



LATIN LITURGY

The Journal of the Association for Latin Liturgy — No 143

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ASSOCIATION FOR LATIN LITURGY

Founded in 1969 to encourage and extend the use of Latin
in the liturgy of the Catholic Church

under the patronage of the
Bishops' Conference of England & Wales

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Spring Meeting 2013 – Saturday 13 April

We will meet at the Church of St Birinus, Bridge End, Dorchester on Thames, OX10 7JR, on the feast of St Martin I. The programme for the day will be:

- 11.30 Solemn Mass for the feast of St Martin I
- 13.00 Buffet lunch at the Fleur de Lys, 9 High Street, Dorchester (within five minutes' walk of St Birinus)
- 14.30 Visit Dorchester Abbey (opposite the Fleur de Lys)
- 15.15 Talk by Fr Jerome Bertram, Cong Orat, on "Aspects of pre-Reformation Dorchester" in the Davey Room at St Birinus
- 16.00 Tea
- 16.30 Solemn First Vespers for the Third Sunday of Easter

There is only a very limited bus service to Dorchester. The nearest main station is Didcot Parkway, about 8 miles from Dorchester. If members coming by train would like to join forces to book a taxi, please give details of your train and telephone number on the booking slip, and we will put you in contact with one another beforehand.

Please complete the enclosed booking form and send it to Ian Wells to arrive no later than Saturday 6 April.

Annual General Meeting 2012

THE ASSOCIATION held a very successful AGM (announced in the publicity material as an Open Meeting) on 13th October 2012 at St Mary Moorfields, the only Catholic church within the City of London.

The Association was welcomed by Fr Peter Newby, the parish priest (who was, we are very pleased to report, installed as a Canon of Westminster Cathedral on 4th December). Fr Newby also gave the address, 'Translating Liturgy into Architecture', the text of which will appear in the next edition.

The other highlights of the day were its



liturgies, entirely in Latin: firstly Solemn Sung Mass of St Edward the Confessor, in the Ordinary Form celebrated *ad orientem*, of which the celebrant was Fr James Bradley of the Ordinariate of Our Lady of Walsingham, assisted by Br Richard Duncan of the Birmingham

Oratory, who was due to be ordained priest at the Oratory on 1st February 2013, and Br Anselm Carpenter of Farnborough Abbey. Frs Guy Nicholls and Kevin Hale were also in the sanctuary. [The accompanying photograph was taken during the Canon of the Mass.] The choir, directed by Iestyn Evans, sang the complete Mass for Four Voices by William Byrd, his *O*

Sacrum Convivium and Victoria's *Iste Confessor*. At the business meeting the Officers were re-elected for a further year, and Fr Guy Nicholls, Fr Anton Webb, Ian Wells and Christopher Francis were elected as Ordinary Members of Council for two years. The day, both happy and devotional, concluded with Sung Vespers and Benediction of the Blessed Sacrament.

Chairman's Annual Report 2011-12

We began the year at the church of St Mary Magdalen, Brighton, with one of the most successful of our annual meetings. The parish priest, Fr Ray Blake, the servers, the choir, and members of the parish generally were most welcoming, and we had an excellent talk on the liturgical and musical leanings of the Ordinariate from Mgr Andrew Burnham. And on top of all that, the weather was beautiful.

For this year, I thank Fr Peter Newby for his warm welcome, and for his talk on the relationship between architecture and the celebration of the Liturgy.

Since the day at Brighton the Association has been very busy. At this time last year a start had been made on implementing the new ICEL translations; this was successfully completed at the start of Advent, and proved to be a remarkably smooth and thorough operation, especially given all the disgruntled correspondence in the *Tablet* beforehand, and a notorious laxity in many places over the celebration of the Liturgy. Its effect, as far as the Association is concerned, is that it has paved the way for more

singing of chant at Mass, and generally more reverent and contemplative celebrations, all of which should ease the re-introduction of Latin to parishes which have overlooked it since the 1960s. A year ago a team of six members was helping the CTS proof-read its Sunday and Daily Missals. Both were published on time, ready for Advent and Easter respectively. Since then our emphasis has been on arranging translations for the only texts of consequence missing from the CTS books: the sung texts from the *Graduale Romanum* which do not appear in the *Missale Romanum*.

This does not look as though it is going to be easy. It suggests a lack of interest on the part of the English-speaking bishops that, when they asked ICEL to prepare new translations of the Missal, they did not get them to include the Gradual. It now seems impossible to find anyone with responsibility for this state of affairs, or with the ability to do anything else. It appears that separate approaches will need to be made to each English-speaking Bishops' Conference for approval to use translations in their territory.

Work on translations was begun by László Dobszay in his preparations for the *Graduale Parvum*. On his death last year, Fr Guy Nicholls, under the auspices of the John Henry Newman Institute of Liturgical Music, took over the work. It was immediately apparent that much work needed to be done, as Professor Dobszay had made translations before ICEL's work was published, so that texts would either need to be made to conform to those approved by ICEL, or more probably to be re-translated to conform to ICEL's approved style. In addition, Professor Dobszay's work used Hungarian software which proved not to be compatible with software used in the UK and the US. It had been hoped that the book would be published by Continuum, but it was not possible to conclude an agreement with them.

A start has been made with Volume 1 of the *Graduale Parvum*, which will have a selection of Masses for use on Sundays and Solemnities throughout the year, where we have now identified texts which appear in the Missal, and for which therefore there are approved translations. In the meantime, Adam Bartlett in the United States, through Illuminare Publications, has produced the Lumen Christi Missal. This is a congregational book which has translations of many of the *Graduale's* antiphons, although none of the Graduals, Tracts and Alleluias. These translations have been prepared by him, and he has the approval of his bishop for their use in the liturgy.

It now seems sensible and expedient to transfer work on the *Graduale Parvum* to the Church Music Association of

America (CMAA) who are enthusiastic and well equipped to deal with matters such as copyright approval and the technicalities of book production. The Association's Council has resolved that I should write to the CMAA offering them any assistance we can give on the project.

One very useful publication which did appear during the year was *Singing the Mass*, produced by Christopher Barlow in Australia and, remarkably, published by Solesmes. This volume has been the subject of a review in *Latin Liturgy*, so suffice it to say here that it gives congregations everything they need to sing their parts of the Mass, either in Latin or (new) English, and from a book typeset and printed to Solesmes' usual high standards, including having the English chant set in square notation (for ready comparison with the blobs in the Missal itself!).

Whilst on the subject of useful publications, I have recently discovered that the CMAA published a book called *Communio* as long ago as 2007. This gives the Communion verses for all Sundays and Solemnities (plus some other Masses) with their chants, all taken directly from the *Graduale Romanum*, but with the addition of the relevant psalm verses as listed in the Gradual. These are set to the appropriate chant tone; the texts are taken from the new Vulgate, and a translation is also provided. Individual Communions may be downloaded from the CMAA website in pdf format.

As usual, we attended Towards Advent at Westminster Cathedral Hall. It was one of the better years for sales, and we had useful discussions with CTS staff

and one of their trustees over the then-forthcoming missals.

