



LATIN LITURGY

The Journal of the Association for Latin Liturgy

No. 144

September 2013

Annual General Meeting 2013	3
Spring Meeting 2014	5
Report on 2013 Spring Meeting	6
Changes at <i>Latin Liturgy</i>	9
From the Press	9
Pope Benedict's abdication text & translation	14
The Benedictine legacy	16
Report on <i>Sacra Liturgia</i> conference, Rome	22
Review: Form and Faith in Victorian Poetry and Religion	33
Isle of Wight monasteries	37
News from the English Oratories	38
Letter to the Editor: Mechlin intonations	40
Review: The Office of Compline	44
The Adventures of a Subdeacon	46
Master's course in church music	49
Basiliek van Onze Lieve Vrouw	49
Learning Latin in Rome	50

From active participation to horizons of involvement: Turning Active Participation into Architectural Form. [This expanded version of the 2012 AGM address is printed as a separate supplement]

www.Latin-Liturgy.org

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

Officers of the Association

Chairman	Bernard Marriott 47 Western Park Road, Leicester LE3 6HQ Bernard.Marriott@Latin-Liturgy.org
Vice-Chairman	Edward Barrett 14 Connaught Mansions, Prince of Wales Drive London SW11 4SA Edward.Barrett@Latin-Liturgy.org
Treasurer	Jeremy de Satgé 41 Sansom Street, London SE5 7RD
Membership	Bernard Marriott 47 Western Park Road, Leicester LE3 6HQ Bernard.Marriott@Latin-Liturgy.org

Members of the Association's Council

Fr Kevin Hale, Mgr Bruce Harbert
Fr Guy Nicholls Cong. Orat.
Fr Anton Webb Cong. Orat.
Christopher Francis
Ian Wells, Ben Whitworth
Mike Withers

Web-site www.Latin-Liturgy.org
 maintained by Jeremy de Satgé

Latin Liturgy Editor: Christopher Francis
 Design: Rachel Goodchild
 Printed by Westbury Inks, Bristol

Orders for publications should be sent to:

ALL 47 Western Park Road, Leicester LE3 6HQ or Sales@Latin-Liturgy.org

© 2013 Association for Latin Liturgy, except where otherwise acknowledged.
Reproduction or quotation, by whatever means, require written permission.

Annual General Meeting 2013 – Saturday 19 October

We will meet at the Church of St Joseph, Montem Road, New Malden KT3 3QW, on the feast of SS John Brébeuf & Isaac Jogues. The church is 10 to 15 minutes' walk from New Malden station, which has six trains an hour from Waterloo. The programme for the day is:

12 noon: Solemn Mass

1.15pm: Lunch in the church hall. *If you wish to have the buffet lunch, please send the enclosed booking form with the appropriate remittance.*

2.15pm: Talk by Christopher Hodkinson, Director of the Schola Gregoriana of Cambridge, on 'The *Graduale Parvum*: options and decisions'

3.30pm: Annual Business Meeting

4.00pm: First Vespers of the XXIX Sunday *per annum*

4.30pm: Tea

The present parish priest, Fr Peter Edwards, was heavily involved in the production of the new CTS missals, as both a trustee of the CTS, and a member of its Liturgical Publications Committee, and he has agreed to say a few words about what was involved in the project.

Agenda for the Business Meeting

1 Chairman's Report.

2 Treasurer's Report. An Income and Expenditure Account and Balance Sheet for the year ending 5 April 2013 will be distributed at the meeting.

3 Subscription Rates for 2014/15. Current rates of subscription, which came into effect on 6 April 2007, are:

- Members in the UK: £15
- Members in the rest of Europe: £20
- All members outside Europe: £25
- Reduced rate in the UK and rest of Europe (for priests, religious, students, persons under 18, and retired): £8
- Joint membership – for those living in the UK at the same address, Newsletters being sent in the same mailing: £18

Council proposes that these rates are maintained for the forthcoming year.

4 Election of Council for 2013/14. The Constitution provides for a Council with a maximum of 12 members, three of whom shall hold the offices of Chairman, Vice Chairman and Treasurer, with the others being ordinary members. The three Officers retire annually; ordinary members serve for periods of two years. All are eligible for immediate re-election. The Council has power to co-opt ordinary members to serve for two years providing that the maximum number of Council members is not exceeded.

The present Council is:

Officers elected until October 2013

- Chairman: Bernard Marriott
- Vice Chairman: Edward Barrett
- Treasurer: Jeremy de Satgé

Ordinary members elected until October 2013

- Fr Kevin Hale
- Mike Withers
- Ben Whitworth

Ordinary member co-opted until October 2013

- Mgr Bruce Harbert

Ordinary members elected until October 2014

- Fr Guy Nicholls
- Fr Anton Webb
- Ian Wells
- Christopher Francis

Thus the AGM will be invited to elect a Chairman, Vice-Chairman and Treasurer for the year to October 2014, and up to five ordinary members until October 2015.

Council nominates the present Chairman, Vice Chairman and Treasurer for re-election in the same posts, and Fr Kevin Hale, Mgr Bruce Harbert and Ben Whitworth for re-election and Brendan Daintith and Graeme Jolly for election as ordinary members. Mike Withers is retiring from Council and is not seeking re-election. He joined Council in 2003, and we thank him very much for his contribution, especially in the field of the production and despatch of the Newsletter and *Latin Liturgy*. **Any member may make alternative nominations for any of these positions.** If you feel able to make a contribution to the running of the Association by being a Council member (or in any other way) you are very welcome to discuss this with the Chairman (0116 285 6158). The names of nominees, whose prior consent must be obtained, and those of proposer and seconder, must be received by the Chairman not later than Saturday 12 October 2013.

5 General discussion. Any member wishing to put a motion to the Business Meeting must notify the present Chairman in writing by 12 October, giving the name and address of a member who has agreed to second it. But it is open to any member to raise topics informally under this item.

Spring Meeting 2014

Our Spring Meeting will be held at the Church of the Immaculate Conception and St Joseph, Hertford, on Saturday 3 May. The land on which the church is built is said to have belonged to King Harold, and was later the site of a Benedictine priory. From around the restoration of the Catholic hierarchy in 1850, Mass was said by priests from St Edmund's College. Father (later Cardinal) Herbert Vaughan, Vice President of St Edmund's College, took over the Hertford Mission. He began collecting money to build a new church and bought land which once had formed part of the Priory. The foundation stone was laid by Cardinal Wiseman on 18th October 1858 and he opened the Church on 16th June 1859.

Vaughan was succeeded in Hertford by Fr Francis Stanfield, best known as a composer of hymns, including ‘Sweet Sacrament Divine’, and the church was consecrated in 1866 by Cardinal Manning.

A major restoration of the church and hall interiors began in the 1990s, and the church, restored and re-decorated loosely on the original designs, is now Listed grade II. We are very grateful to our member Peter Mahony for suggesting going to Hertford and making the arrangements, and to Fr Terry Phipps for making us welcome in his parish.

The church is near Hertford East station, in St John’s Street, SG14 1RX, and there is much more information on the parish website:

www.rcdow.org.uk/hertford/default.asp

Please make a note of the date in your diary now.

Report on Spring Meeting at St Birinus, Dorchester-on-Thames, Saturday 13th April 2013

This exceptionally rich day, liturgically and culturally, began with Solemn Mass of Pope St Martin I: Fr Guy Nicholls Cong. Orat. was the celebrant, assisted by Deacon Ken MacNab, of St Birinus’ parish and Fr David Rocks OP, of Holy Cross Priory, Leicester.

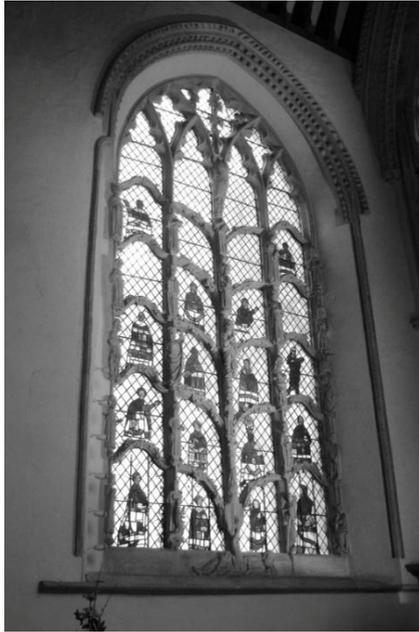
The setting of the Ordinary was the *Missa Congratulamini mihi* by Francesco Guerrero, its complex counterpoint superbly realised by the Newman Consort directed by Paul Kolb, together with *Deus tuorum militum* by Victoria (sung *alternatim*) at the Offertory, and *Tu es Petrus* by Clemens non Papa at the Communion. A photograph from the Mass is shown below. The interior of St Birinus’ combines intimacy and magnificence; the painted rood screen is so highly decorated and beautiful that it almost has the air of an iconostasis. Painted heraldic shields line the upper reaches of the nave walls on both sides, and the roof of the sanctuary is richly decorated.



Ken MacNab preached on Pope St Martin I (pope from 649-653, deposed, died 656) the last pontiff to be martyred, dying at Chersonesos Taurica following maltreatment in prison at Constantinople. Deacon MacNab went on from his account of Martin's life and his struggle against the Monothelite heresy, to wider and more general reflections on the Church's witness being so frequently contrary to the spirit of the world.

After a substantial lunch at the nearby Fleur de Lys, we crossed the road to the former Abbey church, where Fr Jerome Bertram of the Oxford Oratory guided us round. Although the monastic buildings were obliterated, in the process of becoming a unit of the Henry VIII Memorial Collection of Dead Monasteries, the church is, structurally, substantially intact, even though it suffered centuries of neglect, and a surprising amount survives from before the 'Reformation'.

The main, monastic, part of the church culminates in the great east window, flanked by others on either side, the one to the north being the famous Jesse window [see photograph]. In its combination of stained glass and sculpture this is wholly exceptional. Oddly, the zealots of the period (the 'Taliban', as Fr Jerome wryly denoted them) left the figures of the Old Testament characters intact, but smashed the image of the Saviour with hammers, indicating, as Fr Jerome observed, a curiously confused state of mind on their part.



As well as the main monastic nave and chancel, there is a large and spacious parish aisle, where some original wall-painting survives over a raised platform where the altar once stood.

We reassembled in the church for Fr Jerome's talk. Unfortunately for those who were not there, and whose loss it is, we cannot convey much, if anything, of the tone and content of this talk, which was delivered extempore, entirely without notes, and was at once learned and funny, peppered throughout with a nice dry wit. The strength of Fr Jerome's approach lay in his grasp of the whole broad sweep of English history, back to the Romans and beyond. Applied to Dorchester ('a fortifiable position, but prone to flooding') we were presented with a microcosm of England through the ages, Roman, Saxon, Norman, Catholic and Protestant, and then on to the building of the Catholic Church in 1849, and its ups and downs since then (currently its state is very positive) concluding with an account of its more recent beautification - and these memorable lines of Betjeman:

Sing on, with hymns uproarious,
Ye humble and aloof,

Look up! and oh how glorious
He has restored the roof!

Tea, coffee and delicious biscuits followed in the parish room, kindly provided by Fr John Osman, the parish priest (to whom we are grateful for the entire day) and the day concluded with first Vespers of the Sunday, Fr David Rocks OP presiding, with Fr Guy Nicholls and Deacon Ken MacNab as cantors; Benediction of the Blessed Sacrament followed, as is customary.

One of the many agreeable features of the day was that there seemed to be plenty of time for everything, and no pressure to hurry. This was to a large extent due to the fact that the four key buildings, the church, the presbytery, the pub and the former abbey church all lie within a few hundred yards of each other.

CF

Latin Liturgy

With this edition of *Latin Liturgy*, the design, layout and distribution move from Yorkshire to Bristol. Members of the Council of the Association, especially my predecessor as Editor, Edward Barrett, join me in offering our grateful thanks to Mike Withers for the many years in which he has designed the journal, arranged for its printing and performed its distribution, all to the highest standards. He began to work on the *Newsletter*, as it then was, with the edition of midsummer 2007 and continued through to the Lent 2013 edition of *Latin Liturgy*, as it had been renamed, twenty-two issues in all. Mike is a very busy man, working for a number of organisations, which will no doubt all benefit from his being freed from the occasional but intensive work involved in the publication and despatch of this journal. Rachel Goodchild, a Bristol-based designer and publisher, takes over the layout of *Latin Liturgy* from this issue.

