistic ability. At the age of fifteen he designed gothic furniture for Windsor Castle. He married at the age of nineteen. A year later his young wife died. After this he went to live at Salisbury, where he spent many hours making drawings of the cathedral and copying the beautiful illuminations of the ancient missals and service books in the cathedral library.

In 1834 he became a Catholic and this without being acquainted with a single priest. Of course his sincerity was questioned. He was accused of becoming a Catholic for the sake of architecture. He replied that he had learned the truths of the Catholic religion in the crypts of the old cathedrals of Europe. He sought for these truths in the modern Church of England and found them not. His Huguenot upbringing was directly antagonistic to Catholicism. In the course of his artistic studies he soon began to see that the origin, intention and use of the ancient churches were perfectly unintelligible to him. He applied himself to liturgical knowledge and traced the fitness of each portion of the cathedrals and churches to the rites for the celebration of which they had been erected. He discovered that the service he had been accustomed to attend and admire was but a remnant of past glories. Further, he read in the old chronicles of the tyranny, apostasy and bloodshed by which the new religion had been established. For more than three years his studies lay along these lines. Finally, convinced that the Catholic Church was the only true one, he joined it.

It was only a question of time before the ardent young convert would make his influence felt in the small Catholic body of those years. His passion for the 'real thing' in the externals of Catholic worship was intense, and the remainder of his life was spent in fighting for it. Fortunately he found men who thought as he did, chief among them being the Earl of Shrewsbury, de Lisle and Dr. Rock. The 'real thing' of course meant Gothic architecture, rood screens, Gothic vestments, Gregorian chant, in fact, the complete restoration of the ancient glory of Pre-reformation Catholic England. Plain-chant and screens were the essential real things. 'A man may be judged by his feelings

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on Plain Chant. If he likes Mozart, he is no chancel and screen-man. By their music you shall know them,' he wrote. They were widely known by their mixed choirs and fiddles, and strenuously resisted the attacks of the innovators, as they called them. Battle was joined and continued for a decade. The Master Goth was told to stick to his trowel. But he did use his trowel, as the long list of churches and other buildings designed by him shows. There were frequent skirmishings, especially at the opening of Pugin's churches. The ubiquitous Bishop Baines refused to attend the opening ceremony at St. Marie's, Uttoxeter, when he heard that Gothic vestments were to be used. At Derby the boot was on the other leg. For the opening of St. Mary's it had been originally arranged that a surpliced choir was to sing plain-chant and the High Mass. When Pugin with his friends Lord Shrewsbury and de Lisle arrived for the ceremony they found a full orchestra and a large mixed choir. Pugin protested. The Bishop, ready to begin Mass and vested in the magnificent cloth of gold vestments designed by Pugin, said it was too late to alter arrangements. Lord Shrewsbury said that fiddlers and female singers were not going to appear in the same church with his new vestments. The Bishop changed into a dingy set of the French pattern and the Gothic Musketeers drove off in high dudgeon and took no further part in the ceremony. Complaints were made to Rome about the innovators, and Dr. Walsh, although a supporter of Pugin, felt himself obliged to suspend the use of Gothic vestments in the Midland District. Pugin was not disheartened, resolved as he was, 'to live or die, stand or fall, for the real thing.'

He thought the Oxford converts most disappointing, considering them three times as Catholic in their ideas before they were received. Newman, drawn in as mediator in a quarrel between Faber and de Lisle, quotes, in a letter to the latter, the maxim, *In necessariis unitas, in dubiis libertas*, and gives the impression that he thinks Pugin incorrigible. A clash between Ward and Pugin on the subject of screens ended by Ward saying: 'I knew Pugin was strong in rood screens, but I didn't know he was so good a hand at rude letters.'

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Pugin is eighty years dead. The Gothic Revival did not last. Rood screens have not survived. But it is not an exaggeration to say that the *Motu Proprio* of Pius X on Sacred Music might have been written by Pugin.

Overworked as he undoubtedly was he suffered a mental breakdown early in 1852 and died in the following September. In death he was honoured with 'the real thing.' The funeral services were carried out with the greatest perfection which the Bishop and his clergy had been able to achieve.

It is pleasant to learn that on a false rumour going out shortly before his death that Pugin was in financial difficulties Lord John Russell, in the middle of his no-Popery campaign, sent a donation of £10. Startling, but how highly creditable to both men!

There is a trenchant chapter on Ruskin, who is described as 'that curious and unprecedented phenomenon, a Nonconformist aesthete.' Ruskin had been accused of borrowing from Pugin. He vehemently denied the charge and attacked Pugin, as a Catholic and an architect, with a venom that suggests a guilty conscience or at least an inferiority complex. Pugin merely shrugged his shoulders and said: 'Let the fellow build something himself.' Ruskin's subsequent policy is naïve. In all the thirty-five volumes of his works Pugin's name is mentioned only three times, one of which is a slighting footnote. How dare anyone say he borrowed from Pugin? However, if Pugin's picture has been badly hung, Ruskin's, one might say, is in danger of being turned to the wall.

The book is in keeping with its subject, excellently written, and finely produced by the publishers.

C.N.L.

HOMMES ET FAITS VUS PAR LE MARECHAL FOCH. By J. Briel. (Chez l'Auteur, Collège St.-Francis-Xavier, Vannes; pp. 61; 6 fr.)

Two authentic conversations between Foch and one of the tutors of his son, which illustrate the character of the great soldier, his clarity and decision, his little sympathy with the English way of looking at things. There is consolation in the hinted attribution to us of a deep-laid and