Our Spring meeting was held in Staffordshire, at Oulton Abbey and Stone Convent. Our thanks are due to Beryl Terry who suggested and organised the day, including directing the choir at Oulton. In the afternoon we had a most interesting and thorough tour of the Stone site which includes Blessed Dominic Barberi's original small church, the parish church, the convent, a school and a residential home. Relative to the size of Stone, this must be one of the largest Catholic complexes in the country. We made valuable contacts with both communities which I hope will prove useful in the future.

We have recently collaborated with the Latin Mass Society in an approach to bishops over the teaching of Latin in seminaries. The LMS discovered that the bishops have not yet produced an official syllabus, a '*Ratio Studiorum*', for their seminaries, for approval by the Congregation for Catholic Education, as they are obliged to do under the 1983 Code of Canon Law. It is 'in preparation', and this has provided us with an opportunity to assist them in their preparations. The LMS researched all the references in recent Church documents relating to the teaching of Latin in seminaries, and we were able to add comments about parish celebrations of the new rite in Latin. It seems that there is some teaching of Latin and chant in most seminaries, but that bishops generally are not satisfied with the current state of affairs, although no one appears to know who should be dealing with it from amongst the bishops in the dioceses which have seminaries, the

bishops who are sponsoring seminarians, the Bishops' Conference (particularly in the person of Bishop Drainey who has special responsibility for seminaries), and seminary rectors. The LMS's work is due to appear as a 'Position Paper' on Una Voce's website. Work is in progress, in conjunction with the Schola Gregoriana, on the preparation of another paper, this time detailing Church documents which make reference to Gregorian Chant.

There are some especially newsworthy items about members: first it's a pleasure to say that Lewis Berry, a member of Council from 2001 to 2004, was ordained a priest at the Oratory at Port Elizabeth, South Africa; but secondly, it is sad to mention the death of Pat Gethen who must, surely, have been our oldest member, and who died within weeks of attaining his century. Pat was a founder member of the Association and regular attender at meetings until quite recently. May he rest in peace. Lastly, it is pleasing to say that Dom Paul Gunter OSB, whom we met in Cheltenham in 1997, has been appointed as Secretary to the Department for Christian Life and Worship of the Bishops' Conference.

As to the future, the main priority must be to see that we have approved translations of the Gradual, and then to seek to induce the CTS to include these texts, in Latin and English, when they reprint their missals. Only then will we be able to say that congregations have access to a Missal which is more comprehensive than ours of 1982.

Bernard Marriott

AGM 2013 – Saturday 19th October

THIS AUTUMN WE WILL MEET AT THE CHURCH OF ST JOSEPH, Montem Road, New Malden KT3 3QW, on the feast of Ss John Brébeuf & Issac Jogues. The present parish had its origins in a chapel in a house on the site which was acquired in 1905. The first part of the church was opened in 1923, and it was completed by 1931 under the direction of Adrian Gilbert Scott. In 1949, the then Mission was raised to the status of Parish, and the church was consecrated in 1951. The church is within 10 minutes' walk of New Malden station which has frequent trains from Waterloo.

The day will follow the usual format and will conclude with Solemn First Vespers of the Twenty-ninth Sunday per annum.

Please make a note of the date now!

A Vatican Latin expert finds new uses for an ancient language

From a report by Francis X. Rocca in 'Vatican Letter',
from the Catholic News Service, 20th September 2012

WHEN MGR DANIEL B GALLAGHER (a Latin expert who works in the Vatican Secretariat of State) was a microbiology major at the University of Michigan, his growing curiosity about "deep questions" led the pre-med student to take philosophy and other humanities courses on the side. By the time he graduated, he had discerned his vocation to the priesthood. He had also discovered the appeal of Latin. "I had this thirst both for the language and what it conveyed, meaning the whole tradition of the West," he said.

Today, at the age of 42, Mgr Gallagher is able to follow both of his callings, as the only American on a seven-man team in the Vatican's Office of Latin Letters, which translates the most important Vatican documents into the church's official language. Among other challenges, his job entails concocting Latin words for modern inventions, such as "*discus rigidus*" for "hard drive" or

"*aerinaavis celerrima*" for "jet." Some would argue that such efforts, however charming the results, are a pointless exercise in anachronism for a church with 1.2 billion members in practically every country on earth. Why not just replace the ancient tongue with the 21st century's international language, English?

To do so, Mgr Gallagher answers, would be to "sever us from everything that's preceded us." When Catholics pray in Latin, he said, "we put ourselves in a whole family of tradition," experiencing some of the same feelings as our ancestors in faith when they sang or recited the same words. Making a modern language the lingua franca of the church would also undermine the unity of Catholics today, he argues, by privileging one part of the universal church over others. Latin is "everybody's language and nobody's

language," Mgr Gallagher said. "No single race or ethnicity possesses" it.

Of course, Latin is now a much smaller part of the church's life than it was a generation ago. Its eclipse in Catholic worship, education and governance was just one of the many modernising changes that followed the 1962-65 Second Vatican Council. "Perhaps people associated (Latin) with a certain rigidity in the church; the church wasn't flexible and needed to be updated," said Mgr Gallagher, acknowledging that the "church really needed to connect to the world" at that time. "But the changes happened so fast that people didn't realise what was being tossed out," he said. Thus, half a century later, "young people are experiencing a dryness in not being able to connect to what preceded us, both ecclesiastically but also simply historically in the West."

Mgr Gallagher said the church has "hit bottom" in terms of Latin knowledge among clergy, and the trend is now steadily upward. A quarter of a century ago, most seminaries were offering hardly any Latin instruction, he said; but in the past 10 years, future priests have shown a "tremendous increase" in the desire to learn the language. Pope Benedict XVI's decision to lift most restrictions on the "traditional Latin Mass" in 2007 certainly helped "spark interest" in liturgical use of the language, Mgr Gallagher said; but the current movement within the church is part of an even wider trend, reflected in the resurgent popularity of Latin classes at secular universities. "Young people ... are searching to understand who they are and where they've come from, and are themselves choosing to take Latin," he

said. That development offers a momentous opportunity for service, Mgr Gallagher said. As the primary custodian of Latin in the centuries since it ceased to be Europe's language of literature, law and scholarship, the Catholic Church is singularly well positioned to help others restore the lynchpin that once held together a now-fragmented Western culture.

To that end, the Holy See has established a Pontifical Latin Academy, which will promote the study of Latin, among other ways by sponsoring international conferences in conjunction with major secular universities, and organising intensive summer language courses. Such activities would inevitably bring the Vatican into contact with non-Catholics, including atheists and agnostics, who share its interest in the classical heritage, Mgr Gallagher noted; and that would make the Latin academy a natural part of the new evangelisation, Pope Benedict's project for reviving Christian faith in an increasingly secular West. At a Synod of Bishops dedicated to the new evangelisation in Rome, Cardinal Donald W Wuerl of Washington, the synod's recording secretary, will deliver two addresses in Latin, and Mgr Gallagher hopes that other bishops also choose to speak and even hold discussions in the language.

It might seem paradoxical that the church's attempt to reach out to the 21st century should involve recourse to an ancient tongue, but in Mgr Gallagher's view, nothing could be more fitting. The de-Christianised European culture at which the new evangelisation is principally aimed "grew out of a culture that was imbued with Latinity," he said.