CF

From the Press

The epoch-making abdication of Pope Benedict XVI and the election of Pope Francis were far and away the most important events of recent months, occurring just after the last edition of *Latin Liturgy*. *The Daily Telegraph* gave over the whole of its front page to the news: ‘Pope Benedict shocks the world by resigning, saying that, in today’s rapidly

changing times, he can no longer fulfil the duties of his office'. It continued: 'In the age of 24-hour news, e-mail and Twitter, few announcements of state are kept secret before they are made, and even fewer have the power to make the world stop in disbelief. But yesterday morning a declaration in Latin, delivered in a faltering voice to 50 cardinals in Rome, stopped millions of people in their stride, as Pope Benedict XVI became the first Pope for 600 years to resign'.

In all the media coverage there was confusion over the word 'resignation'. With a little thought, commentators would have realised that in the case of a resignation there has to exist a higher official to whom one tenders one's resignation. In the Pope's case there clearly is no such official, so this was of course an *abdication*.

The *Telegraph* continued inside with full coverage, including a spectacular photograph of lightning striking St Peter's Basilica. An English translation of the Holy Father's statement was printed in full (elsewhere in this issue we print the Latin text also). A little later it emerged that the whole of the world's press had been scooped by the Italian journalist Giovanna Chirri, who, having good Latin, was the first person present to understand what the Pope was saying (the faces of some of the cardinals clearly revealed that they had no idea!). A journalist who has covered Vatican affairs since 1994, Chirri was able to break the news under pressure. "As a person, I was really, really sorry. I admire Ratzinger. I respect him," she said. "I knew the importance of the news: I tried to contact the agency, to get the information verified, even though I didn't doubt my Latin, then they took care of breaking the news. That's how I communicated the information. I gave the news, then I started crying."

The Catholic press naturally covered the event fully, producing commemorative editions, although some of their writing about Benedict was far too like an obituary in tone, and at the time of writing we are pleased to observe that their prophecies of his imminent demise have proved to be mere foolish speculation. But there was also some excellent and absorbing commentary, and even *The Tablet*, which can hardly be said to have been Pope Benedict's biggest fan, was generous, at least some of the time; Clifford Longley was less than complimentary, one wasn't surprised to see. We haven't the space here to report any of this coverage fully, but it is archived very completely on the internet and can be consulted on various websites, Catholic and otherwise. Here are just a few

headlines to convey the flavour: ‘A radical last act’ (Eamon Duffy), ‘Always Christ at the Centre’ (Tracey Rowland), ‘Farewell to a gentle liturgical reformer’ (Alcuin Reid), ‘Benedict was a friend to priests’ (Fr Timothy Finigan), and ‘The guitars are falling silent’ (Damian Thompson); if only that were true!

Among the stories surrounding the election of Pope Francis, the most charming (and it even appears to be true) concerned the reason why there was such an unusually long delay between the white smoke and the announcement *habemus papam*: it appears that Pope Francis wished to telephone Pope Benedict at Castel Gandolfo to tell him the news first, but that his repeated calls produced no answer. It transpired that Benedict, together with his staff (now of course very few in number) was glued to the television, waiting to see who the new Pope was to be, and consequently was ignoring the telephone! A call to security at the castle persuaded him to answer the phone and speak to his successor.

A week before Benedict’s departure, *The Catholic Herald* carried a report, under the headline ‘Pope: media version of Council caused misery’, of his final address to the priests of the Diocese of Rome, in which he criticised what he called misunderstandings of the liturgical reforms for which the Second Vatican Council prepared the way. ‘This “Council of the media” was responsible for many calamities, so many problems, so much misery; seminaries closed, convents closed, liturgy trivialised’. But he called on his listeners to ‘work so that the true Council with the power of the Holy Spirit is realised, and the Church is really renewed’.

The *Journal of Classics Teaching* No 27, Spring 2013, contained a substantial article by Fr Alexander Lucie-Smith on Pope Benedict’s establishment of a Papal Academy for Latin. This is a particularly interesting piece because Fr Lucie-Smith is writing for a completely non-ecclesiastical audience, and one of his observations is this: ‘One of the problems that led to the decline of Latin in the Church was the way the Church’s uses of Latin diverged from proper healthy Latin through the creation of a linguistic ghetto. Catholics who use Latin in the Church need to be as in touch with Virgil as they are with Aquinas. A knowledge of Virgil is invaluable in understanding St Augustine. Aurelius Augustinus*, who died in 430, just as the Western Empire’s last intact and prosperous province, his native Africa, was being lost to the Vandals, wrote Latin

works which were consciously modelled on Virgil and Cicero, who were the two authors he, a qualified Roman rhetor, grew up on.’ [*The *praenomen* Aurelius is used by his followers Orisius and Prosper, and is found in the oldest mss of Augustine, though he does not use it himself – Ed]

Though not one of our usual subjects, that on which Christopher Howse wrote in the *Telegraph* of 23rd February, ‘Why we won’t get a bearded pope’ was both interesting and amusing, and the subject is perhaps not as trivial as might be thought. The last bearded pope was Innocent XII (r.1691-1700). The twenty-three popes before him, from Clement VII (r.1523-1534) onwards all had beards. Except of course in the Eastern Church, where they are more or less mandatory, ecclesiastical beards have very largely fallen out of fashion. On the Anglican front, the last Archbishop of Canterbury before Rowan Williams to be bearded was Gilbert Sheldon (r. 1663-77). ‘What made it impossible for Archbishops of Canterbury to continue with beards’, as Christopher Howse (himself bearded) observed, ‘was their adoption of wigs. The two don’t mix.’

Quite a lot of attention has recently focused on the revival of interest outside the Catholic Church in shrines and pilgrimages. A few Anglican Cathedrals have even attempted the restoration of the shrines so comprehensively annihilated by Henry VIII. Nick Mayhew-Smith, who recently presented a television series and published a book on ‘Britain’s Holiest Places’, wrote an article on the subject for *The Catholic Herald* of March 8th: ‘How Henry VIII shrank our spiritual landscape’. As he emerges from this story, King Henry has no redeeming features, though we should perhaps add the reservation that whether that is true in an absolute sense is a not a question for any earthly tribunal.

‘Leader of Ordinariate issues Mass guidelines’ was the headline in *The Catholic Herald* of April 26th. Mgr Newton’s inclusion in his recommendations of Mass facing east and ‘the Anglican tradition of kneeling at altar rails’ will no doubt attract many other, non-Ordinariate Catholics.

St Joseph, up to now only mentioned at Mass in the Roman Canon, and that only since the 1960s, will now appear in the other three Eucharistic prayers as well, following a decree of the Congregation for Divine Worship

and the Sacraments on May 1st. The wording is as follows: in Eucharistic Prayer II it is *ut cum beáta Dei Genetríce Vírgine María, beáto Ioseph, eius Sponso, beátis Apóstolis*; in Eucharistic Prayer III *cum beatíssima Vírgine, Dei Genetríce, María, cum beáto Ioseph, eius Sponso, cum beátis Apóstolis*; and in Eucharistic Prayer IV *cum beáta Vírgine, Dei Genetríce, María, cum beáto Ioseph, eius Sponso, cum Apóstolis*. English versions were provided by the Congregation, but that did not stop someone writing an amusing, though rather unfair, message to *The Tablet* online on June 28th as follows: ‘I see it is taking an entire Vatican congregation to translate into English “cum beato Ioseph eius sponso”, the new addition to the Eucharistic Prayers. No wonder the Church goes slowly. I bet we get “spouse”.’ And yes, we did, actually. What else did the writer expect? ‘Civil Partner’? ‘Significant Other’? ‘Boyfriend’?

The prominent Catholic composer James MacMillan wrote on ‘Liturgical Renewal and Church Music’ in the May-June edition of *Faith Magazine*. Having written on ‘Latin: the normative language of the Liturgy’, he goes on to say: ‘My own personal activities in the field of liturgy have centred on my involvement with Glasgow’s Dominican community. Since 2005 I have served as choirmaster at St Columba’s in Maryhill [www.thechoirofstcolumbas.com]. Our little choir comprises volunteers from within the parish, many of whom cannot read music...Of course the ideal source to which we aspire is the *Graduale Romanum* itself, the single most important book for any Catholic choir and the definitive source of Gregorian chant. Much of this chant is, however, beyond our choir at this stage in its development...The *Graduale Simplex*, published for smaller churches just like ours [has] a range of mass propers for each liturgical season.’ He also mentions the *Graduale Parvum*, on which the Association and others are currently working hard, a complex and very time-consuming task, but one which will eventually bring great rewards for the sung liturgy.

‘Vatican condemns the church architects who forget about God’ proclaimed a *Daily Telegraph* headline on June 3rd. This was a report of a speech by Cardinal Gianfranco Ravasi, head of the Pontifical Council for Culture. ‘Criticism is mounting’ said the reporter, ‘following a number of recent ultra-modern churches designed by high-profile architects in Italy and abroad.’ Cardinal Ravasi is quoted as saying: ‘the problem is that in Catholicism, unlike Protestantism, things like the altar and the images are essential, while architects tend instead to focus on space, lines and light.’

In a candid account (*Telegraph Business*, July 22nd) of Pope Francis' determined efforts to 'clean up' the Institute for Works of Religion (popularly known as the 'Vatican Bank') there was a photograph of the famous cash machine screen with the Latin instruction *Inserito scidulam quaeso ut faciundam cognoscas rationem* ('insert your card to determine the desired operation'). This was the work of Fr Reginald Foster, the celebrated American Carmelite priest, who from the late 1960s until his retirement in 2009 was one of the most able and prominent of the Vatican's Latinists, translating papal compositions into Latin for dissemination throughout the Church.

Finally, also from the *Telegraph*, of May 11th, we must mention Christopher Howse's article 'Bring fiddleback chasubles back?' This is not a title one can readily imagine appearing in, for example, *The Guardian*. The context is that of the 'Anglican patrimony' of the Ordinariate, and Mr Howse gives a lively sketch of the various types of chasubles and their history, with the areas in the church where each has found favour. He concludes that it is remarkable that a garment from the late Roman empire remains, in one form or another (whether in elaborate embroidery or in nasty nylon, one might add) in use today.

CF

The Holy Father's statement to Cardinals in the Consistory for the Causes of Saints on 11th February 2013

Fratres carissimi,

Non solum propter tres canonizationes ad hoc Consistorium vos convocavi, sed etiam ut vobis decisionem magni momenti pro Ecclesiae vita communicem. Conscientia mea iterum atque iterum coram Deo explorata ad cognitionem certam perveni vires meas ingravescente aetate non iam aptas esse ad munus Petrinum aequè administrandum. Bene conscius sum hoc munus secundum suam essentiam spiritualem non solum agendo et loquendo exsequi debere, sed non minus patiundo et orando. Attamen in mundo nostri temporis rapidis mutationibus subiecto et quaestionibus magni ponderis pro vita fidei perturbato ad navem Sancti Petri gubernandam et ad

annuntiandum Evangelium etiam vigor quidam corporis et animae necessarius est, qui ultimis mensibus in me modo tali minuitur, ut incapacitatem meam ad ministerium mihi commissum bene administrandum agnoscere debeam. Quapropter bene conscius ponderis huius actus plena libertate declaro me ministerio Episcopi Romae, Successoris Sancti Petri, mihi per manus Cardinalium die 19 aprilis MMV commissum renuntiare ita ut a die 28 februarii MMXIII, hora 20, sedes Romae, sedes Sancti Petri vacet et Conclave ad eligendum novum Summum Pontificem ab his quibus competit convocandum esse. Fratres carissimi, ex toto corde gratias ago vobis pro omni amore et labore, quo mecum pondus ministerii mei portastis et veniam peto pro omnibus defectibus meis. Nunc autem Sanctam Dei Ecclesiam curae Summi eius Pastoris, Domini nostri Iesu Christi confidimus sanctamque eius Matrem Mariam imploramus, ut patribus Cardinalibus in eligendo novo Summo Pontifice materna sua bonitate assistat. Quod ad me attinet etiam in futuro vita orationi dedicata Sanctae Ecclesiae Dei toto ex corde servire velim.

