
"This work proposes to describe and study the ceremonies and chants of the processions of the Western Church as a whole." Stating this somewhat extravagant purpose in his first sentence, Bailey describes the processions of the Sarum Use, showing that by the 16th century it had become a national use and that the practice of Salisbury itself could be treated as a local variation. Moreover, in a short but carefully worded and documented introduction, he asserts that the practices of this English provincial cathedral were regarded in the Middle Ages as pre-eminent, were recognized even in Rome, were widespread, and could indeed be taken as a standard against which to measure other uses. Part I of the book deals with the development and spread of Sarum customs up to the Reformation.

Part II introduces medieval sources from the Continent. Here, although the section is organized according to genres such as Rogation processions and Mass processions, the comparisons are unsystematic and mostly consist of sentences stating that at such and such a church, or in this manuscript, a given item is replaced with another. As a result the reader has little chance to grasp the real relationship between Sarum and Continental uses. A useful table outlines the distribution of Rogation antiphons in twenty of the oldest chant sources, but this is merely factual and no conclusions are drawn.

The chief defect of the book, indeed, is its failure to go beyond description. No concluding chapter is written, so that the final sentence is "All three pieces have the form peculiar to processional hymns: the verses are separated by repetitions of a refrain; refrain and verse are sung to different melodies." This leaves the reader with a curious lurch and the unanswered question: what does this all mean? Description of the sort just quoted characterizes almost the whole of the study and does not lead anywhere: boredom results.

As description, the study has value, but also defects. The cataloguing of English processions (pp. 4-11), preserved in substantial numbers, is brief, giving no dates, provenances, or collaboration. Such information is available, it is true, from the Bodleian and other catalogues, but its omission here makes it difficult for the reader to grapple with the details of addition, deletion, and correction that must have occurred as saints and feasts were introduced into the Sarum use. Almost half the manuscripts are in the Bodleian Library, whose Summary Catalogue is cited. Van Dijk's "Handlist of Latin Liturgical Manuscripts in the Bodleian Library" (typescript) should also appear: it is more recent and more detailed. Description of the Sarum sources, material which more properly belongs in an appendix, precedes discussion of the form of processions themselves. Here the author attempts, with some success, to establish the occasions and order of normal processions, describing the feasts and services to which processions were attached, the stations on the route, the arrangement of people in the procession, and the prayers and chants performed. Knowing this information in advance would have facilitated the understanding of manuscript descriptions, which refer to abridgements and special feasts as well as particular items said or sung.

Rubrics translated into English form the basis for outlining how processions were constituted. Frequently, the text itself is little more than a paraphrase and conflation of rubrics. Bailey's translations, for which the precise source is not usually given, are mostly accurate and natural, a not inconsiderable achievement. For "hanc iteraniam consona voce modularentur," the translation "they sang together this litany" (p. 157) does not perhaps catch the essence of "con-
sona voce." Expanding rubrical information are lists of prayer and chant texts, often translated and with Biblical sources indicated.

Discussion of the music is left until Part II, although numerous of the extended Sarum plainsongs are transcribed in Part I. Twenty pages, with many musical examples, serve for a very conventional analysis of tonality, range, style, and melodic relationship from item to item and from source to source. For the nonmusician this is perhaps sufficient, although hardly encouraging. All the musical examples are handwritten, apparently with little care for visual effect. In an otherwise handsomely produced volume this is unfortunate. It is possible, of course, that the author did not know how his examples were to be reproduced. The beaming together of long melismas is slipshod, and such a procedure is not helpful: preservation of the original ligature patterns would be entirely preferable, even if we are not certain that such patterns are significant. The examples on pages 164 and 165 are especially bad.

In Part II, which purports to "universalize" the Sarum practices, the author again presents a very valuable list of 106 sources. The placing of this list is ill-conceived. Subsequently the reader is often referred to sources given in the list and is frustrated in trying to locate it (it is on pp. 81–92); appendices at the back of a volume are a little easier to find. I do not follow completely the organization of Part II: Mass and Office processions appear on pages 98 f. and 109 f. and again, apparently compared with Rogation processions, on page 153 f. Pages 156–62 ought, judging from the heading "The Age and Provenance of the Repertory," to present some kind of summary, although they are followed by a final chapter on special chants. In any case, the information given is factual, disparate, and inconclusive. On page 159 is a much too simplified reference to the Old Roman rite, which demands far more comprehensive treatment in order to say anything and which should be accompanied by at least a gesture to the extensive bibliography on the subject.

An examination of the wider cultural context of processions, which might have included the beating of the bounds, such popular processions of veneration as those in Italy in which laude were sung, and penitential processions in which Geistlirieder occurred, was probably outside the scope of Bailey's study; instead, he isolates the liturgical procession, perhaps unwisely. Certainly much music is thereby excluded. But surely some reference to other important church processions is necessary, if only for more completeness: funeral processions, the coronation procession, and even more important the Gospel procession, with its accompanying conductus or prose, come immediately to mind. Polyphonic settings of processions, especially those for Holy Week in the Egerton MS 3307, might have been mentioned.

I have concentrated on the presentation of the material. There is much factual information, intricate comparison, and detailed and useful description to be gained from Bailey's book. A more suitable medium for the presentation of such material would be an edition, or a multi-edition such as Hesbert's Antiphonale Missarum Sextuplex, in which a basic corpus of common texts might be isolated, with additions, variants, and alterations noted. The real need, as Richard Crocker has remarked about medieval music in general, is to find out what is there, rather than to discover this or that about it. In this disappointing study, then, Bailey tries to consolidate an enormous repertory before the full facts of content, organization, and development have been properly established. To attempt too much is not necessarily a failing: to attempt it too soon is unfortunate.

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