"So part of re-evangelising that culture has to reconnect (Europeans) with Latinity in its large sense, not just the language but the whole human tradition in which the Christian message was presented 1500 years ago."

Plainchant Day

Saturday, 17th November 2012

**Parish of Our Lady
and St Joseph,
Sheringham and Cromer**

Sometime round about the end of September, I received a telephone call from a friend, Paul Henriksen, Choirmaster at Cromer Catholic Church. His parish priest, Father Denys Lloyd, had been talking to Paul about the possibility of singing more Gregorian Chant at Mass. Father Denys wanted the choirs of the parishes of Sheringham and Cromer, for which he is responsible, to learn Mass XVIII. Gloria X, the Kyrie of the Requiem Mass, plus the Introit and Communion Verse of the Requiem Mass. As the day was to end with Benediction, they also had some new music for that. Paul asked me if I would like to go to Norfolk and be responsible for this day of singing the chant. Of course, I was very happy to do it, and set to work, as ideas began crowding into my mind.

Saturday, November 17th, was the day. I went to Norfolk earlier in the week, on Wednesday, 14th, and I stayed with Paul's mother — a dear friend. Paul and I had discussed the idea I had, of giving some information about what various popes had said about Chant and Latin. I found relevant quotations from Popes St. Pius X, Pius XII, John XXIII, Paul VI, John Paul

II, and Benedict XVI, plus a quotation from *Sacrosanctum Concilium*, on the Liturgy. This saved me from actually speaking about this, as there was so much singing to be done. I *did* start with a little talking, by reading quotations from St. John Chrysostom, the Abbot of Heiligenkreuz Abbey, Pope Benedict XVI (on his visit to that Abbey), and Doctor Mary Berry (opening paragraphs of her "Plainchant for Everyone") — all of these quotations were short and to the point. All the music to be learnt for the Mass was put into one booklet, another was made for Benediction, and a third booklet contained the quotations from the Papal Documents. I was very grateful to Paul, who produced all these. All who came to the Plainchant Day were able to take their booklets home for further perusal. Most members of the two parish choirs came, plus a few other people who were interested. I should say there were about forty there ... all so co-operative and eager to learn, and, altogether, the day was a happy success.

Subsequently Father Denys wrote to me — ".....the 'Day' was greatly appreciated by all who attended it, and it has set us on the way to engaging in a well informed way and enthusiastic frame of mind with the Chant — and including it more fully in the Liturgy."

I was so glad to read that....

Beryl Terry

New Oratory for Manchester

Our congratulations to Fr Ray Matus, with Fr Christopher, Br Richard, Br Andrew and Br David at the Church of the Holy Name, Manchester, where for over twenty years they have superbly

renovated and looked after the church, and built up a truly beautiful life of devotion and worship for themselves and their congregation.

They have announced that Bishop Terence Brain has given his approval for them to be formally erected as a congregation of the Oratory of St Philip; not in their present home, but still very near the city centre, at the church of St

Chad on Cheetham Hill, which is the Mother Church of the City.

“With great thanksgiving to Almighty God, our Blessed Lady and our Holy Father St Philip, we can announce that the Bishop of Salford has given his approval for the erection of the Congregation of the Oratory of St Philip Neri in Manchester.”

Website: www.manchesteroratory.org

FROM THE PRESS

ON THE LETTERS PAGE of *The Catholic Herald* of 17th August, Council member Dr Ben Whitworth corrected an error in an earlier letter from another correspondent, who asserted that the GIRM permits ‘an appropriate hymn’ in place of the appointed chants at the Entrance, Offertory and Communion. ‘This is not to say’, he concludes, ‘that the substitution of hymns for proper chants is prohibited, but GIRM does not provide an authority for making such a substitution’.

THE CATHOLIC HERALD of 2nd November was something of a bumper edition pictorially for the ALL. Council member Jeremy de Satgé was depicted teaching children from the Oratory School, Birmingham, to sing plainchant, at a conference of the John Henry Newman Institute of Liturgical Music, which is of course a brainchild of another Council member, Fr Guy Nicholls. [See below]. Then there was a photograph of Mass in the Dominican Rite, sung at the Autumn Weekend of the Schola Gregoriana of Cambridge, of which our Chairman is a leading light. To cap it all, there was report on our

AGM at St Mary Moorfields in the City of London, with a photograph of the Mass, showing St Mary’s fine sanctuary at its best.

THE CONFERENCE OF THE JHNILM mentioned above was to celebrate its first birthday, and a feature in *The Catholic Herald* of 14th September announcing it and giving details of the programme was graced with a photograph of Fr Guy. Two members of the ALL Council, Ben Whitworth and Jeremy de Satgé, were mentioned as being due to speak.

POPE BENEDICT’S ESTABLISHMENT, by means of a *motu proprio* published on 12th November in both Latin and Italian of a new Pontifical Academy of Latin was widely reported. The Academy supersedes the *Latinitas* foundation set up in 1976 by Pope Paul VI. The brief for the new institution is to promote the study of Latin in schools, seminaries and universities. The Holy Father pointed out that while many priests have only a superficial knowledge of Latin, it is essential for a full understanding of theology, liturgy and canon law.

THE *TABLET* OF 17TH NOVEMBER reported structural changes at the Congregation for Divine Worship: it will now be made up of three offices: one for Anglo-Saxon languages, one for Latin ones, and a new one to deal with guidelines for liturgical art, architecture and music. Oddly, the many languages which do not fall into either of the first two categories are not mentioned at all.

THE NEW ENGLISH TRANSLATION of the Missal was attacked at length and with some venom by Rupert Shortt in the Times Literary Supplement of 14th December. Mr Shortt, who is 'religion editor' of the TLS, called the 'imposition of a new translation of the Mass across the entire English-speaking world' a 'momentous scandal'. He describes some of the collects as 'reading as though composed by incompetent pedants', but I'm afraid he gives himself away when he quotes critically the new version of the *Domine non sum dignus* ('...under my roof...') apparently without being aware of its crucial scriptural correspondence. An American correspondent, James D Tracy of Minnesota, in the edition of 25th January, put him right about this. Furthermore, quoting Shortt's comment that the 1973 version 'had the merit of correcting the unsettling implications of the Latin, which portrays an angry God who demands blood as propitiation for human sin', Mr Tracy tartly remarks: 'Indeed, theologians have argued and will argue about the mystery of the atonement. But is it the proper job of translators to 'correct' the theological language by which the Church has worshipped for more than a thousand years?' Quite so.

THE *CATHOLIC HERALD* of 21st December provided a colourful pictorial coda to our AGM in the form of a photograph of the installation of our host at St Mary Moorfields as a canon of Westminster Cathedral. Canon Peter Newby, as he now is, was installed on December 4th, in the presence of Bishop Alan Hopes, Auxiliary of Westminster.