Dear Brothers,

I have convoked you to this Consistory, not only for the three canonisations, but also to communicate to you a decision of great importance for the life of the Church. After having repeatedly examined my conscience before God, I have come to the certainty that my strengths, due to an advanced age, are no longer suited to an adequate exercise of the Petrine ministry. I am well aware that this ministry, due to its essential spiritual nature, must be carried out not only with words and deeds, but no less with prayer and suffering. However, in today's world, subject to so many rapid changes and shaken by questions of deep relevance for the life of faith, in order to govern the barque of Saint Peter and proclaim the Gospel, both strength of mind and body are necessary, strength which in the last few months has deteriorated in me to the extent that I have had to recognize my incapacity to adequately fulfil the ministry entrusted to me. For this reason, and well aware of the seriousness of this act, with full freedom I declare that I renounce the ministry of Bishop of Rome, Successor of Saint Peter, entrusted to me by the Cardinals on 19th April 2005, in such a way that as from 28 February 2013 at 20:00 hours, the See of Rome, the See of Saint Peter, will be vacant and a

Conclave to elect the new Supreme Pontiff will have to be convoked by those whose competence it is. Dear Brothers, I thank you most sincerely for all the love and work with which you have supported me in my ministry and I ask pardon for all my defects. And now, let us entrust the Holy Church to the care of Our Supreme Pastor, Our Lord Jesus Christ, and implore his holy Mother Mary, so that she may assist the Cardinal Fathers with her maternal solicitude, in electing a new Supreme Pontiff. With regard to myself, I wish also devotedly to serve the Holy Church of God in the future through a life dedicated to prayer.

The Liturgical Legacy of Pope Benedict XVI

For many Catholics the election of Cardinal Joseph Ratzinger to the Chair of Saint Peter was a signal for great rejoicing. One recalls writing with uninhibited enthusiasm in Newsletter 124 of Pentecost 2005, which, setting modesty aside, seems well worth re-reading today, particularly for the articles on the papacy of Blessed John Paul II and the start of that of Pope Benedict. In the latter piece everything said would seem to remain valid. We were enthusiastic because we knew a great deal about Joseph Ratzinger: of his solid Catholic upbringing in Bavaria, the influence on him of the Liturgical Movement of the inter-war years, his participation as a young *peritus* at Vatican II, his brilliance as an academic and theologian, culminating in his appointment to the Chair of Dogmatic Theology at Regensburg, his popularity as the Cardinal Archbishop of Munich and in due course his place as the solidly dependable Prefect of the Doctrine of the Faith, chosen and relied upon by Pope John Paul. We knew his books, or at least those of particular interest to us: *The Feast of Faith*, *The Spirit of the Liturgy* and the engaging autobiography of his first fifty years, *Milestones*.

We knew from the latter exactly how he viewed the *Novus Ordo* of the Mass: “There is no doubt that this new Missal in many respects brought with it a real improvement and enrichment; but setting it as a new construction compared with what had grown historically, forbidding the results of this historical growth, thereby makes the Liturgy appear to be no longer a living development but the product of erudite work and juridical authority; this has caused us enormous harm, for the impression had to emerge that liturgy is something ‘made’, not something grown in advance

but something lying within our own power of decision. When liturgy is self-made however, then it can no longer give us what its proper gift should be: the encounter with the mystery that is not our own product but rather our origin and the source of our life. A renewal of liturgical awareness, a liturgical reconciliation that again recognises the unity of the history of the Liturgy and that understands Vatican II, not as a breach, but as a stage of development: these things are urgently needed for the life of the Church.”

At a time when journalists, both lay and Catholic, have grown excited over what they see as the amazing discovery that a pope can be humble, it might be opportune to reflect on the personality of Joseph Ratzinger, including not least his personal modesty. Here is what one could read about Pope Benedict eight years ago: “At the same time, all who encountered him personally found him charming, modest and open-minded, with a genuine and kindly interest in people. Since his election to the Chair of St Peter, countless individuals have come forward to testify to his humble, unpretentious lifestyle and approachability, and his readiness to chat happily with people of whatever rank and station, even to a few cats as he walked to and from his office.” Although humble, when the dignity of his high office required it he knew instinctively how to behave, and when celebrating the sacred liturgy *in persona Christi* his demeanour was an example to all. Of course, Benedict was also a man of culture, with an appreciation of beauty and a great love of music. The conclave lost no time in electing him as pontiff, and he generously set aside his dreams of a peaceful retirement in Bavaria. Those of us who cared about the Church, the Faith and the Liturgy settled down confidently in the knowledge that we were in safe hands.

We should never forget the efforts of his great predecessor, Blessed John Paul II, who showed considerable concern for the liturgy throughout his twenty-six year pontificate. This was reflected in the formidable number of documents that issued from the Holy See on the subject. Early on, in 1980, there came *Dominicae cenae*, then *Inaestimabile donum*, in which he insisted that “The faithful have a right to a true Liturgy”. Over two decades later, as his papacy entered its final years, his concern for the liturgy and its worthy celebration was undiminished, and we recall *Ecclesia de Eucharistia* (2003), followed by the Instruction *Redemptionis Sacramentum* (2004) and the Apostolic Letter *Mane Nobiscum Domine*. When the great Synod on the Eucharist that he had called began in Rome, he was already in hospital, but he sent a message, urging liturgical training

for all concerned, a move to deeper reflection, and an emphasis on the *ars celebrandi*, the art of celebrating, through which all might be “profoundly penetrated by the Mystery.”

However, as far as the liturgy was concerned, little was to change in the hierarchies, the dioceses and the parishes during John Paul’s pontificate. The prodigious efforts of that great pope had fallen on stony ground. The deadly, corrupted ‘spirit of Vatican II’ had perhaps left the faithful shell-shocked. In so many places, the bishops had allowed latter-day strippers of the altars to ruin sanctuaries, and the Mass or ‘Eucharistic Assembly’ to become a convivial meeting for those who still came. One hardly dare speak of the ‘musicians’ who were allowed to exercise what was regarded as their ministry. There was in place a generation of ‘Vatican II’ bishops and ‘liturgists’ who thought all this must be just what the church needed in the modern world. Happily, by contrast, there had always remained a distinguished core of priests and laity to whom it was evident that the Fathers of Vatican II had never intended that the Church’s liturgical, musical and architectural heritage was to be recklessly abandoned, and it was their churches that stood out for years as welcome oases in the desert.

We were not at all sure how Pope Benedict would address the situation that he inherited. If anything, we hoped he would act fairly quickly, mindful that his papacy might be a relatively short one. However, we soon came to appreciate that he would work at his own pace, gently and patiently. His method was not so much to employ directives, instructions and exhortations, but rather in setting a dignified personal example in everything to do with the liturgy. This was already evident as he celebrated the Funeral Mass of Pope John Paul, and then his own Solemn Mass of Inauguration as Pope. Thereafter, it was evident in the evolution of the papal liturgies in St Peter’s Basilica. He made appointments to key positions after characteristic deliberation. His choice as Prefect of the Congregation for Divine Worship and Discipline of the Sacraments was the Spanish Cardinal Antonio Cañizares Llovera, known familiarly as ‘Little Ratzinger’ in view of his similarity to the pope both in appearance and views. Cardinal Cañizares directed his dicastery quietly and unobtrusively, although he has emerged recently as a willing celebrant of Pontifical Mass in the older form.

The next, even more crucial appointment was that of the Master of Pontifical Liturgical Celebrations. The post had long been held by Mgr

Piero Marini, who had written enthusiastically about the “Beauty of the Liturgy”, yet was regarded as ‘progressive’ and was after all a protégé of his predecessor Mgr Virgilio Noë, himself a protégé of the notorious Annibale Bugnini, who had been allowed to assume a fearsome degree of control over the post-conciliar reform of the Liturgy. Pope Benedict clearly wanted someone by his side to whom he could entrust the exemplary celebration of the Sacred Liturgy at the heart of the Church, and his choice for that key position was Mgr Guido Marini who had been ordained by and remained an admirer of, the great ‘conservative’ Cardinal Siri, Archbishop of Genoa. In Rome he was able to put into effect exactly what the Holy Father had in mind, a celebration according to the current *Missale Romanum* while restoring traditional reverence and dignity. A small crucifix was to stand in the centre of the altar, to be faced by both celebrant and faithful, a feature that seems to have been taken up across the world in places where it is not easy to celebrate *ad orientem*. Kneeling for communion, on the tongue, was encouraged and one has noticed the practice increasingly adopted by individuals even in places where standing remains the norm.

As to music in the Papal liturgy, Gregorian chant was back in its rightful place as the sung prayer of the liturgy. At St. Peter’s the proper of each Mass is now sung from the *Graduale Romanum*, including the Introit, Offertory, Communion and Post Communion. Between the scripture readings the psalm may be the Responsorial or the Gradual. This should be followed increasingly in the wider church, so that the Chant will regain first place in the liturgy, exactly as envisaged in *Sacrosanctum Concilium* of 1963. In 2008 the *Cappella Giulia* choir that sings for solemn functions not celebrated by the Pope was newly restored and the Canadian Fr Pierre Paul OMV appointed as Choirmaster. More importantly in 2010, Fr Massimo Palombella, a Salesian priest, was appointed to replace Mgr Giuseppe Liberto as Director of the Sistine Chapel Choir, which sings at the papal liturgies. In another significant act in 2010, Benedict made a point of honouring the great Domenico Bartolucci, Director Emeritus of the Sistine Chapel Choir, of which he had charge from 1956 to 1997, but who seemed to have been forgotten, by elevating him to the College of Cardinals. The Church’s musical legacy has been revived to an extent which few believed possible, which must be regarded as one of Benedict XVI’s greatest achievements.

Before his election as pope, Joseph Ratzinger's achievements had included a wealth of published documents, very largely in his specialist area of theology. When we come to his short but wonderfully fruitful time as pope, there are three new documents that are of particular importance. Firstly, there is one of the finest documents ever written on the Liturgy, *Sacramentum Caritatis*, issued at Christmas 2005. It is not an encyclical or a *motu proprio*, but a "Post-synodal exhortation on the Eucharist as the source and summit of the church's life and mission". In this Benedict offers a wealth of explanation on the Eucharist as the mystery of faith *par excellence*, and goes on to stress the significance of beauty, sacred art, sacred music. He has important things to say on the use of Latin, as in the following: "I ask that future priests, from their time in the seminary, receive the preparation needed to understand and to celebrate Mass in Latin, and also to use Latin texts and execute Gregorian chant; nor should we forget that the faithful can be taught to recite the more common prayers in Latin, and also to sing parts of the liturgy to Gregorian chant."

Two further documents, on the other hand, came as 'bombshells' that took the faithful by surprise, though by no means unwelcome. In July 2007, Pope Benedict issued *motu proprio* the Apostolic Letter *Summorum Pontificum*. In this he boldly expounds a new understanding of the relationship between the older and newer forms of the Roman Missal. Setting aside the conflicts of the past four decades, they are to be seen as two usages of the one Roman rite. "While the Roman Missal promulgated by Paul VI is the Ordinary expression of the *Lex orandi* of the Catholic Church, the Missal promulgated by St. Pius V and reissued by Blessed John XXIII in 1962, and never abrogated, is to be considered as an Extraordinary expression of that same *Lex orandi*, and must be given due honour for its venerable and ancient usage." He explains that there is no contradiction between the two editions of the Roman Missal, because in the history of the Liturgy growth and progress are found, but not a rupture. He gives us the memorable quotation: "What was sacred for prior generations, remains sacred and great for us as well, and cannot be suddenly prohibited altogether or even judged harmful." It was perfectly permissible to celebrate the Mass of the Roman Missal of 1962 as an 'Extraordinary form' of the Liturgy. He also held out the enticing prospect of 'mutual enrichment' between the two forms, a step forward perhaps in the 'reform of the reform'. Earlier indulgences were superseded by a general freedom for all priests to celebrate the *Usus Antiquior*. The reception was for the most part

favourable and *The Catholic Herald* wrote at the time: “With one bound, they were free. In his wonderful Apostolic Letter *Summorum Pontificum*, Pope Benedict abolished almost every restriction on bishops, priests and faithful who wish to celebrate the pre-Vatican II liturgy. This may be wishful thinking on our part, but if the message of *Summorum Pontificum* is truly absorbed, then the Church will achieve a unity that has eluded it since the adoption of the Missal of 1970.”

