

ordinary, but a perfect one, a means of perfection meant for those generous souls who really intend to realise, as far as they may, the perfection of their state as baptised Christians.

The work of Fr Poupon takes the form of a detailed commentary of the actual text of the consecration. This falls naturally into three parts: preparation, consecration, oblation and union. The preparation deals with our Lord, to whom the consecration is made, and our Lady, through whom it is made; what they are and what should be our attitude to them. The second part or consecration considers Jesus God's gift to man, and our filial offering of ourselves to him; then 'through Mary', showing the characteristics of a life led in utter dependence on her, our Mother and our Queen. (If Mary really is our queen, then we are her subjects and may well be called her slaves, by reason of our complete dependence on her in all our thoughts, words and actions.) The third part considers the actual offering of ourselves to Jesus through Mary, and our union with him through her, with all its implications for the daily practice of our lives. The volume concludes with a number of theological notes, some of which are extremely suggestive and stimulating.

Those who take the trouble to read and meditate this work will certainly be well rewarded; for those, however, who tremble at the idea of getting through so weighty a tome, the author has produced a smaller edition, *A Jésus par Marie*, which contains all the essential parts of the larger work, without the longer developments and the illustrative extracts from the sources. This handy little book, by reason of the division into small sections and the running summary in the margins, should prove very useful for mental prayer, and also for those who have to explain the *Treatise on True Devotion*; many, indeed, who do not feel particularly called to make the 'perfect consecration' will find it useful in these respects. Many too, no doubt, having used this smaller edition for some time, will be tempted to embark on the larger work; and will not find this the laborious task they may have feared, being now so admirably prepared, and possessing the plan and the line of thought of the author. We may add that the original edition was strongly recommended by Cardinal Gerlier, Archbishop of Lyons, in his preface to the book, and the author has since received a laudatory letter from His Holiness Pope Pius XII.

ANTONINUS FINILI, O.P.

GREGORIAN CHANT and its place in the Catholic Liturgy. By J. Smits Van Waesberghe. (Sidgwick and Jackson; 7s. 6d.)

This book, written in the first place for the benefit of the non-expert in church music, and for non-Catholics in particular, will appeal to a wider public if only by the charm and skill with which the author

presents his subject. In an admirable introduction he tells us that of all the chants of the various European liturgies 'the Roman or properly so-called Gregorian Chant is the most beautiful; technically and artistically the most perfect'. But it is music which is above all religious in character, and the writer insists upon its intimate connection with the religious drama of the liturgy, of which it is the clothing and accompaniment. This too explains why it is vocal music.

After a first hearing, he tells us, Gregorian Chant so often leaves 'an impression of unexpected and surprising yet perplexing beauty'. In order to understand and appreciate this form of music some knowledge of the liturgy is necessary; and so, for the benefit of those unacquainted with the liturgy of the Church, we are given the two main divisions of the liturgical repertory. These are the chants of Holy Mass and those of the Divine Office or Hours. The author dwells chiefly on the former. There is an excellent table of the order of the Chants of the Mass, which will be instructive also to Catholics, of whom so many, alas! have no opportunity of hearing a liturgically sung Mass.

The next chapter speaks of the early beginnings and the development of the chant, which is judiciously classified into primitive chants, independent melodies and melismatic chants. Then comes a detailed analysis of one Mass (the Mass for Whitsunday is chosen). This is followed by a brief historical survey of the Chant and then by a chapter on interpretation and notation. The author adds a chapter to show the close connection between Gregorian Chant and the Dutch religious folksong, for he is professor of music at a college in Nijmegen.

A few statements, as for instance those concerning the origins of the Chant, might be questioned by some specialists, and one regrets that nothing at all is said about the modal system of the chant. The compass of the book no doubt limited its scope, so that, for the same reason, the section on the interpretation of the chant is very incomplete.

The great value of this book would seem to be that it places Gregorian Chant in its true setting against a historical background, which will help people to understand and appreciate its beauty. For this we should indeed be grateful to the author. It is a stimulating introduction to the chant and should awaken in every Catholic reader a desire for more knowledge of the Church's great musical heritage.

The book is beautifully produced, with delightful illustrations.

R. C. GABAIN

THE TWELVE FRUITS. Meditations on The Holy Ghost. By C. J. Woollen. (Herder; 18s. 6d.)

This book fulfils a need. It is a series of meditations for ordinary good-living people, who have received the seven 'gifts', and desire to bring forth the 'fruits' which are the work of the Holy Ghost. Each fruit is