FINALLY, *THE CATHOLIC HERALD* of 19th October cheered up your reviewer when commenting on a statement emanating from an official at the CDW that liturgical dance and drama are (unless special permission has been given) 'an abuse'. The *CH*'s editorial began: 'Conservative Catholics often accuse liberal churches of staging "liturgical dances", in which middle-aged and elderly people move in circles or improvised steps as an accompaniment to the liturgy'. What a nostalgic picture that conjures up! Although of course when they really were dancing, back in the early 1970s, they were *not* middle aged, still less 'elderly'. *O tempora, o mores*, one might say. CF

Review

Missa Puerorum Westmonasteriensis
for two treble voices and organ
by Jeremy de Satgé
The Music Makers
<http://www.themusicmakers.org/>

This *Missa Brevis*, consisting of *Kyrie*, *Sanctus*, *Benedictus* and *Agnus Dei*, is dedicated by its composer to the Choristers of Westminster Cathedral and their Choirmaster Martin Baker, thus following a handful of distinguished predecessors, including the Masses by

Benjamin Britten and Lennox Berkeley. It opens quietly in the organ, with a unison figure piquantly derived from the Westminster Quarters, that is to pervade the whole work, alternating with gently exploratory figures in inversion over a pedal, leading to the first entry of the choir, at first unaccompanied, then worked together with the organ's three-part texture. The vocal lines are bold and striking, with a high and flamboyant flourish for solo voice in the *Christe*. After the second *Kyrie*, the organ takes the movement very quietly to its end, using the opening figure once more.

The *Sanctus* opens with the idea from the *Kyrie* in the organ, but now the voices also take it up, adding triplets; the *pleni sunt*, with its urgent repeated notes, is a little reminiscent of the same moment in the Britten Mass. An impassioned *Hosanna* moves without a break into the *Benedictus*, where the solo voice has an adaptation of its *Christe* 'fanfare', before the reprise, *fortissimo*, of the *Hosanna*.

Low writing for the organ, with clusters of secondary seventh chords, ushers in the voices for the *Agnus Dei*, with use of inversion and appropriately jagged vocal lines, the organ persisting with its sombre harmonies beneath. But at the second invocation the soloist brings back his earlier flourish, first heard in the *Christe*, and the colours begin to lighten as the organ returns with the Westminster Chimes motif, over which the trebles follow the organ, in canon an octave higher, into a long drawn-out *dona nobis pacem*, diminishing to a final whisper in bare octaves with the organ on the last *pacem*.

This most attractive work is highly recommended. Though written for one of the very finest cathedral choirs in the world, it is not beyond the grasp of any enterprising boys' or girls' choir, and, being brief and compact, is ideally suited to liturgical celebrations in school and college chapels as well as in churches and cathedrals

CF

NEWS FROM NOWHERE

What does the Church *officially* think about Latin in the liturgy? And how would you go about answering that question if you didn't know? I was prompted to ask myself this question when I read a recent news report on the BBC website: <http://www.bbc.co.uk/news/world-europe-20280281>. This was an account of Pope Benedict's launching of the Pontifical Academy for Latin in November 2012. In the BBC's report, we read this startling "fact": "The Church officially abandoned the use of Latin in Masses in the 1960s." Of course, readers of *Latin Liturgy* will know that this is nonsense, but the myth of an "official" ban on Latin is accepted by many people both within and without the Church; and it is a myth which many clergy have been – to put it no more strongly – at no special pains to dispel. But if you wished to refute the erroneous statement on the BBC website, or to find out the Church's *official* position today, where would you look? Most probably, you would start with the Church's official online presence: the website of

the Holy See, www.vatican.va.

The front page of the website is fairly straightforward: type in the URL above and you will see a drawing of St Peter's above links to the main website in its various linguistic manifestations: Chinese, German, English, Spanish, French, Italian, Latin and Portuguese. The Latin link is not as exciting as it sounds: it just takes you to a library of the Latin texts of Church documents, and is not, I'm afraid, a fully functioning, interactive Latin version of the main vernacular-language websites. So click on "The Holy See – English" and you are taken to the English-language home page: http://www.vatican.va/phome_en.htm.

This cluttered page is your base for navigating a website notorious for its poor design. Indeed, as one looks at the home page, it is not immediately apparent where to go for guidance on Latin in the liturgy. You could do worse than click on the link "Liturgical Celebrations" (below and to the right of the Papal coat of arms). This brings up a sort of carousel of photographs; you can bring each picture into the foreground by clicking on it (http://www.vatican.va/news_services/liturgy). To proceed to any actual information about the Pope's liturgical celebrations, you have to click on the words underneath the pictures, *not* the pictures themselves. Like so much on this website, it's awkwardly counter-intuitive, but it's worth persevering.

The page called "Calendar of Celebrations" gives more than just the dates of Papal liturgies in 2013. For events that have happened, you can watch videos: so you can see the Pope celebrating Mass *ad orientem* in the Sistine Chapel on the Feast of the Baptism of the Lord, albeit with an intrusive English commentary. You can also download the orders of service for Papal celebrations, such as the booklet for Second Vespers of the Conversion of St Paul (http://www.vatican.va/news_services/liturgy/libretti/2013/20130125.pdf). This is Vespers celebrated, of course, according to the modern *Liturgia Horarum*, entirely in Latin except for two readings in Italian, and sung to Gregorian chant; it is very similar, in fact, to Vespers as celebrated at the meetings of the ALL. Two things especially strike me about this particular booklet: the parallel English translation, which includes Kathleen Pluth's fine contemporary rendering of the hymn *Excelsam Pauli gloriam*; and the considerable quantity of Latin chant that is assigned to *l'assemblea*.

After returning to the main "Liturgical Celebrations" menu – that carousel of pictures – you can proceed to a section entitled "Teachings on Liturgy by the Holy Father Benedict XVI". This is an extremely useful compendium of what the Pope has said about the sacred liturgy since his elevation to the See of Peter, but at present the content is almost exclusively in Italian. Another section, rather mysteriously entitled "In-depth Information" actually gives very brief rationales for some characteristics of Papal ceremonial. The page on "The Use of the Latin Language" makes some good points:

The Latin language still holds primacy of place as that language which, based on principle, the Church prefers, even though she recognizes that the vernacular can be useful for the faithful. In the present concrete situation, liturgical celebrations

in Latin have become rather rare. Hence, a motivation for using Latin is because in the Papal Liturgy (but not only in the Papal Liturgy), Latin should be safeguarded as a precious inheritance of the Western liturgical tradition. Not by chance did the Servant of God, John Paul II, recall that: “The Roman Church has special obligations towards Latin, the splendid language of ancient Rome, and she must manifest them whenever the occasion presents itself” (*Dominicae cenae*, n. 10).

A more detailed contribution can be found in the “Studies” section of the “Liturgical Celebrations” pages: a section containing essays by the eminent Consultors to the Office of Liturgical Celebrations of the Supreme Pontiff. The essay on “The Language of Liturgical Celebration” (in which I think we may detect the hand of former Consultor, Fr Uwe Michael Lang of the London Oratory) argues the case for a “sacred language” in public worship.

While it is very encouraging to read on the Vatican website these affirmations of Latinity in the Roman Rite, and especially, I think, to see the Holy Father leading by example in the restoration of a worthy *ars celebrandi*, greater weight must be placed on the official declarations of the Magisterium. The Vatican site includes a considerable archive of relevant Papal acts, encyclicals and Conciliar documents. Unfortunately, not all of these are available in English. Blessed Pope John XXIII’s Apostolic Constitution *Veterum sapientia* on the study and use of Latin in the Church is given in Latin and Spanish; Paul VI’s apostolic letter *Sacrificium laudis*, praising the use of Latin and Gregorian chant in monastic liturgy, is there in Latin and Italian; the present Holy Father’s *motu proprio* lifting restrictions on the older form of the Latin Mass, *Summorum Pontificum*, is offered to us in Latin – and Hungarian. (The Latin Mass Society helpfully provides *unofficial* English translations of some key Papal utterances in its own library of “Church Documents on the Mass”: <http://www.lms.org.uk/resources/documents>.)