Benedict had an even greater surprise for us in November 2009, with his Apostolic Constitution *Anglicanorum Coetibus* “providing for Personal Ordinariates for Anglicans entering into full communion with the Catholic Church”. The Church had always been happy to welcome individuals as converts but, thanks to this groundbreaking document, groups of Anglicans who longed for reunion with Rome were to be offered the possibility of reception as an identifiable group. This would enable Anglicans to enter into full communion with the Pope, while maintaining some degree of corporate identity and preserving valued aspects of their distinctive liturgical heritage. Sadly, under this measure, there could be no prospect of restoring beautiful pre-Reformation churches to Catholic use. However, the gain of able and distinguished clergy and laity was rewarding enough. We knew this already through many who had joined the Church as individuals, and soon we were to find it among the ordinariates that were formed. Things began to take shape positively in January 2011, with the ordination in Westminster Cathedral of three former Anglican bishops to the Catholic priesthood. The first ‘Personal Ordinate’, that of Our Lady of Walsingham, was established in the same month, with Mgr Keith Newton as the first ordinary. Soon there were nearly a thousand members, including sixty former Anglican clergy. In January 2012, an Ordinate was established in the United States and in May of the same year in Australia. We have been impressed to find leading members of the Ordinate happy to share in our own Solemn Latin liturgies, while always celebrating their own forms with the utmost care and reverence. Pope Benedict has made a brave and generous contribution in the service of Christian Unity.

Through the examples described above, our Pope Emeritus has succeeded in inspiring a significant change of atmosphere in the Church. First and foremost, he has established that the liturgy is not a battlefield to be fought over. Bishops are no longer moved to apoplexy at the mention of ‘Latin’. Where there was suspicion and animosity, people are now ready to talk to

each other. Seminarians no longer fear being ostracised for a tendency to orthodox views. Traditionalists no longer loudly dispute the validity of the *Novus ordo*. Reports from Rome suggest that the sacristans at St Peter's are now equally happy to make altars ready for priests arriving in the morning wishing to celebrate Mass in either form, which was by no means the case a few years ago. We hear that the recent *Sacra Liturgia* Conference in Rome reflected a mood of tolerance and constructive discussion, and was able to focus on restoring beautiful and worthy celebration of the liturgy, inspired by the words, acts and example offered by Pope Benedict.

In view of his impressive legacy, he must surely rank alongside his great predecessors Popes St Pius X and Pius XII, who cared deeply about the Sacred Liturgy and made their own distinctive contributions to its organic development.

Edward Barrett

***Sacra Liturgia* Conference, Rome, June 2013**

[This important conference was heralded by considerable press coverage. *The Catholic Herald* of June 28th reported that the Conference, which was oversubscribed, with delegates from more than 35 countries, was an initiative of Bishop Dominique Rey of Fréjus-Toulon, France, and was organised by Dom Alcuin Reid. We are extremely grateful to Fr Guy Nicholls, who attended the conference as our representative, for this comprehensive and illuminating account.]

Some 300 participants gathered at the Pontifical University of the Holy Cross between June 25th and 28th to consider the current state of the Roman Liturgy and certain matters of perennial concern. It was an international assembly of scholars, bishops, abbots, priests, religious and laity, and included many musicians, theologians, artists and representatives of various liturgically related disciplines. Those present came largely from the major Western European nations, but North and South America and Australia were also well represented. English was the favoured *lingua franca* in which most addresses were delivered, though French, Spanish, Italian and German were also spoken. Simultaneous translations were supplied in each of those languages.

The Conference was not merely *about* the liturgy, but was both framed and punctuated by dignified and well-organised liturgical celebrations. It opened with pontifical Vespers presided by Bishop Dominique Rey of Frejus-Toulon. This was a magnificent example of a celebration of solemn Pontifical Vespers according to the Breviary of Paul VI and took the form of First Vespers for the solemnity of St. JoseMaria Escriva, founder of Opus Dei, whose University was the seat of the Conference. The following day a Pontifical Mass for the Saint's feast was celebrated according to the Missal of 2003 by Cardinal Canizares Llovera assisted by some 50 concelebrants. This, too, was a worthy celebration, though it is a pity that the Prefect of the Congregation for Divine Worship did not sing the entire Mass, but only the collect, the preface dialogue (though not the preface itself) and the post-communion and blessing.

On the third day of the Conference a pontifical Votive Mass of the Blessed Sacrament was celebrated at the faldstool by the German Cardinal Brandmueller, according to the 1962 Missal of Blessed John XXIII. The conference closed with Solemn Pontifical first Vespers of the Solemnity of SS Peter and Paul, which is arguably the quintessential Roman feast. The celebrant was assisted by six coped cantors. Vespers was followed by Benediction of the Blessed Sacrament and concluded with the singing of the *Te Deum* and the *Laudes Regiae*.

As befits a conference organised by Dom Alcuin Reid, the most recent editor of the best known English book of Roman liturgical ceremonial, Fortescue-O'Connell, all the ceremonies were carried out with great dignity, care and splendour. The music for all the celebrations was provided by several very fine cantors and a superb choir who excelled both in chant and polyphony. The propers of the Mass and the two Vespers were sung in Gregorian chant, and settings of the ordinary of the Mass and motets by Victoria, Palestrina and Lassus provided a worthy adornment of the sacred texts and rites, exhibiting the riches of the Church's treasury of sacred music at their best.

The Church of Sant'Apollinare is itself worthy of note. It is one of the larger basilicas in central Rome and is attached to the buildings which now house the Pontifical University of the Holy Cross. Formerly, however, these belonged to the German-Hungarian College, one of the first great international seminaries established by the Jesuits in the time of the Council of Trent, and on which many other such colleges, including the

Venerabile Collegio Inglese, were modelled. Many great musicians were associated with the Germanicum, including Victoria and Carissimi. The church, which has a single nave without transepts, and six fairly deep side-chapels, is highly ornate and beautifully maintained. It has, moreover, not been permanently liturgically 'reordered', which is something of a miracle in Rome.

The three full days of the conference were devoted to some twenty-four papers on a wide range of liturgically-based subjects. There was even time for plenary sessions at the end of each morning and afternoon. After the welcoming address by the Bishop of Toulon-Frejus, the first conference was given by **Cardinal Ranjith**, former Secretary of the Congregation for Divine Worship, who spoke on 'The Sacred Liturgy as summit and source of the life and mission of the Church'. It is interesting to note how little this aspect of the liturgy has been explored in the Year of the Faith, and was a welcome corrective. The Cardinal pointed out that it cannot make sense for the Church *not* to see and make better use of the powerful influence that the Liturgy can have in fulfilling her mission. This does not involve any kind of didacticism, but simply a recognition that the Liturgy, when prayerfully and intelligently carried out with dignity, cannot fail to touch the hearts of those who seek God.

Dr Gabriel Steinschulte spoke on 'Liturgical Music and the New Evangelisation'. He recalled St Augustine's shrewd observation *amantis est cantare* as not merely justifying the Church's singing the Liturgy, but absolutely requiring it. He called on the monasteries in particular to celebrate the Liturgy of the Hours with greater use of Gregorian Chant so as to attract souls in the same way that Augustine himself had been drawn by the Church's singing of the psalms in the Divine Office. He went on to describe as 'bloodless' much of the music that has replaced what the Second Vatican Council called the Church's 'Treasury of Sacred Music'. He also called for choirs to be given not only musical training but also pastoral care so that they may flourish spiritually.

Bishop Peter Elliott is another acknowledged expert in liturgical ceremonial, and so his talk on the *Ars celebrandi* was eagerly awaited. The bishop did not disappoint. He quoted Pope Benedict's identification of a form of Cartesian dualism frequently encountered in the celebration of Liturgy. This can be described as the tendency to decouple grace from the sacramental form in which it is given. Too often the view is taken by

celebrants that since the grace of the liturgy is guaranteed, it is of no real importance how the liturgy is actually celebrated. This, he explained, is not merely an error, but a disaster, since there is a profound nexus between the rites and their inner spirit. He constantly returned to the idea of the Liturgy as 'God's gift to the Church', for which reason the rites should be faithfully adhered to in all their richness. He decried the 'devil of entertainment' which distorts the shape and purpose of the liturgy, and bemoaned the widespread lack of beauty in many churches, as though it were Good Friday all the year round.

In addition to many detailed and highly sensible practical recommendations concerning voice, gesture, gentle pace and humility on the part of celebrants, Bishop Elliott noted the desire to avoid prolixity which leads to the almost perpetual choice of the Second Eucharistic Prayer, and drew attention to the need for an intelligent grasp of the liturgy as one great action – a 'holistic' approach, in order to avoid the danger of getting lost in detail. Similarly holistic is the need for team work. A celebrant alone being recollected will not succeed in conveying the riches of the liturgy if his co-workers, the servers, readers etc. are badly prepared or insufficiently focused on their responsibilities.

Mgr Stefan Heid gave a richly historical analysis of 'The Early Christian Altar – Lessons for Today'. His concern centred on the false scholarship that had influenced the development of the altar throughout the 20th century, creating serious distortions in understanding its true nature, especially as disseminated since the Council. Many different types of table are attested in early Christian writing, art and archaeology, which some influential scholars have tended to confuse and roll into one kind of 'holy table' to replace the altar of sacrifice. He called for a renewal of the recognition of the altar as 'awesome', *terribilis*, like the church building itself – a sign of God's presence.

Professor Tracey Rowland offered the most profound analysis of the *Usus Antiquior* in relation to the new Evangelisation, identifying it as 'the antidote to modernity'. She introduced the teaching of the great convert philosopher, Alistair Macintyre, who has pointed out the different ways in which meaning is conveyed. In the so-called 'expressive' form, meaning cannot be expressed by words alone apart from their cultural context, whereas the 'instrumental' form of meaning is exactly the opposite of this – claiming to be able to convey the same meaning simply and directly in any

cultural context. Professor Rowland showed how those responsible for the liturgical reforms had ignored the truly 'expressive' nature of liturgical language and had mistakenly assumed that it could be interpreted simply as 'instrumental', thereby unwittingly creating confusion, and unleashing on the Church what she called a kind of 'cultural Chernobyl'. She called for the liturgical language of the centuries to penetrate modern culture (and not vice versa), for when the sacred becomes mundane, it becomes boring. Nevertheless, in the post-modern world she saw the quest for transcendence was alive especially among young people.

In another striking image, she described many of those now finding the *Usus Antiquior* for the first time as though they were discovering treasures in granny's attic, treasures that older generations had either forgotten or just thrown away. Finally, she warned against three dangers: first, that many 'old-rite types' are the worst enemies of their own cause, by, for instance, subjecting celebrations of the liturgy to critical post-mortem analyses that put off the curious; secondly, she decried the temptation to identify tradition with 'fogeyism', e.g. in modes of dress; and thirdly, she stated that many 'ordinary Catholics' do not wish to stand against Vatican II, but more possibly to reject the 'claptrap' of the 1960's. In summary, she hoped the Church would, as she put it, 'read Vatican II in a Christocentric accent' so as to enrich traditional culture, and allow traditional culture to enrich the post-modern world.

Bishop Marc Aillet spoke on 'The Sacred Liturgy and the New Communities', with special reference to the Communauté de Saint Martin, a recently founded order of which he is a member, and which has done excellent work in promoting the use of Latin and Chant alongside the vernacular in the Ordinary Form of the Roman Rite. Reminding us that the quality of our worship depends not only on what we do externally, but on our inner selves, he quoted St Augustine's saying that *ars cantandi est ipse cantator*. The Bishop also pointed out the powerful influence of Eucharistic Adoration on the character of the liturgy itself, bringing *pax et tranquillitas ordinis*, and making us 'docile' to God (cf. Jn 6:45 – *et erunt omnes docibiles Dei*). This can then be lived out most effectively in the celebration of the Liturgy of the Hours in Latin and Chant, which preserves the natural vigour, dignity and beauty of the Church's worship of God and, as Blessed John Paul II said, is an effective means of unity in the Roman Liturgy. He made two particularly striking observations: first that mediocrity in the priesthood leads to mediocrity in the Liturgy, and

secondly that our Lady's presence at Mass helped bring about the success of the Apostles' preaching. Both of these point to the central importance in the life of the Church of Eucharistic Adoration, reminding us of Benedict XVI's teaching that 'adoration conforms us to the Logos, the Word of God.'

