

unit in the Mystical Body and it expresses its unity within itself and with the rest of the Church in offering the common Sacrifice. So long, then, as each parish can with dignity and understanding conduct its own service, whether it be the Mass, or Vespers, or Compline, the method of singing adopted matters little. It seems necessary first of all that the laity should have the text before them. *Then* is the time to discuss the merits of a uniform method of singing.

The *Liber Usualis*, besides being a treasure-house of the Church's liturgy, is also a prayer-book. It contains, in Latin, the Ordinary of the Mass, the Epistles, Gospels and Prayers for Sundays and Feasts, besides the Offices of Vespers and Compline for each day of the week. It contains also many other Offices and functions which form the normal programme only of cathedrals, seminaries and important churches. We are certainly grateful to the publishers for this compact collection of the principal Offices of the liturgy. We should however suggest that the book be bought *bound*, for the paper cover is quite impracticable.

BRENDAN MAGINTY, O.P.

MUSIQUE DE L'AMOUR. I—Ernest Chausson et la "Bande à Franck." II—Henri Duparc ou de "L'Invitation au voyage" à la vie éternelle. Par Charles Oulmont. (Desclée de Brouwer; pp. 193 (with 7 illustrations) and 180 (with 7 illustrations); 2 vols.; 20 frs.)

César Franck has often enough been called a mystagogue. The spirit of a man is likely to be discernible in his children; and it is interesting to see whether in Franck's *bande* the epithet finds justification. To them he was the *Séraphin*, the *Père Franck*; his own personal mysticism impressed itself upon them—the way, for example, he would stop an inspired improvisation in order to fall upon his knees for the Consecration. But there are mystics and mystics. The solid, gentle humanity of Franck is also revealed. Duparc, the subject of the second of these volumes, has the same completeness: a man of prayer, a staunch friend, a lover of beauty, full of awareness, full of zest for the creation of beauty, critical in its appraisal, active in encouraging its birth. To savour beauty, and its creation, and then to accept willingly the sacrifice of it, that is sanctity. The atmosphere of the *Procession* is sometimes regarded as implying in Franck and his school a lack of interest in the sublunary—to that sort of thing one photograph alone offers a charming answer: Duparc and his friends, jubilant with two mandolines, a trombone and a serpent, solemnly serenading Mme. Duparc, coy at an upper window.

The first volume is eloquent of the charm and tragedy of Chausson; his friendship with Debussy—friendship was one of the gifts

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of the *bande*—the devotion and humour of D'Indy. For the appreciation of men's music a little insight into their characters is often better than a multiplicity of technical disquisitions. These books do not profess to discuss the music of the school; they are studies of their lives; but there is just this insight in the intimate, sympathetic picture they give, relying as it does so much on unpublished letters, a picture which reveals at once humanity and mysticism, humour, patience, humility, disinterestedness.

The spirit of these men, which M. Oulmont so sensitively reveals, is the spirit which has preserved music from the degradation into which other arts have fallen: the stagnation of the academic. A breadth of mind in judging idioms not immediately congenial, a tireless quest for absolute beauty and enmity towards the mediocre and the meretricious. There is a phrase of Duparc's which all academicians should be made to wear as a phylactery: *Ne jamais travailler d'après le public mais au contraire, faire travailler le public.*

GERALD VANN, O.P.

MEDIÆVAL STUDIES

So far back as 1885, H. Denifle, O.P., in a masterly study, called the attention of scholars to the value of unpublished materials regarding the famous Joachim Abbot of Flore (1145-1202). Many have followed in the way shown by the great pioneer of Mediæval studies, and much progress has been achieved in this field. However, despite the many researches, Abbot Joachim's book *Contra Magistrum Petrum Lombardum*, in which he expounded his teaching on the Blessed Trinity condemned by the IV Council of the Lateran in 1215, has not yet been discovered. But MS. 296, at Balliol College, Oxford, of the early fourteenth century, contains, among other treasures, a *Liber contra Lombardum* (ff. 219r-235v), attributed in the MS. to Abbot Joachim. This MS., which is the only known copy of the work, has been scholarly edited by Prof. C. Ottaviano.¹

Now the question arises: Is this book identical with the work of the Abbot of Flore which was condemned by the Lateran Council? And if not, how far does it represent Joachim's teaching?

Dr. Ottaviano convincingly establishes that the work, as it is, cannot be attributed to the Abbot himself. In fact, it cannot be anterior to the publication of Pope Gregory IX's Decretal, September 5th, 1234, with a quotation from which it begins.

¹ C. OTTAVIANO: *Joachimi Abbatis Liber contra Lombardum* (Scuola di Gioacchino da Fiore). Roma, Reale Accademia d'Italia (Studi e Documenti 3), 1934-XII. pp. 310. Lire 50.