To find the complete collection of Papal allocutions on the Vatican website, return to the English home page and click on “Supreme Pontiffs” (http://www.vatican.va/holy_father). You can then browse the material very easily ... provided you know which Pope issued the document you are looking for, what *sort* of document it was (“Now, was it an Apostolic Letter, an Apostolic Constitution, or an Apostolic Exhortation?”), and its Latin title. A simple thematic index or search facility would make life *so* much easier! For other authoritative texts, such as the documents of the Second Vatican Council, the Catechism of the Catholic Church, and indeed the Bible (New American translation, alas), you need to click on “Resource Library” right at the bottom of the home page (<http://www.vatican.va/archive>). Navigating the Vatican website is much more complicated than it need be, and the problem you may end up with is too much information, rather than too little, but it doesn’t take very much time to ascertain the fact that the Church – *officially* – loves Latin.

Before leaving the subject, it is worth mentioning the Pope’s tweets. The website Twitter (twitter.com) was launched in 2006 and has become a worldwide phenomenon, with more than 500 million members. Users can publish short

messages (“tweets”) of up to 140 characters, and “follow” (ie subscribe to) other people’s tweets. It’s a form of communication known as microblogging: it suits gossip, sloganeering and banal banter, but it’s also ideal for thought-provoking spiritual maxims in the style of the Desert Fathers’ *apothegmata*. Pope Benedict’s Twitter account was launched in December 2012. Under the user name “@pontifex” and already with 2.5 million followers, the Holy Father now tweets in nine languages. These are, in order of popularity: English, Spanish, Italian, Portuguese, French, German, Polish, Arabic ... and Latin. Although the Latin account was opened some weeks after those in the vernacular, it numbers 11,000 followers after just four days and two tweets! The Pope’s messages have been pithy but sometimes challenging. The latest: “Many false idols are held up today. For Christians to be faithful, they can’t be afraid to go against the current”. (<https://twitter.com/Pontifex>). Or, as the Latin account has it: “Plures hodie comparent rerum species falsae. Verum fideles si videri ipsi cupiunt christiani, dubitare haud debent contra aquam remigare” (https://twitter.com/Pontifex_In).

Links to all the web pages mentioned above can be found on my blog:

<http://benwhitworth.blogspot.com>

Ben Whitworth

Review

The Voice of the Church at Prayer

Uwe Michael Lang Ignatius Press, San Francisco 2012
ISBN 978-1-58617-720-1 Paperback 206 pp. £12.99

We recall the launch in St Philip’s Hall, shortly after Fr Lang arrived at the London Oratory from that of Vienna in 2004, of what was immediately recognized as a highly influential work, his ‘Turning Towards the Lord’, which carried a warm endorsement in a Foreword by the then Cardinal Joseph Ratzinger. Since then, Fr Lang has been called upon to combine his ministry at the Oratory with several key appointments in Rome, including roles at the Congregation for Divine Worship and as Consultor of the Office of Liturgical Celebrations of the Supreme Pontiff. More recently he has been concerned with Church Art and Architecture, lecturing in Rome and currently at Heythrop College, as well as finding time to contribute to important

conferences in various parts of the world. Now that he is back in London, we are delighted to see him once again regularly involved in the solemn liturgies at the Oratory.

In his earlier book, he demonstrated that the celebration of the Mass *ad orientem* had been the natural and authentic practice from the earliest days of the Church, and was no less valid in the post-conciliar liturgy. This present work focuses with similarly dedicated scholarship on the language of worship, particularly on the use of Latin, in a distinctive sacral form, from early antiquity. He goes on in due course to discuss the problematic introduction of the vernacular. In the Introduction of the book he acknowledges the influence of

Pope Benedict's keen interest in the liturgy, explained by the Holy Father in his *Theologie der Liturgie* (2008) as being central to his personal faith and theological work.

Fr Lang undertakes an impressive survey of the development of the Sacred Liturgy over two thousand years, looking at the style of language used. Firstly, he addresses the Language of Scripture, in which he identifies a special vocabulary, indeed a special language, that becomes in turn the language of the Liturgy. In Biblical language, words have a special meaning beyond that in everyday use and convey a message of special significance. Under the chapter heading, 'Sacred Language' we learn that important characteristics of this language include the stability of its vocabulary, its retention of some foreign words and its use of rhetorical styles. These characteristics are revealed in a study of the Eucharistic Prayers or anaphoras used during the first three centuries when they had yet to become fixed. A tradition of oral improvisation was itself conducive to the development of a sacred style.

The biblical forms of Hebrew, Greek and Latin all had stylistic features that distinguished them from the common language. Their stable nature ensured that their special meanings endured. Greek had been the predominant language of the first Christian communities, but from the middle of the second century Latin began to gain ground, and within the next hundred years it had become well established in the Roman Church. Latin duly replaced Greek in the Roman Liturgy and led to a strongly stylized manner of worship. It is

important to emphasize that, from the start, the Latin used in worship had features that set it clearly apart from the demotic Latin of everyday use. It was never a question of switching from a Greek vernacular to a Roman one.

The third chapter of Fr Lang's work carries the splendid title 'The Rhetoric of Salvation'. This treats us to an absorbing and thoroughly rewarding analysis of the individual components of the Mass, with emphasis on the language used. This is, we are reminded, special liturgical language and distinctively Christian. The author's analysis of all this is meticulous, nothing is skimmed and comprehensive references are provided throughout. Happily, the valuable footnotes may be consulted immediately on the relevant page. Many of us will gain something new from this chapter, notwithstanding the many classic works on the Mass we may have read over the years.

In the fourth chapter, attention is focused on the development of the liturgy from Late Antiquity to the Middle Ages, drawing on the works of a considerable variety of scholars, some well known, others quite obscure, some writing very recently. This takes the study of the liturgy beyond Rome to other parts of Europe and the Holy Land. We learn also about the gradual trend towards parts of the Mass being recited *sotto voce* and to the silent Canon. Next there is a chapter devoted to Saint Thomas Aquinas on Liturgy and Language, which is useful in providing a flavour of liturgy in the thirteenth century. What emerges strongly is the concept of *solemnitas* that is central to Aquinas's understanding of the liturgy, together

with that of *lingua sacra*.

Finally, there is a substantial chapter under the title ‘Liturgical Latin and the Vernacular in the Modern Age’. We are reminded that at the Council of Trent the “question of liturgical language was discussed at remarkable depth”. The only idea to be the subject of anathema was that the Mass might ever be said wholly in the vernacular. It was considered “inopportune” at that time to depart from Latin. However texts could be made available to help the people’s understanding in language intelligible to them. Meanwhile of course, the Protestant Reformers, particularly Calvin, were ensuring that vernacular worship was to be a clear hallmark of protestantism. The Church continued to discuss liturgical language during the following centuries, especially in the twentieth. Pope Pius XII began a carefully judged programme of liturgical reform that included concessions for the use of the vernacular in some sacraments in a number of countries. However Vatican II led the way to changes on a quite different scale.