Fr Michael Lang of the London Oratory gave a remarkable and well-illustrated analysis of the current state of 'Sacred Art and Architecture at the Service of the Mission of the Church'. Using illustrations of the sacred and secular elements taken from recent examples of church architecture, Fr Lang showed how often buildings that were inadequately designed for the celebration of the Liturgy were based on non-religious and non-liturgical principles. He quoted one example of an architect who had designed a major new Cathedral on the supposition that all Catholic churches ought to face Jerusalem. Nor had this false impression ever been corrected by the clergy who had commissioned the building. Other examples powerfully illustrated confusion over the connections and distinctions between the ideas of the sacred and the secular. Too many architects had been influenced both by secular ideologies and by certain theological schools to believe that there was no longer any real distinction between what is sacred and what is secular, that all is equally and indistinctly the sphere of God's presence. But Fr Lang ably demonstrated that this is a false analysis, and that the sacred, while still being present in the midst of the secular, nonetheless represents that which is *totally* dedicated to God's service and is therefore to be kept free from the spirit of 'worldliness' which opposes God's sovereignty in the world.

He therefore proposed four basic principles which should be observed in order more effectively to express the presence of the sacred. The first of these is the principle of verticality: a sacred building should rise and should draw the eye upwards away from the merely horizontal dimension, that is away from this world and its mundane concerns. Second is the principle of orientation of axis, whereby a sense of common movement in the same direction helps to create a dynamic leading to and beyond the altar. Circular buildings are, he argued, historically most exceptional, and connected with some other purpose than the eucharistic liturgy, e.g. mausolea and baptisteries. The third principle is that of the articulation of a building internally and externally by creating thresholds: a church should have a recognizable point of entry which monumentally announces that it is open to the world, yet set apart from it, marking the transition from a world wounded by sin to the world redeemed by the Saviour. The most

superb example of this principle is to be seen in Bernini's Piazza di San Pietro. Internally, the Sanctuary area should be raised up to safeguard its distinctive status, and to reinforce the sense of liturgical orientation. Finally, Fr Lang drew our attention to the central importance of sacred art in churches. Purely symbolic art, even including such as that allowed by the mediaeval Cistercians, is not fully satisfactory because it does not embody the idea of the 'sacred image'. Pope Benedict XVI has explained that the complete absence of sacred images in many modern church buildings is contrary to the Incarnation. Ultimately, sacred art does not merely enhance a sacred building, but helps to shape its role in making present what is sacred through the medium of the created order.

Dom Alcuin Reid, the convenor of the conference, gave an address on '*Sacrosanctum Concilium* and Liturgical Formation'. His analysis of the history and meaning of *participatio actuosa* was substantially that which the ALL has consistently supported over the years since Dom Bernard McElligott first expounded it. He stressed the need to implement the idea that both clergy and laity must be “thoroughly imbued with the power and spirit of the Liturgy”, and recorded how many of the scholars who were deeply involved in the reform of the liturgy had warned against the danger of relying on the alteration of externals. The Benedictine Dom Cipriano Vagaggini, for instance, had said that whether the liturgy as celebrated in Latin or the vernacular made no difference if it remained incomprehensible, and might as well be in Hebrew. Fr Louis Bouyer famously commented that if the pre-conciliar liturgy was like an embalmed corpse, the post-conciliar version was merely the same corpse in a state of decomposition.

Joseph Ratzinger, on the other hand, is more deservedly famous for combining sharp analysis of the current problematic state of the liturgy with sound proposals for addressing them. The Pope Emeritus makes several observations based on the fact that the liturgy is not primarily cerebral or intellectual, but sensual, in order thereby to identify where *ressourcement* is needed. First, liturgical minimalism is a cancer which has been aggravated by modernity. Second, even though sung liturgy remains 'normative', various forms of 'read' Masses overloaded with extraneous singing have become almost universal practice. Third, the Divine Office is treated as a text to be read through and without proper ceremony, gesture and vesture. Although aggressive secularity allegedly makes liturgy unintelligible to modernity, nonetheless, where communities are prepared

to celebrate beautifully and faithfully, such celebrations can in fact speak to modern man. He reminds us that Augustine and Claudel encountered the Church through a form of worship which was not in any way shaped by contemporary needs. Yet it was precisely thus that they found Christ.

Abbot Michael John Zielinski, who was last year appointed head of the new office for liturgical architecture and music in the Congregation for Divine Worship, spoke on 'Liturgy, ritual and contemporary man – anthropological and psychological connections'. This was a profound critique of the effects of psychology on the liturgy since Freud, who had, the Abbot stated, done immense damage by dismissing ritual as infantile, primitive and erotically obsessed. Rather, ritual is a way to rebirth, by taming passion and transforming fear and so leads to a new vision of reality. More helpful in this regard was Jung, who had identified ritual repetition of an original experience as 'mental hygiene'. One of the best examples of this was the Mass, the ritual 'repetition' of Christ's command at the Last Supper. Abbot Zielinski described ritual as a 'bodily canvas' which sets the soul and mind free to paint, thereby promoting unity.

One of the greatest problems encountered by contemporary man is the loss of thresholds and boundaries. The resulting lack of differentiation of behaviour and attitude leads to a monotony of experience and hence also to a search for meaning. Yet modern man's rationalism cannot quite eradicate some 'sacredness' since we are naturally orientated towards 'something' spiritual, which is really 'someone', the 'I am' that is God. Of course, there is such a thing as bad ritual; he wittily described the ritual of the fast food restaurant as one designed to distress diners and provoke them into leaving as soon as possible! Abbot Zielinski commented at length on the place of silence, and on its absence in the contemporary world. Fear of silence is fear of not being in control. Whereas, to quote a German proverb, 'silence is a fence around wisdom' and is an essential dimension of hearing profoundly. Modern cultural chaos and rampant pluralism also indicate a shift in belief *about* belief. This is seen in man's attempts to find God rather than letting God find him. The answer to contemporary, lost man is the *Ordo amoris*, without which mankind cannot recover peace and truth. As Augustine said, we understand perfectly only that which we perfectly love.

Archbishop Sample of Portland, Oregon, spoke on 'The Bishop: Governor, Promoter and Guardian of the Liturgical Life of the Diocese'. He has recently issued a major Pastoral Letter on Liturgical Music which

closely associates catechetical guidance with practical recommendations. In this address he outlined the responsibilities of the local Bishop for the liturgy in his diocese as described in the Second Vatican Council's document on the Bishops, *Christus Dominus*. To this he added an important reflection on *Summorum Pontificum*: that the Pope's intention in issuing it was to reconcile the *whole* Church to her past. It was inconceivable that a Bishop who understood his responsibilities could fail to understand that he is a servant of the Church and a co-worker with the Pope. No episcopal responsibility can ever justify failure to implement the teaching of the Church especially as clarified by the Pope.

Mgr Keith Newton, Prelate of the Ordinariate of our Lady of Walsingham, presented the address prepared by his colleague, the ex-Anglican Bishop and liturgical scholar Mgr Andrew Burnham, who was unfortunately ill and unable to attend the conference in person. Mgr Burnham has been one of the principal collaborators in the preparation of the Ordinariate's 'Customary', its liturgical book. This process raises many interesting liturgical and theological questions. Given that it has been set up to enable former Anglicans to continue to use Anglican rites approved by the Church, what in fact can the Ordinariate bring to the rest of the Catholic Church and her liturgy? Many ex-Anglicans had already been using the Roman liturgical books before entering full communion with the Church, especially for the Eucharist, for the simple reason that many parts of the classical Anglican service (and some of the more recent prayers) were incompatible with Catholic Eucharistic doctrine, as held by virtually all Anglo-Catholics. The revival of the use of Sarum had even been considered, but then again, since it had not been used since the mid-16th century, it could not really be considered to be part of the 'Anglican heritage'. The Eucharist aside, there remains the important element of the Divine Office, in the form of Matins and Evensong, and there is also the familiar hymnody of the Church of England, though it must be remembered with caution that hymns have only played a part in Anglican eucharistic liturgy since the Tractarian movement of the 19th century. Laszlo Dobszay had pungently described hymns at Mass as the 'anthrax in the envelope', while Mgr Burnham himself coined the phrase: 'ditty as diversion'. Moreover, Anglican rites reflect a typically English 'common law' approach in contrast to Roman rubrical exactitude.

Jeffrey Tucker, President of the Church Music Association of America (CMAA), Founder and Director of the "Chant café" online forum, and now

also of the New Liturgical Movement (NLM) website, spoke on the liturgical apostolate and the internet. The advent of the Worldwide Web had achieved some enormously positive results: bringing together people who had previously been isolated and giving them a voice in the marketplace; making widely available at little or no cost vast and highly valuable resources previously unknown to many, or simply unaffordable, including long-forgotten but highly informative and useful articles in journals long since out of print. Webcasting permits wonderful and inspiring liturgy to be widely seen and experienced by many who could never physically hope to be present. Mr Tucker also pointed out that webcasting can have a salutary effect even on those who celebrate liturgy badly – a form of naming and shaming when really poor examples of celebration are broadcast far and wide to the embarrassment of the perpetrators, especially 'professional' liturgists. As well as providing chant and polyphony free for download, websites and also give instruction in and illustration of 'how to do' something. Blogging, too, has a great value in keeping people engaged and informed about developments and possibilities which might otherwise have passed them by.

Cardinal Burke gave a presentation on the final afternoon of the Conference, on 'Liturgical Law in the Mission of the Church', explaining that the antinomian culture of today makes difficult a proper understanding of the liturgy under the aspect of divine Law ('*Ius divinum*'). The hermeneutic of rupture, about which Pope Benedict spoke, embodies the perception that everything in the liturgy must be created *de novo* because the Church had gone the wrong way liturgically since the time of the Apostles. Moreover, since the revolutionary events of 1968, a disdain for all forms of law and authority had become widespread in the Church, too. The '*Ius divinum*', by contrast, expresses the right relationship between God and man. Ever since the Second Vatican Council the human element of the liturgy has been exaggerated. As Cardinal Ratzinger said, the worship of God and man's moral rectitude are intimately connected, and the worship of God is in any case essential for man's well-being.

The Cardinal reminded his audience that Satan's first temptation to our race was to believe that disobedience would bring equality with God the lawgiver. Moreover, idolatry arises in two ways: in man's refusal to recognise God as 'the other', and in man's creating his own worship, thereby remaking God in his own image. The Law of God must be obeyed therefore as being divine, not human in its origin; hence the foundation of

the '*Ius divinum*' as God's law. In terms of practical consequences for the celebration of the liturgy, this means that, as the Council of Trent teaches, the Church has authority concerning the dispensation of the Sacraments, providing their substance is preserved, since no human person has authority over the substance as established by Christ. In the light of this, the Cardinal recalled that Pope John Paul II had written in *Dominicae Cena*e that canonical discipline safeguards the Church, and he decried the so-called 'creative freedom' exercised abusively in many places since the Second Vatican Council. The visible nature of the Church demands an ordered structure based on charity, in order thereby to foster unity, while not imposing a rigid uniformity.

Your correspondent apologises that owing to his involvement in preparation for all of the liturgies, he was unable to attend the following conferences: 'The Sacred Liturgy as the Foundation of Religious Life' by Abbot Jean-Charles Nault OSB, 'Pastoral Liturgy and the Church's Mission in Parishes', by Dr Guido Rodheudt, 'Liturgical Catechesis and the New Evangelisation' by Don Nicola Bux, 'Sacred Liturgy as the heart of the life and mission of the family', by Professor Miguel Ayuso, 'Sacred Liturgy and the Defence of Human Life' by Mgr Ignacio Barreiro Carambula, and 'Academic Formation in the Sacred Liturgy' by our own English monk-scholar, Dom Paul Gunter, OSB.

