

A MODERN CRUSADER. By Esmond L. Klimeck, O.P. (Blackfriars Publications; oos.)

The first part of the book is devoted to the 1948 pilgrimage to Walsingham, and the particular group led by Father Klimeck, O.P., from Wrexham in North Wales to Walsingham, a pilgrimage which involved the planning and organisation of three hundred men, divided into fourteen groups and starting from fourteen different points embracing the great semi-circle running from Canterbury in the south to Wrexham and to Middlesbrough in the north-east. The book may be described as the diary of a priest, and those of us who tend to be arm-chair soldiers of Christ cannot leave the story with less than great admiration for the men who not only walked hundreds of miles in the old pilgrim manner but astonished the modern world, grown soft in its penances, by making these journeys real 'Ways of the Cross'. To read of the hardships of this pilgrimage, which started from its various points on July 2nd, Feast of the Visitation of Our Lady, and concluded at the shrine on the Feast of Our Lady of Mount Carmel, must create in us something of the longing of these pilgrims to bring England to the feet of Mary once more.

The second part of the book is a diary on a pilgrimage to Fatima; a pilgrimage, delightfully described, leaving the reader with one desire, and that is to get to Fatima as soon as possible, and, in the meantime, to obtain one of the authentic books on Fatima to read.

When we reach the end of the book we also reach the conclusion that the way back to our common Father is through her who became, for this reason, our common and tenderly loving Mother. The task of compiling the book from the original MS has been ably undertaken by Margaret Pollard. She has preserved the author's strong personal convictions and presented to the reader the freshness of the experiences in both undertakings.

K. J. BARTLETT

THE BACKGROUND OF PASSION MUSIC. By Basil Smallman. (S.C.M. Press Ltd; 8s. 6d.)

Most of us who listen every Lent to Bach's Passions are vaguely aware that these works belong to a tradition of settings of the Passion story but know little more about the question. The revival of Schütz, whose *Seven Words from the Cross* and Matthew, Luke and John Passions are earlier representatives of this tradition, has however awakened our curiosity and Mr Smallman's excellent study of Passion music up to Bach will help to satisfy it. It enables us to see Bach's works in perspective, for it weaves the study of them in with that of his less familiar forerunners. He shows us the unbroken chain that leads back