Fr Lang identifies the unintended consequences that flowed from *Sacrosanctum Concilium*, firstly the wholesale displacement of Latin in the Mass, as opposed to the intended introduction of some vernacular which would have encouraged the participation of the faithful, but also the use of a common everyday style of language, as opposed to the distinctive sacred form that had characterized the Sacred Liturgy since the early centuries. The Church’s concerns over language were addressed some thirty years later in *Liturgicam authenticam* (2001) which sought to

correct inaccuracies and omissions in translation and to replace the frequently banal expressions with more worthy ones. This brings us to the ICEL translation of 2010 that is now with us in the current English version of the Roman Missal. Fr Lang is well informed about the consultations and amendments that took place in the production of this work. He certainly welcomes it, and sees it as a laudable contribution towards the formation of a “sacred vernacular” and even a contribution to Pope Benedict’s “reform of the reform”. However, it would be fruitless to expect to reproduce the beauty and dignity of the Roman Canon or the ancient orations of the *Missale Romanum*. He has the courage and honesty to declare “At the same time every effort should be made to foster and, indeed, to revive the use of Latin in the liturgy”. Laudably, he makes no distinction here between the equally valid Ordinary and Extraordinary Forms of the Latin rite.

Edward Barrett

Review

Music in the Liturgy

by Ben Whitworth

Catholic Truth Society, London,

77 pages, £2.50

Few things connected with the liturgy arouse such strong feelings, both positive and negative, as the music associated with it. Just as the Mass itself, before the Council, was just the Mass, and people did not have differing ‘views’ on it, so church music, good and bad, was more or less accepted by everyone apart from professional musicians. People with an

educated musical taste might deplore 'sentimental' hymns, which one would sometimes encounter, but that was about as far as it went. Also, of course, 'Low Mass' was very much the norm, perhaps with a few hymns from the Westminster Hymnal thrown in, and not many Catholics experienced High Mass with choir, chant and polyphony (actually they still don't).

But now we live in a consumerist age, in liturgy as much as in anything else, and everyone now 'knows what he likes'. Dr Whitworth acknowledges this from the start, saying 'in recent decades liturgical music...has become a subject of vehement debate within the Catholic Church'.

Most of this concise and informative work is not, however, controversial: it aims to be descriptive, historically and musically, in which it thoroughly succeeds.

The pamphlet aims to 'give a brief account of the origins and development of Catholic liturgical music, of the role music plays within the liturgy, and of the theological theory which underpins liturgical practice.' It also 'acknowledges that there is a crisis, and proposes a way forward from the crossroads that we have reached.' The larger part of the work consists of a broad introduction to the topic, the Biblical origins of sacred music and then its history from New Testament times onwards, to the Second Vatican Council and beyond. Then the various parts of the Sung Mass are examined, producing all sorts of interesting facts, including the following about the Responsorial Psalm (definitely your reviewer's *least* favourite aspect of the *Novus Ordo*, at least as it is rendered

in the cathedral which I usually attend): it originated not in the European Church but in North Africa and the East, and 'we know only a few of the texts that were formerly used...and none of the melodies, as the practice died out at an early date.' [this reminds me of Miss Prism's remark about the Primitive Church]. 'The Responsorial Psalms that we have now are, therefore, modern reconstructions...'.

Dr Whitworth's 'Concluding Thoughts' suggest a way forward out of the present morass of mediocrity and low standards which (outside London of course) are what is usually encountered in Catholic churches when it comes to music. Let us hope that his aspirations are brought to pass, but it will depend on good musicians, willing congregations, clergy with sound cultural and musical instincts and perhaps even (dare one hope?) bishops who think it matters.

This little work contains a lot of information in a small space, backed up by lists of suggested reading and listening and a short list of recommended websites. It is well-suited to be put into the hands of any inquiring person, whether Catholic or not, and will appeal equally to younger people, students included.

CF

Obituary

Peter Smedley

PETER SMEDLEY, former Director of Music at St Barnabas's Cathedral, Nottingham, died on 18th October 2012. When he retired ten years ago he came to the end of an association with the Cathedral of some fifty-seven years: he

had begun as pupil-assistant in 1945 and became assistant organist in 1958. The director of music at that time was Frank Taylor, who had been appointed in 1905, in the days of the original Gray and Davidson organ, before the arrival of the Norman and Beard instrument which survives, altered, today. Long before that, one of the organists at the cathedral had been Edmund Hart Turpin, a founder of the Royal College of Organists, whose name is perpetuated in the Turpin prize, one of the most prestigious awards given by the RCO.

After a short time as assistant at Westminster Cathedral Peter Smedley succeeded Frank Taylor as director of music in 1964. He brought to the post a deep knowledge of plainsong, which he had studied with Henry Washington of Brompton Oratory, Dom Jean-Hébert Desroquettes of Quarr Abbey and Dom Jean Clair at Solesmes.

At the time of “the changes”, the only cathedrals to maintain the regular use of Gregorian chant in the liturgy were Westminster, Liverpool and Nottingham. This remained the case at Nottingham throughout Peter’s “reign”, that is to say throughout a period of constant liturgical change and despite an over-zealous interpretation of the Constitution on the Sacred Liturgy in the 1970s which

resulted in the dismissal of the men’s choir (founded initially to observe the Motu Proprio of Pius X which re-established the use of plainsong) an action which caused much bitterness and anguish.

However Peter’s calm determination and diplomacy ensured that plainsong never disappeared from the Cathedral during that distressing time. The presence of more sympathetic clergy since then has created a climate in which Latin is a living liturgy and where music is welcome (as witness the regular organ and choral recitals) and where a great tradition, maintained and developed, has been handed on to Peter’s successor, Neil Page.

As a member of the Association, Peter was naturally supportive of all we do. With many professional commitments, he could rarely get involved with our liturgies, but the one I will never forget is the first time I put on Vespers with the 15 organ solo antiphons by Marcel Dupré. This was at Derby Cathedral, for which he played the *petit orgue* in the apse. How lovely for him to bring a lifetime’s experience of the chant, and of accompanying it, to that wonderful service. *Requiescat in pace!*

Ian Wells

Sacra Liturgia 2013

The Bishop of Fréjus-Toulon, France, Monsignor Dominique Rey, has announced a major international conference on the Sacred Liturgy, to take place in Rome from 25th to 28th June, 2013.

The purpose of the conference is to study, promote and renew the appreciation of liturgical formation and celebration, and its foundation for the mission of the Church. All this is particularly in the light of the teaching and example of His Holiness, Pope Benedict XVI, falling within the Year of Faith called for by the Holy Father to

commemorate 50 years since the start of the Second Vatican Council, and in accordance with the pastoral recommendations for the Year of Faith issued by the Congregation for the Doctrine of the Faith.