As can be gauged from this list, the conference was enormously rich and comprehensive as an exploration of Liturgy and its impact on several important areas of Church and social life. Dom Alcuin deserves many thanks and much admiration for having organised such a wonderful event. Those who were fortunate enough to participate were grateful for the opportunity to hear so many thoughtful, informative and inspiring reflections, which were genuinely encouraging for the future state of the liturgy. No one present was under any illusions that the Church was about to overcome all her liturgical problems, but rather felt that the labour of restoring what was broken and of making known what was forgotten was not in vain, and that a coherent and compelling account of the way forward was being made especially in the light of the Pope Emeritus Benedict's teaching and example.

In an atmosphere of hope and prudent confidence, the Conference members finally sent warm greetings both to the Pope Emeritus and Pope Francis, assuring them of our prayers and fidelity to the Church, and of our

intention to continue to implement and foster her liturgical principles with the greatest care, knowledge and devotion.

Many of the participants remained in Rome for an extra day in order to take part in the Pope's Mass for SS Peter and Paul, and to witness the imposition of the pallium on newly appointed metropolitans, including one of the speakers at the conference, Archbishop Sample, a fitting sign of hope for the future.

Guy Nicholls

Review:

Form and Faith in Victorian Poetry and Religion.

Kirstie Blair. Oxford: Oxford University Press. 2012

Pp. vi, 258. Hardback ISBN 9780199644506

The word 'form' is used in many ways in religious discourse. Dr Kirstie Blair, in this illuminating new study of mid-nineteenth-century literature, is interested in certain understandings of 'form' that were subject to debate in British Christianity at that time. Several fault-lines ran through (not simply between) the various denominations in what was increasingly a religiously plural society. Among Dissenting Protestants, there was a long-standing opposition between those who advocated the use of 'forms of prayer' (i.e. fixed liturgical texts), and others who saw forms as stifling the spontaneous action of the Holy Spirit. Members of the Church of England were almost unanimous in accepting the value of forms of prayer, but which forms were to be used, and why? High Church Anglicans defended their traditional forms (as contained in the Book of Common Prayer) on doctrinal grounds, as being the most complete and perfect expression of the Church's teachings; Broad Church Anglicans (who were less concerned about orthodoxy) defended the same texts on grounds of sentimental and historical attachment, even as they looked benignly on the different forms used by other Churches and even other religions. The Book of Common Prayer was under attack from two sides: the Liberals, boosted especially by the broadening of the franchise under the 1832 Reform Act, demanded more doctrinally inclusive forms for the established Church of a diverse nation; and the Ritualists, increasing in number and influence from the 1860s, took ever greater steps towards the wholesale appropriation of the Catholic Missal and Divine Office. Taking 'form' in a broader sense, even

within the High Church/Tractarian spectrum, there were differing views about the physical forms (and art-forms) which should adorn Christian worship: rood-screens, stained glass, vestments. Of course, in all these debates, it was common to disparage one's opponents as 'formalists' obsessed with form rather than substance, and as having a 'formal', conventional and outward religion as opposed to a religion of the heart.

The originality of Dr Blair's study is that she traces the religious debates about form, not primarily through the theological treatises, pamphlet wars and polemical journals that have interested church historians of the period, but through literature, and specifically through the poetry of major Victorian writers whose participation in these debates has often been overlooked or misunderstood. This provides a vital contextualisation, reminding us both that canonical literary figures were themselves worshippers and participants in the religious controversies of their time, and that debates between rival churchmanships entered into the culture as a whole, and were not merely the squabbles of a few fanatics. Blair's chief insight is that there is a relationship between 'form' as the word is deployed in religious discourse, and 'form' in its literary senses, especially 'verse form'.

A long introduction (pp. 1-20) lays out the basic terms, explores the ambiguities of 'form' in relation to worship, and shows how some recent work on poetic form omits to engage with the religious context of Victorian writing. A chapter on 'Tractarian Poetry, Poetics, and the Forms of Faith' (pp. 21-50) explores the late Romantic sensibility of John Keble and his circle. Both in *The Christian Year*, his hugely successful book of poems arranged in accordance with the calendar of the Prayer Book, and in his lectures as Professor of Poetry at Oxford, Keble attributes to both liturgical form and poetic form the power of simultaneously evoking and restraining powerful feelings. For the Tractarians, 'certain religious forms – even in prose – are not just perceived as *like* poetry, they *are* poetry' (p. 36).

The two following chapters focus on literary responses to two particular aspects of Anglican worship: church architecture and church music. The first of these chapters (pp. 51-84), perhaps inevitably, devotes much space to Isaac Williams' 1838 volume *The Cathedral*. The book was illustrated with the ground-plan of an idealised Gothic cathedral, and the successive sections of the book are named after parts of the building: 'The Middle

Door', 'The Skreen' (*sic*), 'The North Transept', etc. Blair gets beyond the apparent eccentricity of Williams' conception, showing its precedents in the work of George Herbert, William Wordsworth and Keble, and its connection with the architectural writings of contemporaries such as Benjamin Webb, J.M. Neale and John Ruskin. Above all, by taking this neglected poet seriously, Blair shows how subtly literary form, architectural form and liturgical form react upon one another in Williams' work. Williams' readers – from his friend Blessed John Henry Newman onwards – have criticised his verse as awkward, but Blair convincingly opens up the possibility that this awkwardness might be seen 'as a deliberate strategic representation of a theological doctrine' (p. 78): an embodying in the very texture of the verse itself of the Tractarian preoccupation with reserve.

The third chapter (pp. 85-121) looks at literary representations of Psalmody and church music. The image of the listener in the church-yard, hearing the sung service yet excluded from it, is famously exploited in the poetry of Thomas Hardy (his poem 'The Voice of Things' is cited on p. 114). Blair traces the pedigree of this widespread trope, and again provides important contextualisation by deftly outlining the debates about church music which divided, and irrevocably changed, the Church of England during the nineteenth century. It is perhaps regrettable that Dr Blair excuses herself from any detailed discussion of hymns in this chapter (p. 88), since hymns are of course the only liturgical forms which actually deploy verse forms, and a discussion of hymnody's gradual emergence into the Anglican liturgy would give some context to the striking observation in a later chapter that Alfred Tennyson used to repeat "chant-like in his rich voice the hymns of the Roman breviary" (p. 164, quoting Hallam Tennyson's *Memoir*). Perhaps a critical study of hymns and the forms of Victorian poetry would demand a volume to itself.

The next two chapters are devoted to major, recognised poets: the Brownings (pp. 122-162) and Tennyson. The dissenting Elizabeth Barrett Browning, in her conversation and correspondence, became ever more vehement in dismissing forms of prayer as, at best, irrelevant to true religion. In stark contrast to Keble, she believed that strong and genuine feelings must shatter the forms – liturgical or prosodic – which are employed to order and constrain them. Nevertheless, her poems "implicitly recognize the value of form in religion" (p. 161) – just as her great verse narrative *Aurora Leigh* never quite abandons the framework of traditional

blank verse. Could it be argued that EBB unwittingly proves the Tractarian notion that formal religious practice and the poetic are inseparable? Robert Browning's attitude towards form is explored through a close reading of his serio-comic 'Christmas-Eve and Easter-Day'. As the poem begins, the speaker escapes from a Dissenting service, which repels his snobbish sensibilities by its vulgarity; having witnessed, and rejected, both Mass in the Vatican and a dry lecture by a German theologian, he returns to the conventicle, suspends his critical judgment, and joins the working-class congregation in belting out a Methodist hymn. Blair meticulously explains how Browning, almost subliminally, uses formal techniques to undermine the speaker's initial prejudices, and to underscore his later acceptance of one particular form of worship.

A similarly careful reading of Tennyson's poetry, combined with an overview of the poet's personal connections, and intellectual affinity, with the theologians of the Broad Church movement, makes the following chapter (pp. 163-96) an essential one for students of Tennyson's work. The Broad Church attitude to form in religion was characterised by an acceptance of – even a devotion to – the forms of the Prayer Book and other Anglican traditions such as bell-ringing, for their sentimental value to individuals and to the nation; but at the same time, the Broad Churchman recognised these rites, and those of other nations, Churches and even religions, as equally valid expressions of truths which transcended human culture. Key sections of *In Memoriam* are easily misunderstood unless read in the light of Tennyson's adherence to these views, which he expressed more explicitly in the late poem 'Akbar's Dream'.

A final chapter on 'Definite Forms and Catholic Poetics' (pp. 197-232) suffers from trying to cover too much ground. 'Catholic' is here understood in a very broad sense, including Anglo-Catholic writers like Christina Rossetti alongside converts to Rome, such as G.M. Hopkins and Frederick Faber. Blair shows the importance of devotional anthologies as an outlet for Anglo-Catholic poetry, and makes a case for the sonnet as a characteristically 'Catholic' verse form, but it would take a much longer study convincingly to explore the formal connections and contrasts between, say, Faber's passionate lyrics, Newman's *Dream of Gerontius* and Hopkins' 'Terrible Sonnets'.

Form and Faith makes a significant contribution to our understanding of some major writers, successfully rehabilitates some forgotten ones, and

stimulates thought more generally about the relationship between liturgical practice and artistic endeavour. Blair writes in a clear style, with minimal jargon and a pleasing aptitude for wordplay. Longer quotations from primary texts might have been helpful in some cases, particularly for works that are not available in modern editions. The book ends without a general conclusion; since the writers discussed deal in such a variety of ways with the question(s) of form, perhaps any neat conclusion would be out of place. It may be more appropriate, on closing the volume, to consider where research into the interface of liturgy with literature ought to go next.

Ben Whitworth

Insulae Vectis Monasterii

Readers who go to the Isle of Wight, as I did in June this year, should be sure to visit the two Benedictine communities on the island, the monks of Quarr and the nuns of St Cecilia's, Ryde. Both monasteries belong to the Solesmes Congregation, and both use Latin for most of their Mass and Office. In pride of place at Quarr [quarrabbey.co.uk] is its remarkable and important church, which Pevsner described as "among the most daring and successful church buildings of the early 20th century in England". But there are also the Pilgrim Chapel, an excellent tea-room and produce shop, a home farm, a well-stocked book shop, and the ruins of the pre-reformation abbey. I very much recommend attending Mass or one of the daily offices, for which the beautiful church is open to the public.

St Cecilia's [stceciliabbey.org.uk] also exemplifies Benedictine life and values in a very impressive way. The Community is an enclosed one, and so the spacious church is arranged with one nave for the laity set at right angles to the other for the nuns, with the altar at the apex. Here too, visitors are welcome to attend Mass (often celebrated by a priest from Quarr) and the daily offices. Printing of cards and painting ('scribing') of icons are carried on in the convent to an extremely high standard. The same can certainly be said of the singing: I attended Vespers when I was there, and the singing and organ playing were superb. Fortunately the sisters have made several CDs, so that anyone may share in their singing and prayer.

CF

News from the English Oratories

London Oratory Latin Classes

We are pleased to report that the London Oratory, having been requested to do so by parishioners, provided some tuition in liturgical Latin in April and May. The classes were run by Dominic Sullivan, the Head of Classics at the London Oratory School. Students were required to arm themselves with *Latin Grammar for the reading of the Missal and Breviary* by Carol and Charles Scanlon. Our correspondent gathers that the classes, described as the ‘first series’, were a great success and very well attended, so there is the prospect of further classes in the future.

The Manchester Oratory

Our Chairman had the opportunity to visit the new Manchester Oratory on Low Sunday. The church, dedicated to St Chad, is conveniently situated on Cheetham Hill Road, no great distance north of Victoria station, and is an attractive Victorian church, made more attractive by the recently-arrived Oratorians, but at the largely depopulated end of its parish. There are flats nearby, but they have a high turnover of tenants, making it difficult to establish contact there. Mass times are designed to allow the Oratorians to supply in neighbouring parishes when required, so the solemn Mass is not until 11.30am.

