

community thought of him that they elected him in spite of this.

The difficulty about all such controversies is that there are good men on both sides. Abbot Ford always recognised that those who were anxious to maintain the *status quo* were good priests working hard for souls, and it should be stated that when Rome eventually promulgated the new constitutions they accepted them loyally to a man. At the same time under the old system the Congregation was practically conceived as a body of parish clergy who were regulars and who received a special training in the monastery before going out on the mission, which is not the traditional view of the Benedictine life. The present work sets out the controversy with great fairness and moderation, but the pity is really that the book as a whole is not on a larger scale. The subject, especially in view of the period in which he lived and the part he played in events, was worthy of a full-length biography, though unfortunately much of the material that should have gone to it has not been preserved. A short life necessarily always becomes rather a catalogue of virtues and achievements which, however true to facts, tends to become a bit unconvincing after a time to a reader who never knew the man concerned. Similarly a more or less summary treatment in separate chapters at the end of writings, religious teaching, and characteristics, is much less satisfactory than allowing all these elements of the character to emerge gradually in a full-length treatment. However, within its limits the book is excellent, and it does appear to justify the description given of Abbot Ford by Bishop Burton in a public speech as 'the founder of modern Downside'.
F.G.S.

THE SONG OF THE CHURCH. By Marie Pierik. (Burns Oates; 21s.)

The arts of the classical but pagan ages presuppose the perfection of human nature. The arts of the Christians, proceeding from the minds of artists illumined by Faith, are the fruit of Faith and presuppose that human nature is not by any means perfect, but wounded. Even, therefore, in the Art of the Christian, will the mortification of the Cross be visible.

It is curious to notice that whenever Christians—as for example at the time of the Renaissance—have fixed their gaze excessively and courteously on the arts of the non-Christian world, they have lost the sense of the Cross, and with it the taste for specifically Christian arts.

One becomes amazingly conscious of this when reading the well-written chapter on Latin Hymnody in Marie Pierik's recent book, 'The Song of the Church'. One of the greatest of Christian arts is the Gregorian Chant. And this book on the Chant is well worth reading, and from the point of view of absorbing interest is probably one of the best popular books yet written in English. In it, however, there seem to be things which are somewhat puzzling.

Would it be possible perhaps that the author is saying that because the melody of the Chant has grown out of the Latin words (even out

of the accents of the words if you like), therefore it is the rhythm of the words which produces the rhythm of the melody? Further, would it appear to follow that she says that there is no rhythm of the melody distinct from the rhythm of the words, which she proves is caused by accents? She does indeed speak of (on page 225) '... the rhythm of the word, which is also that of Plainchant'. She also does remind us insistently 'that the first syllable of the Latin word acted as the generator of the rhythm of the word itself by virtue of its quality of accentuation', and then adds significantly that 'in like manner, in modelling itself upon the word, the first note of the neum—the musical word—serves as generator of the rhythm of the neum equally by virtue of its quality of accentuation'. (cf. page 229).

Again, she does go to great pains to belittle and to cast doubts on the word accent being originally a Tonic accent. It is true that the Latin accent eventually became a strong and vigorous rhythmic accent, but, nevertheless, is not one of the beauties of the Chant the way the melody rises to bring out the accents and at times by way of contrast even falls in manifesting them? Have not the composers of Plainsong even exercised the cunning of their art in, it would appear, deliberately contrasting the rhythm of the words with the rhythm of the melody? Would it be too much to say that a beautiful example of this is in, let us say, the '*Dies irae*'?

Perhaps, however, Miss Pierik really does hold that there is a rhythm of the *melody* (even of the neums) quite distinct from the rhythm of the *words*, but if so, why does she take such trouble to build up her thesis of the rhythmic importance of the word accent? It is precisely the successful blending of the rhythm of the melody with the rhythm of the words that makes the outstanding beauty of the Chant.

A last question. Does the author hold or not hold that every second syllable counting back from the Tonic accent is a secondary accent; not necessarily a secondary tonic accent but certainly a rhythmic accent? Why then does she impress upon us so emphatically the rule for accenting the first syllable? Is it, for example, '*miserícordia*' (cf. page 243) or is it '*misericórdia*'?

On page 249 Miss Pierik quotes the saying that the Liturgy is the theology of the people and that Plainchant is the sung prayer of the people. (cf. page 226). The Liturgy *was* the theology of the people and the Chant *was* the sung prayer of the people, but not now. The Liturgy could be and should be the people's theology, and likewise the Chant could be and should be the people's sung prayer, but this will not be until Christian Latin is raised to its rightful position in our education even in primary schools—far *above* classical Latin. Christian Latin is a work of Christian art, the fruit of Faith. We must cease to look down upon the essentially Christian Latin of the Church!

With the Latin of the Church must be taught, in the simple unfolding of the Liturgy, the proper song of the people—Gregorian

Chant. Unless this becomes an integral part of our education and outlook even from our childhood, all the Liturgical revival with the fostering of what was formerly the prayer song of the people (Gregorian Chant) will be, if not fiddling while Rome is burning, at least making art for art's sake *interfere* with art for souls starving for grace! The greatest enemies of the Liturgy and the Chant are some of its enthusiasts.

Notwithstanding the criticisms, Marie Pierik's 'Song of the Church' is an admirable contribution to popular English literature on the subject and its careful perusal is well worth while. The format of the book is attractive.

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PAPAL LEGATE AT THE COUNCIL OF TRENT. By Rt Rev. Hubert Jedin.
Translated by F. C. Eckhoff. (Herder; n.p.)

Seripando is a romantic name and when linked with the stirring history of the sixteenth-century Church it might spell almost anything from a pirate to a papal legate. And in fact it is the name of one of the most sturdy and perhaps least romantic of the high ecclesiastics of the Reformation period. A Neapolitan, he tried to join the Dominican friars where St Thomas had preceded him, but unlike St Thomas his parents dissuaded him, and when he returned to his religious vocation it was to become an Observantine Augustinian in the same city. He was only fifteen then, but that did not prevent his having a wide classical education as well as a thorough grounding in theology at the university of Bologna and from his acquaintance with such men as Cardinal Cajetan. He was from the first a favourite of the General of his Order, and was very early given posts of responsibility. He found himself eventually General of his Order, a staunch upholder of reform in those turbulent days, and therefore without much chance of increasing his theological wisdom. But being already General in 1545 he necessarily took part in the first gatherings of the Council of Trent. This was to be the crowning work of his life. In the first period of the Council he worked hard and played a leading part in all the major discussions on Justification, the Scriptures, Original Sin. In the interim before the second convention of the Council he was made Archbishop of Salerno and was able to do a great work of reform there. Pius IV then elevated Seripando to the college of cardinals and in view of his great experience in the first sessions at Trent he was sent as papal representative to work with the two other legates on the momentous questions of the Mass, Communion and Papal Primacy. He died before the Council was concluded but it will be seen what a central part he played in the most important activity of the counter-reformation. His sturdy unromanticism stood him in good stead here, and it was because of such men of strong purpose that the Council was able to triumph over the ceaseless political intrigue which made it in some ways more like an arena than a council chamber.