The conference will bring together a wide range of renowned international speakers including Cardinals Ranjith and Burke, Archbishop Di Noia, Bishop Mark Aillet and Monsignors Guido Marini and Andrew Burnham, Bishop Dominique, Abbot Jean-Charles Nault OSB, Ignacio Barreiro, Father Uwe Michael Lang, Cong. Orat., Fr Paul Gunter OSB, Dr Guido Rodheudt, Don Nicola Bux, Dom Alcuin Reid, Dr Gabriel Steinschulte, Professor Miguel Ayuso, Mr Jeffrey Tucker.

“The Sacred Liturgy is at the centre of the new evangelisation,” Bishop Rey said. “The liturgy is the source and summit of the life and the mission of the Church,” he emphasised, “which is why, for the Year of Faith, we are following up on the success of our conference on Eucharistic Adoration (Adoratio 2011) with a conference specifically focussing on the liturgy and liturgical formation as the point of departure for the new evangelisation. In this we are following the example of the Holy Father, whose teaching and example continue to underline the fundamental and unique role of the Sacred Liturgy in all aspects of the life of the Church and its mission.”

CF

Review

Benedict XVI's Reform, The Liturgy between Innovation and Tradition.

by Nicola Bux

Ignatius Press, San Francisco 2012 ISBN 978-1-58617-446-0

Paperback 165 pp, £9.99

Mgr Nicola Bux has long been a figure of significant stature in the Italian Church. A priest of the Archdiocese of Bari, professor of Liturgy and Sacramental Theology, consultant to several of the major dicasteries of the Curia, and advisor to the journal *Communio*, he is the author of several books and of articles on liturgical matters in the *Osservatore Romano* and elsewhere. He has long been a well-informed commentator on the “reform of the reform”. He has written authoritatively about Pope Benedict’s vision for the Church and we may assume that he has done so without jeopardizing his good standing at Rome,

where he has been appointed recently as a consultant to the Office of Liturgical Celebrations for the Supreme Pontiff, along with a select group of priests we know to be liturgically orthodox.

His book *La Riforma di Benedetto XVI* was originally published in Italy in 2008 and was favourably received by those hoping to see reform taking shape during the present pontificate. Since then we have therefore waited anxiously for the English version to appear. We are indebted to Joseph Trabbic, Assistant Professor of Philosophy at Ave Maria University, Florida, for this most welcome translation. The French edition (2009) has a foreword by Bishop Marc

Aillet of Bayonne, while the Prefect of the Congregation for Divine Worship, Cardinal Cañizares, was pleased to contribute a personal foreword to the Spanish edition (2010). The English version, like the Italian original, has the foreword by the prolific Italian journalist Vittorio Messori, who sets the scene with admirable clarity. The book is subtitled ‘The Liturgy Between Innovation and Tradition’.

On his accession to the papacy in 2005 Pope Benedict inherited a Church whose Sacred Liturgy in particular had suffered at the hands of iconoclastic and neo-protestant elements who had been allowed to interpret the Second Vatican Council’s documents in ways considerably more far-reaching than the Council Fathers intended. Many prayed that, even during what they feared might be a relatively short pontificate, Pope Benedict would indeed put in hand a reform of so much that had been ill-conceived.

The Holy Father has famously made clear that the erroneous concept of the Council as a rupture with the Church’s traditions should be rejected in favour of an interpretation of continuity and gradual organic development. It was however evident from the start that he would not act with undue haste, but rather with patience and the careful judgement. Mgr Bux has been a perceptive observer of the judicious progress of Pope Benedict’s reforms.

His opening chapters concentrate on the nature of The Sacred and Divine Liturgy. His choice of words might remind us that he is also an acknowledged expert on the Eastern Liturgy. He sets out a thoughtful view

on the significance of the liturgy and on how we might seek to deepen our understanding of what it offers as a reflection on the Sacred Mysteries. It is essentially about worshipping God, not about the community, to point man towards God. Adoration and sacrifice must remain at the heart of the our worship.

After this he directs his focus to the history of liturgical reform. He refers to it, with Italian directness, as the “Battle over Liturgical Reform”. He conducts us through the familiar landmarks, including the measured reforms of Pius XII and his great Encyclical on the Sacred Liturgy *Mediator Dei*; John XXIII entrusting the work of reform to the Council he summoned; the well known tribulations that led up to *Sacramentum Concilium*, giving some time to the misgivings of Cardinal Antonelli and the considerable reservations of Cardinals Bacci and Ottaviani (which did lead to some amendments) and the promulgation of Pope Paul VI’s *Missale Romanum* of 1969. He goes on to draw our attention to the later documents of Paul VI and those of John Paul II.

Coming to Pope Benedict, the author heads his chapter, still in journalistic mode, “The Pope calls a Ceasefire”, then he takes us without preamble into the momentous appearance of *Summorum pontificum*, issued in July 2007. The detailed provisions of this *motu proprio* are well known. The earlier measures that had cautiously allowed the celebration of the *usus antiquior* in some circumstances were set aside in favour of a general permission for the use of the older Missal. The Holy Father left us in

no doubt that the Missal of Pope Pius V has not been abrogated. Most importantly, the old and new Missals were not to be seen as different rites but essentially two forms of the one Roman rite.

Almost as important as the *motu proprio* itself, was the letter that Pope Benedict addressed at the same time to the world's bishops to leave them in no doubt about his reasons and intentions in the matter. In this he gives us the unforgettable quotation "What earlier generations held as sacred, remains sacred and great for us too and it cannot be all of a sudden entirely forbidden or even considered harmful." Mgr Bux examines the implications of all this in considerable detail.

The Holy Father's deep concern for the Sacred Liturgy is also reflected in the way he has revived the papal liturgies, thus leading by example, rather than by issuing directives. He brought Mgr Guido Marini from Genoa to be his master of pontifical ceremonies and we began to see the systematic introduction of a more dignified manner of pontifical celebrations, the beauty of the liturgical vestments from St.

Peter's sacristy worn again, the use of large candles on the high altar and the distribution of Holy Communion on the tongue to kneeling communicants. In what has come to be known as the "Benedictine arrangement", he has called for a small crucifix to be placed at the centre of the altar so that priest and people may look together on the Lord, rather than inwards at one another, regardless of the orientation of the altar.

The author welcomes all that Pope Benedict has done and prays that further wholesome reform will flow from it. In particular he hopes that there will indeed be mutual enrichment between the ordinary and extraordinary forms of the Mass. He concludes with three excellent chapters looking at ways in which a new liturgical movement could develop. Ideally we might see the reverse of what happened in the brutal 'progressive' changes of the 1960s and find instead the liturgy undergoing a period of gentle evolution in a resacralizing direction. It is comforting that a commentator so well informed can leave us with this optimistic note.

Edward Barrett

Review

St Jerome: Commentary on Ecclesiastes

Translated, and edited with a commentary,
by Richard J Goodrich and David J D Miller.

pp vii, 258. The Newman Press, New York [Ancient Christian writers series no. 66]

Richard Goodrich is a lecturer in history at Gonzaga University, Spokane, Washington. He holds a PhD from the University of St. Andrews in Scotland.

David J. D. Miller holds a BA in classics and theology from the University of Cambridge. The author of the first-ever English translation of a work by Eusebius of Caesarea, he teaches Greek to graduate students at the University of Bristol.

