

## REVIEWS

"Perkin Warbeck"—or was he Richard of York, after all?—as the leading lady of *Rue and Rosemary*. These delicately meditated scenes at Minster Lovel and Godstow, Abingdon and Fyfield, with vistas of the Kimbolton of wronged Queen Catherine and the Chelsea of St. Thomas More, find the cousin of the Fourth James of Scotland—a pathetic pawn in Stuart and Tudor statecraft—going her gracious womanly way, thrice widowed and four times a bride, in the courts, castles and country-houses of those shifting and difficult times. The author's intimate knowledge of that little traversed watershed the close of the fifteenth century—with its long slope up from the Middle Ages and its precipitous descent into the Renaissance and modernity—localized in a country so legended as the environs of Oxford, renders the new book, as *Crumplin* was before it, a notable achievement in a distinguished field. Mrs. Gretton designs all the profits on the book's sale for the Scholarship Fund of Burford Grammar School; and it is being sold for half-a-crown a copy by Hall the Printer, Ltd., Oxford.

HELEN PARRY EDEN.

## MISCELLANEOUS

THE LIBER USUALIS. With Introduction and Rubrics in English. (Desclée et Cie. Paper, 7.40 Belgas; Cloth, 10 Belgas.)

Nearly forty pages of Introduction (mainly on the Rules of Interpretation), rubrics for the Offices, and page-headings have been translated into English; for the rest we have the Latin *Liber Usualis*. In our opinion the value of the book lies not in the addition to the text of the rhythmic signs but in the text itself. We are told that the book is "intended specially for use in Seminaries, Cathedrals, and important Churches . . ." In other words, for choirs which have already considerable competence in singing, and in the singing of the chant. But there is far greater need of such a book as this for small parish choirs who wish above all to sing the Proper, irrespective of aesthetic effects. Again, even from the purely commercial point of view it seems that this book should have a circulation wider than amongst the important churches. It is essential that small choirs and, if possible, those nuclei of ardent layfolk who recognize their obligation to take an active part in the services of the Church, should have before them the authoritative text of the chant. We are indebted to the publishers for supplying this need at a relatively small cost. But to us it seems of secondary importance that all should follow the method proposed in this book. Those to whom the Solesmes method appeals, on grounds either of scholarship or expediency, will find here all the help they need for following that method. But it should be remembered that unity of worship is not expressed immediately by uniformity in singing. Each parish is a

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