The solemn Mass was an eminently sensible blend of traditional Church music with the new English missal, the celebrant singing all his parts as appropriate. Mass began with a hymn, followed by Webbe’s *Vidi aquam*, a straightforward setting easily capable of being sung by the congregation. The Mass Ordinary was Theodore de la Hache’s *Missa Brevis*, and the choir sang the Gradual and Alleluia, with the congregation joining in with the Sequence. The Offertory antiphon was Bruckner’s *Locus iste*, a hymn was sung at Communion, and we finished by singing the *Regina coeli*. The church was well filled, and seemed to be much appreciated both by the local congregation and those who had followed the Oratorians from Holy Name. The Mass sheet gave the music for the *Vidi aquam*, Sequence, Alleluia (not the verse), *Pater noster* and Dismissal. The remainder of the day’s schedule included Vespers and Benediction at 4pm, and an old rite

low Mass at 4.45pm. No visit to Manchester can be considered complete without visiting St Chad's.

New Oratory to be established at York

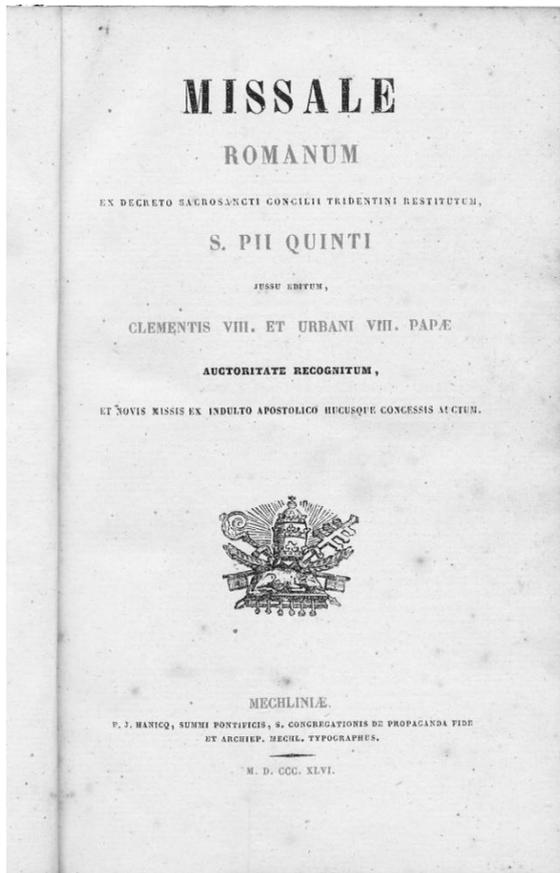
The following appears on the Oxford Oratory website: "The Fathers of the Oxford Oratory are pleased to announce that they have accepted an invitation from the Bishop of Middlesbrough, the Rt Rev. Terence Drainey, to come to his diocese. Bishop Drainey has entrusted the care of the Parish of St Wilfrid in the centre of York to the Fathers of the Oratory. St Wilfrid's is the mother church of the City of York. The parish also has the care of the shrine of St Margaret Clitherow, martyred for her Catholic faith in 1586 during the Reformation. There are already three Oratories in England, in Birmingham, London and Oxford, and a fourth being set up in Manchester. All the English Oratories have the care of a parish as their main work, but Oratorians also undertake work as chaplains in hospitals, prisons and schools, provided that it does not take them away from the community life.

"Fr Richard Duffield is to be the Parish Priest of St Wilfrid's, starting at the end of October. Fr Richard was born in York in 1963 and brought up in the city. He joined the Birmingham Oratory in 1986 and transferred to the newly founded Oxford Oratory in 1991. He was ordained priest in 1992. He has served as Parish Priest of St Gregory and St Augustine's and St Aloysius' in Oxford and as chaplain to a number of prisons and detention centres. He was Provost of the Birmingham Oratory from 2009 to 2011, a period which included the visit of Pope Benedict XVI for the Beatification of John Henry Newman. The Fathers of the Oratory would like to thank Bishop Drainey and the Middlesbrough Diocese for their generosity and confidence and look forward to starting work in Yorkshire."

The Tablet of August 3rd contained an article, 'Community Spirit', about these developments in the English Oratories, which was, for that journal, surprisingly positive in tone, though predictably condescending about the liturgy of the London Oratory in particular ("grand darkness...murmured Latin...sea of mantillas").

Letter to the Editor

Regarding Dr. Fortescue (*Latin Liturgy* Lent 2013), my 1889 Missal includes the intonation for Credo I [for this and the Gloria intonation, see illustrations below] as found in the Fortescue document, which differs slightly from the intonation we know. This is a Mechlin publication, which should explain the difference between Dr. Fortescue's chant and the version used now, as explained later in this letter. There are also four intonations for the Gloria in that Missal, corresponding to numbers IV, IX, XI, and XV in the present *Kyriale - no Missa de Angelis!*



was both important (for Double Feasts) and also connected with the Apostles (as we find in Frescobaldi's composition).

In *The History of Keyboard Music to 1700* (first publ. 1967, English ed. 1972), Willi Apel reckons the Gregorian Mass *Cunctipotens Genitor Deus* to be the oldest complete cycle and the only one preserved without change. This Mass also appears in the work of Guillaume-Gabriel Nivers (1632-1714) who made an edition of it; he and other French organists used the Mass as a basis for Organ Masses.

To return to the chant of the late 19th/early 20th centuries: the Vatican edition of the *Graduale* we now use, and which would be prepared by the monks of Solesmes working in exile on the Isle of Wight in the early 20th century, had not yet appeared, but Vatican attitudes to the official chant books of the church were changing.

The Isle of Wight connection concerns the departure of the Solesmes community from France in 1901. The Battle of Sedan in September 1870, during which the French Emperor Napoleon III was captured, effectively settled the outcome of the Franco-Prussian war (although fighting continued for some months, involving French troops organised by a new government). The Third Republic was proclaimed, and Napoleon III (once released from prison in Germany) together with his Empress, Eugénie, fled to England. Various of the activities of the new regime in France were antagonistic to the Church, and Laws of Associations directed against religious communities resulted in the monastic community of Solesmes finding a new home in exile at Appuldurcombe House on the Isle of Wight in September 1901.

Meanwhile, during the late 19th century, the researches of the monks of Solesmes involving the most ancient chant manuscripts had been finding approval in Rome. The 30 year-old monopoly that had been granted by Rome to Pustet of Regensburg for the production of official chant books expired in 1901, and was not renewed by Pope Leo XIII. This act, late in Leo's pontificate (he died in 1903 at the age of 93!) paved the way for the work of the monks of Solesmes to come to the fore. The Regensburg (Ratisbon) books represented a tradition that, in the case of the *Graduale*, went back through the Malines (Mechlin) edition of 1848 to the Medici edition of 1614.

Much lobbying ensued! In 1903 Pius X issued his famous Motu Proprio concerning liturgical music (*Tra le sollecitudini*) on St. Cecilia's Day (22nd November), only a few months after his election. In April 1904 a second Motu Proprio, *Col nostro*, decreed that a new series of official chant books would be prepared, based on the work of Solesmes and overseen by a Papal Commission.

The chairman of the commission was to be Dom Joseph Pothier, formerly of Solesmes, but now Abbot of Saint-Wandrille in Normandy which he had helped to re-establish, becoming its first abbot since the Revolution. Pothier's community had also been exiled in 1901; a new home was found for them in Belgium. In September 1904, the Papal Commission (which would meet from time to time in Rome) assembled at Appuldurcombe House, where the work of the Solesmes monks could be seen at first hand. Besides prominent representatives of the Solesmes tradition, the commission included (among others) the chant scholar Dr. Peter Wagner, the Jesuit musician Angelo de Santi, who had supported the work of Solesmes while working in Rome, and the composer Mgr. Lorenzo Perosi, for many years a friend of Pius X (who, as Cardinal Sarto, had ordained Don Perosi!); Perosi had visited Solesmes some years previously.

It seems that the initial mood of optimism gave way to a great deal of argument. Resignations from the Commission led to Pothier doing a great deal of the work on his own. The new *Kyriale* was published in 1905, but the Pope became concerned that his project would founder because of dissent amongst members of the commission. He therefore ordered that Pothier's own 1895 version of the Gradual would be used as a basis for the new *Graduale*; in the words of a French biography of Pothier: "Après un début d'année orageux, c'est le pape Pie X, par le cardinal Merry del Val, qui impose le Liber Gradualis de 1895 de Dom Pothier pour base de l'Édition Vaticane". (Xavier Maillard – 1999/2001). The new *Graduale* appeared in 1908, the *Officium pro Defunctis* in 1909, and the *Antiphonale* in 1912.

After a few years on the Isle of Wight, decisions had to be made concerning the exiled community of Solesmes, partly because of the conditions of the lease on their home at Appuldurcombe. The outcome was the founding of Quarr Abbey (or re-founding, as it had been a pre-Reformation Cistercian monastery). The monks of Solesmes began to

establish themselves at Quarr in 1907, and by 1908 various monastic buildings were complete. The abbey church was consecrated in 1912. [See *Insulae Vectis Monasterii*, elsewhere in this issue – Ed]. The return to Solesmes was completed in 1922, though some monks remained to form a new community at Quarr and continue monastic life there.

This is a fascinating period, which also includes the founding of Farnborough Abbey by the Empress Eugénie (who is buried there, together with her husband and their son), and Cardinal Vaughan's dream of re-establishing the monastic office at Westminster in his new cathedral. In the event, the monks did not return to Westminster (after some tense arguments involving Downside Abbey, Cardinal Vaughan, the Westminster clergy, and French Benedictines), but Richard Terry arrived from Downside in 1902 to establish a choir-school. The rest is known to us!

Richard Jones, Bristol

**Book Review: The Office of Compline
in Latin and English**

from the St Louis Antiphonary for the Hours.
Ignatius Press, San Francisco, 133pp \$18.95

The first thing to strike one about this book is what a handsome appearance it presents. Crisply printed in black and red throughout, on good paper with hardly any show-through, it is solidly bound in slightly glossy dark blue cloth, giving the appearance of leather, with gold blocking on front and spine, in an attractive font drawing on various early mediaeval elements.

The book contains the Order of Compline in Latin and English, in three sections: I *Ordinarium*, II *Psalterium* and III *Hymnarium*. There is a thoughtful foreword by Leo Burke, Archbishop Emeritus of St Louis and Prefect of the Supreme Tribunal of the Apostolic Signatura, on the theological and devotional nature of the Office of Compline. The English chant settings are by Fr Samuel Weber OSB of the Institute of Sacred Music in the Archdiocese of St Louis. [He is not the only contributor to

bear a famous musical name: among those receiving acknowledgements from the Editor is a Mr Henry Purcell!]

From the opening *Deus in Adjutorium*/O God, come to my assistance, Latin and English words and chants face each other throughout. The exception to this is in the Marian Antiphons, the music of which is printed in both solemn and simple tones: good English translations are printed under the music, but no attempt is made to fit them to the chants of *Alma Redemptoris Mater*, *Ave Regina Caelorum*, *Regina Caeli*, *Salve Regina* or *Sub tuum praesidium*. This is significant, for it reveals that the contributors recognise that English simply doesn't work with these chants. Does it work with the rest of them? That depends on your point of view. The language of the English psalms (from the 1963 Grail Psalter) is just about acceptable, though there would have to be quite pressing reasons to prefer it to the Latin in the places where this book would be likely to be used.

The English translations of the hymns are respectable ones, and work well with the simple hymn melodies associated with Compline. To English listeners with longer memories they sound very Anglican, a problem which we're currently experiencing with ICEL Mark II when sung in English: it sounds not like the liturgy of Rome, but that of Canterbury. American users of the book will not experience that difficulty.

There is also the dichotomy of 'thee' in the hymns and 'you' in the psalms and prayers, which we have got used to (older readers will remember how even the architects of ICEL Mark I were frustrated in their attempts to take 'who art' out of the Our Father, whilst of course vandalising the relative clauses in the *Agnus Dei*).

This is a very attractive and practical little book, to have and to use. It would be just the thing for small communities, and also for groups meeting occasionally who wish to sing Compline together.