There are several surprising things about St Jerome, including the fact that for the last, and most productive, phase of his life his home was Bethlehem. The Editors comment that although Jerome characterises his establishment at Bethlehem as a 'monastery', he made considerable efforts to attract students to come and study with him. Rufinus accused Jerome (with what justice is not known) of running a secular school in Bethlehem, in which he taught *pagan* authors to young boys. As a child himself, Jerome was taught by Aelius Donatus, the famous grammarian, whom he quotes in this commentary. Although Jerome is known to most Catholics who hear and read Latin solely through the Vulgate, his corpus of work is enormous.

The commentary on Ecclesiastes is probably the first book of its kind that Jerome wrote; the pessimistic, even at times fatalistic, slant of Ecclesiastes has ensured that it has always been a problem for Christian readers, and Jerome tries hard to reconcile the gloom with Christian hope and joy, with varying degrees of success. Enabling us to see clearly his intellectual manoeuvres as he tries to effect a rapprochement between those two contrary outlooks, this lucid new translation does not disguise any of the difficulties which Jerome faced, but clearly exposes his reasoning.

In this commentary as in others Jerome is essentially conservative. 'The job of a Christian exegete was not to make up new or novel interpretations of the sacred text, but to indicate the lines of thought explored by earlier writers... novelty and innovation were not prized

in antiquity as they are now.'

In their full and informative introduction the translators/commentators are frank about the extent of Jerome's equivocation as he makes his case: 'Jerome here evinces little patience for an investigation into questions he deems beyond human comprehension. In other words Jerome's exegesis undermines the entire purpose of Ecclesiastes. Rather than waste our time trying to understand things that lie beyond our limited comprehension, we should be content with what has been taught in the Scriptures. Knowledge of the higher mysteries should be left to a future life where we will be able to understand them'.

When writing his Commentary Jerome had access to the Hexapla (Greek for 'sixfold') which Origen had collated in parallel form, from the Hebrew text of the Old Testament both in Hebrew and written in Greek letters, the Septuagint and three other Greek versions. The unique copy of the Hexapla was preserved in a library at Caesarea until it was destroyed, some say burned, by the Saracens in the 7th century. It has been said more than once that if Origen's Hexapla had been preserved entire it would be a treasure beyond price. As it is, only fragments have survived, in other sources.

To add to what has already been said, it must be pointed out that there is another complicating factor in that the sense of the Septuagint differs in many respects from that of the Hebrew original. Jerome's knowledge of Hebrew was developing, and he realised that in the case of Ecclesiastes the discrepancies in sense were crucial, because of the

Preacher's view that life and all the efforts one might make in it are ultimately futile, as there is no life beyond the grave. Jerome had to pick his way skilfully through this, in order not to expose the enormous rift between that philosophy and the rather more optimistic Christian view.

The bulk of this book consists of a translation of Jerome's entire text (101 pages) and of a detailed commentary (107 pages). The translation is first-class, reflecting the elegance of Jerome's style; but when rendering the Latin quotations of the biblical text, which, being as literal as possible, are very

Hebraic in tone and construction, the translators have 'seen it as our task to render them into English with the same sometimes painful fidelity that Jerome has given, so as to show what he thought was the actual text that he had to explain.'

In the notes, every Greek and Hebrew word quoted is given in the Greek or Hebrew font and a transliteration. The notes are both full and enlightening; the entire volume reflects great credit on both the scholars who have brought it into being, and it can be warmly recommended.

CF

The Fortescue Facsimiles

5: Wednesday 30th April 1902 and a musical fragment

This brief letter, or rather note, is just a practicality, reminding us of how the post once served a daily need, later supplemented by the telephone, now merely a function of electronic toys. The mention of the journey to Innsbruck is interesting: in 1894 Fortescue had entered the Theological Faculty at the University there, and in June 1905 he would also be awarded the degree of Doctor of Divinity at the same University, crowning a scholarly life of extraordinary distinction. 'The revision of all my stuff' presumably refers to academic work connected with that doctoral thesis.

Also reproduced here is a page torn out of a notebook on which Fortescue has written out the intonations to the *Gloria* of the Mass *Cunctipotens Genitor Deus* and to the *Credo*. As to the latter, though, there is a bit of a puzzle: it somewhat resembles the intonation to *Credo I*, but the two notes on *unum* are reversed, and there are two rising notes on *Deum*. I am hoping that a reader may be able to identify this intonation for us; otherwise we must assume that it is a unique variation, and certainly an attractive one, created by Fortescue himself.

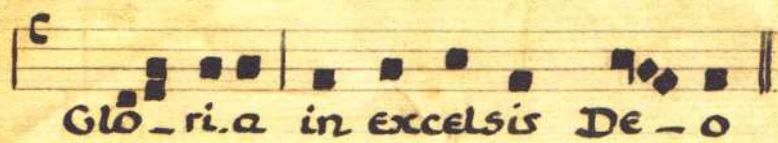
This paper was discovered by Cecil Firth's family along with the letters, but as far as I can see it is not referred to in any of them. Fortescue was of course, among his myriad talents, a fine musician, and had been appointed organist at the Scots' College in Rome when he was studying for the priesthood. It is nice to see this little musical *aide-memoire* for the celebrant at High Mass, in his own hand, perhaps even written for himself to sing.

CF

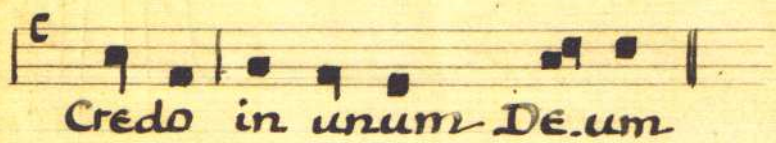
St. Helen's, Ongar, Essex.

Dear Firth, I am very sorry that I must again ask you to put off the pleasure which your visit will some day soon, I hope, give me. I am at the eve of starting for Innsbruck; & every hour is priceless for the revision of all my stuff. As soon as I come back I shall much look forward to seeing you as soon as you are kind enough to come here. I am so sorry about Sundays. Yours always Adrian Fortescue.

Wed. 30 April, 1902.



Glo-ri-a in excelsis De-o



Credo in unum De.um

///

**Association for Latin Liturgy
Cash Receipts & Payments for the year 6 April 2011 to 5 April 2012**

Receipts		Payments	
2010/11	2011/12	2010/11	2011/12
£	£	£	£
2751 Subscriptions	2251	104 Council Members' Travelling expenses	192
58 Donations	64	104 Printing of publications/stock purchase	45
394 Sales of Publications/Compact discs	412	111 General Postage	78
570 Meetings	318	112 Banking	98
5 Bank Interest	5	64 Internet costs/software	57
48 Royalties	56	779 Newsletters	1340
0 Income Tax Repayments	1036	1781 Meetings	1527
		780 Advertising/Promotion	242
3,825 Total receipts	4,142	3,835 Total payments	3,579
3,825	4,142	-10 Difference between receipts & payments	563
		3,825	4,142
Cash capital			
	£		
Opening balance at 6 April 2011	10,027		
Profit/Loss for the year	563		
Closing balance at 5 April 2012	10,590		

Report by the Treasurer:

I certify that the above Cash Receipts & Payments Account and Cash Capital Balance Sheet have both been prepared in accordance with the books and vouchers of the Association.

Jeremy de Saigé (Treasurer)



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