CF

The Adventures of a Subdeacon

The Bone Thief (2012) and *The Traitors' Pit* (2013) are recent novels in which the author V.M. Whitworth takes the reader on a succession of dramatic journeys around tenth-century England. King Alfred of Wessex has recently died. His daughter Athelfled is now married to the Lord of Mercia, who governs much of the English midlands. Mercia's power is on the wane, squeezed between the ambitions of Alfred's successor, King Edward of Wessex, on the one hand; and on the other, by the growing importance of the Danish *jarls*, pagan or newly-converted settlers who hold sway in cities like Leicester, Lincoln and York. When the Lord of Mercia falls gravely ill, Athelfled turns for assistance not to her warriors or attendant aristocrats, but to her secretary: a young subdeacon called Wulfgar.

An ordained cleric may seem an unlikely hero for a thriller, and Wulfgar is certainly no Anglo-Saxon 007. But Athelfled chooses him for a very specific mission: to find the lost relics of St Oswald, last seen at the monastery of Bardney, deep into Danish-held Lincolnshire. She hopes that Mercians will rally around the recovered bones, and that the saint himself will repay their devotion; but it would be no good just sending some young hothead with a sword – like Ednoth of Sodbury, whom we meet in an early scene – who wouldn't know a relic if he found one. In the end, Ednoth's sword and Wulfgar's ecclesiastical expertise may both be needed.

Wulfgar, then, turns out to be a most intriguing hero. In 900, before the Benedictine Reform instilled a new austerity in the English Church, it was not uncommon for secular priests to marry, so there is the possibility of some romantic interest in the story. However, Wulfgar is not without ambition for his church career, and at one point he is lured onwards by fancying himself as the Bishop of a future, reconquered Leicester. The reality of Danish Leicester, vividly evoked in *The Bone Thief*, comes as a rude awakening. One small church, outside the walls, is Christianity's last toe-hold in the city. Wulfgar arrives there in time to help its big, bearded priest celebrate Easter Day.

The sweet-voiced bell was still being rung as they processed round to the west door of his little church with as much ceremony as the two of them could muster. The bell hung in the branches of a rowan growing by

the door, and a lad of around ten yanked its rope back and forth with glee. He looked familiar.

'Kevin,' Father Ronan muttered sideways at Wulfgar, 'my altar boy.'

'We've met.'

When the boy saw them, he gave the bell one last clang, waved at Wulfgar with his free hand, and fell in behind.

Father Ronan had been too modest about his Latin. Rusty, he might be, but unlike Diddlebury there were no unintended heresies here. Wulfgar was shocked, though, by what the priest had dignified by calling his books: tattered and greasy pamphlets, with whole quires missing.

When I get home, Wulfgar vowed silently, I'll raid my secret store of perfect vellum and find the time to make him a proper lectionary. I'll get it to him somehow.

He was even more shocked by the old mead-horn substituting for the sacred chalice.

But the little church was packed to overflowing.

The west door had been left open so that the people crowded outside could hear the Easter Mass, and the sunlight came slantwise into the church in a long golden shaft full of dust.

From Leicester, Wulfgar travels even deeper into the 'badlands' of Danish dominance, where ancient gospel books are haggled over in the marketplace just for the bits of silver on the binding, and where slave traders set up home in abandoned churches. Here he faces his toughest challenges yet, and I will not spoil the surprise by telling you whether his mission is successful.

At the beginning of *The Traitors' Pit*, however, several weeks have passed, and life for Wulfgar has apparently returned to normal. He even has the leisure to turn his mind to the absorbing challenge of liturgical translation.

It had been St John the Baptist's birthday. He had emerged from the gloom of St Peter's Minster in Gloucester after a deeply satisfactory Mass, still singing. 'Nesciens labem, nivei pudoris, prepotens martyr, heremique cultor ...' Now, that would go nicely into English. 'Innocent of evil,' he chanted under his breath, groping after the right rise and fall, 'unblemished as snow, most – no – mightiest of martyrs ...' Still mulling

over the right English word to convey all the nuances of cultor, he had stumbled against the corner of something hard.

'Watch out, you fool!'

Wulfgar found himself clutching the edge of a trestle table, a stall, in the middle of Gloucester's annual Johnsmas market. The stallholder, grabbing the board and preventing his stock from disaster, was looking at him with exasperation.

'You nearly had the whole lot over.'

He is soon shaken out of his daydreams by some devastating news: his brother has been accused of treason against King Edward, and may hang for it. But before Wulfgar can act, he is again sent deep into Danish territory, where he finds himself caught between rival claimants for the kingship of York, and an unscrupulous archbishop.

ALL members will, no doubt, appreciate the many passages in these books that demonstrate the importance of the liturgy and the sacraments, not only for the devotional life of the subdiaconal hero, but as a part of the very fabric of popular culture and the theatre of high politics: the processions on local saints' days, the absolution of a dying man after a fight, a royal wedding blessed in a grand church. What is even more compelling is the exploration of how one young man, brought up on the words, the chant, the ritual of a great English cathedral, brings his faith to bear on a world of brutal violence, intrigue and temptation. 'How can a young man keep his way pure?' we read in Psalm 118: 'By guarding it according to thy word.' *The Bone Thief* and *The Traitors' Pit* test the Psalmist's optimism to the limit. While I may, as the author's husband, be disqualified from writing a review of these books, I can certainly tell you that I found them compelling, evocative and thought-provoking, and I recommend them to you.

Ben Whitworth

The Bone Thief and *The Traitors' Pit* are published by Ebury Press in both hardback and paperback. Unabridged audio recordings are available from Whole Story Audiobooks.

Pontifical University Master's course

The report from which the following excerpts are taken, 'Rome university launches course on liturgical music', appeared on the Catholic News Agency website on May 20th:

"A pontifical university in Rome has launched a Master's programme in Gregorian chant and the use of the organ at Mass so as to build unity among Catholics world-wide.

"The most important thing is that music, when it is truly liturgical, creates community," Father Jordi Piqué, Dean of the Pontifical University of Saint Anselmo's liturgical institute, said, at the Benedictine Abbey where the university is located. Fr. Piqué, who plays the organ, is from the Benedictine Abbey of Montserrat, Spain, and was named dean of the programme six months ago.

"A very important part of liturgy is its music, and now we've been able to unite with the Pontifical University of Sacred Music and offer this Master's." The degree will require that students study Gregorian chant with "a scientific reflection" as well as seeing its central place, "directed within the liturgy." Classes for the two-year programme will be held every Thursday evening and will be divided into three main topics: liturgy, music, and theology. The university will regularly invite speakers to lecture on topics such as organ improvisation, the sources of Gregorian chant, and music composition.

Students will also learn about how to use the principles of Gregorian chant to compose chant in their own vernacular languages. There will also be guests for the course including the President of the Pontifical Council for Culture, Cardinal Gianfranco Ravasi, who will lecture on the vision of music within the liturgy.

Basiliek van Onze Lieve Vrouw "Sterre der Zee" – Maastricht

Our good friends, the Vereniging voor Latijnse Liturgie, have a Latin Mass directory on their website on which is listed this church in Maastricht, showing Mass in Latin every Sunday morning. The church, dating from the 11th century, is probably the most visited in Maastricht, with a shrine

dedicated to Our Lady, Star of the Sea. Our Chairman was able to attend the first few minutes of the Mass (having to leave swiftly to catch his train home) and was not disappointed. The procession entered to the chanting of the Introit, followed by the *Vidi aquam* at the sprinkling, and the Kyrie and Gloria were sung to a polyphonic setting. The congregation had a special booklet for Easter time which included the Mass *Lux et Origo*, the words of the Easter and Pentecost Sequences, Credo III, the *Pater noster*, and the chant for all the congregational responses. There was no sign in this church of the practices which have brought much of the Dutch Church into such disrepute.

Learning Latin in Rome

These extracts come from an article by Elizabeth Lev, which appeared in Zenit's Daily Dispatch on July 18th:

Two Roman academies are resurrecting the native tongue of Cicero. The first, *Vivarium Novum*, was founded in southern Italy in the 1980s but is now running a summer programme in Rome. The other, the *Paideia* Institute for Humanistic Study, was founded in the autumn of 2010 by several of the alumni of Rome's most celebrated Latinist, Fr. Reginald Foster, who retired in that year. The summer Latin courses held by Fr Foster in the 1990s brought together an extraordinary group of men and women from all over the world to read, speak, tour and eat, always and exclusively in the Latin language.

Both academies are enjoying tremendous success after the institution of the Pontifical Academy for Latin created under Pope Benedict XVI, officially established through a *Motu Proprio* in 2012. The former Pontiff's own exceptional command of the language has been demonstrated time and time again, memorably in the off-the-cuff Latin homily he delivered in the Sistine chapel shortly after his election in 2005. And of course he took everyone by surprise when he announced his resignation in Latin, undoubtedly watching to see how long it would take for those present to translate and understand those fateful words last February. In his *Motu Proprio*, the Pope Emeritus pointed out that it “appears urgent to support

the effort towards a better knowledge and more competent use of Latin language as much in the ecclesial ambit as in the wider world of culture.”

Both academies take advantage of the setting of the Eternal City for the study of Latin, whether sitting on the Via Appia amid the tombs of the great Roman generals to read Latin histories, or by the Ara Pacis of Augustus to discuss Virgil, or studying St Jerome on the Aventine Hill. These schools allow the past and present to merge in the rich history of Rome. The full immersion approach has proved very successful and over the five or eight weeks of classes students become comfortable with using the language and thinking in Latin. The benefits are many: one understands Romance languages better and has a deeper level of understanding of the words we use in our own tongue.

I spoke to one of the founders of the Paideia Institute, Professor Eric Hewitt, an exceptional young man from Philadelphia. He became interested in Sanskrit while studying as an undergraduate at Rice University and then went on to learn German, French, Spanish, Basque, Italian, and Latin. He told me he reads Ancient Greek, but hasn't mastered speaking it yet. I asked him about where he got the idea to found this institute. He explained that it was "in 2010, in the wake of Fr. Foster's definitive retirement after offering a summer introduction to spoken Latin in Rome for Americans for about twenty years. We founded the Institute to carry on this work." I asked if it was tied to the Vatican Academy and Professor Hewitt told me that "this is not a specifically Catholic institution – I am Catholic but my co-founder is not – but it is one dedicated to promoting humanistic education. Naturally I am pleased to see the creation of the Pontifical Academy, a sign of the Holy Father's benevolent intentions toward the Latin language within the Church."

Correction

We must apologise for the omission in our report of the AGM at St Mary Moorfields of the name of Fr William Young, one of our most loyal supporters, as being present with Frs Guy Nichols and Kevin Hale in choir.



ASSOCIATION FOR LATIN LITURGY
*Under the Patronage of the Bishops' Conference
of England and Wales*

**PUBLICATIONS
ORDER FORM**

Ref: LL144

Date: Aug 2013

Qty	Publication	Price	Total
	Adoremus <i>10 or more – less 15%</i>	£1.50	
	A Voice for All Time	£6.00	
	A New Approach to Latin for the Mass – 2nd Edition	£12.00	
	CD <i>Orate Fratres</i>	£12.00	
	Latin Gregorian Chant Mass booklets: <i>£17.50 per 50, any mix</i>		
	<i>Lux et origo</i> (Mass I)	75p	
	<i>Cunctipotens genitor Deus</i> (Mass IV)	75p	
	<i>Kyrie magna</i> (Mass V)	75p	
	<i>De angelis</i> (Mass VIII)	75p	
	<i>Cum júbilo</i> (Mass IX)	75p	
	<i>Orbis factor</i> (Mass XI)	75p	
	<i>Advent & Lent</i> (Mass XVII)	75p	
	<i>Requiem</i>	75p	
	Organ Accompaniment to <i>Missa de angelis</i>	£5.00	
	Plainsong for Parishes — CD	£12.00	
	Latin Mass Directory – available at the website: www.latin-liturgy.org		
	<i>Overseas prices: add 25%</i>		
	If paying by foreign currency, please add equivalent of £10 to cover conversion costs.		

*Cheques etc should be crossed and made payable to
Association for Latin Liturgy*

Total £

Send to:

From (please PRINT):

Association for Latin Liturgy

47 Western Park Road
LEICESTER
LE3 6HQ
United Kingdom

☎ 0116 285 6158

e-mail Sales@Latin-Liturgy.org

Web site www.Latin-Liturgy.org