



LATIN LITURGY

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Passiontide 2014

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Jeremy de Satgé

This edition of *Latin Liturgy* is dedicated to the memory of Jeremy de Satgé (1958 – 2014) who died suddenly on 27th February at a tragically early age. He joined the Association in 2001 and became its Treasurer in 2005, in addition to maintaining our web site. These invaluable services were enhanced by his great musical gifts, as a cantor, chant teacher and director extraordinaire. The loss of Jeremy to his wife and young children is incalculable, and we extend our deepest sympathy to them. He will be missed in so many places: at St Mary of the Angels, Bayswater, London, where he was appointed Music Director in September 2013, after thirteen years in charge of the music at the Church of the Holy Ghost, Balham; in the professional vocal ensemble *Schola Cantamus*, which he directed; by countless schoolchildren of all ages whom he taught to sing Gregorian chant; at The Music Makers, where he published his own church music and that of his fellow-composers; at the Catholic Stage Guild, where he was Musical Director; in the Catholic press, to which he contributed many lively articles, and at the Catholic Writers' Guild; and not least here in the Association, in which he was a generous, amusing, immensely talented and much loved colleague.

Things will be very different, and we shall be much the poorer, without him. Our Vice-Chairman, Edward Barrett, writes: "It is incredibly sad for us and must be infinitely more so for Jeremy's dear wife and young children. The tragedy is that he was one of the youngest among us and he seemed so fit, so bright, so capable, so cheerful and ever willing to be of help. He will be sorely missed by all of us and by the family he loved, for whom we offer our heartfelt prayers. I had the opportunity to do so this morning at Westminster Cathedral, which had figured prominently in Jeremy's many musical activities. For example, the Westminster Mass setting he wrote had its first performance there in January, and he had been proud to see his son Louis in the Cathedral Choir School, while he was himself active in training young singers there. He clearly had so much to live for but has departed all too soon."

REQUIESCAT IN PACE
AMEN.

Spring Meeting: Saturday 3rd May

This will take place at the Church of the Immaculate Conception and St Joseph, Hertford, on the Feast of SS Philip & James, Apostles.

Programme for the day:

11.15 Mass

13.00 Lunch *Please send your orders for lunch, with payment, using the enclosed form.*

14.30 Talk by Mgr Gordon Reid: 'Latin in the liturgy fifty years after *Sacrosanctum Concilium*'. Mgr Reid will focus on what *SC* actually says and the way it was followed up in post-conciliar documents; on the position of Latin in the Church today and official efforts to encourage it; the state of Latin studies in seminaries; the impact of *Summorum Pontificum*, and the challenge in the UK.

15.30 Tea

16.00 Vespers and Benediction

2013 Annual General Meeting

This took place at the Church of St Joseph, New Malden, on Saturday 19th October, by courtesy of the Parish Priest, Fr Peter Edwards. Solemn Mass opened the day, at noon, celebrated by Fr Ola Craig, assisted by Fr Gerard Bradley as deacon and Br Stephen Morrison, Ord. Praeme. as subdeacon. Four singers directed by Iestyn Evans sang the proper *Salve Sancta Parens (Missa Beatae Mariae Virginis in tempore per annum)* with Palestrina's *Missa Aeterna Christi munera*, Victoria's *Ave Maria* at the Offertory and Esquivel's *Ego sum panis vitae* during Communion.

Lunch followed, in the parish's outstandingly spacious and well-appointed parish building, after which a talk followed on 'The *Graduale*



Parvum: options and decisions'. This was to have been given by Christopher Hodkinson, Director of the Schola Gregoriana of Cambridge, but he was unfortunately unable to attend. Fr Guy Nicholls, of the Association's Council, nobly stepped into the breach and delivered his own excellent account of the subject. Numerous questions and a discussion followed. It is hoped to print an essay by Fr Guy on the *Graduale Parvum* and related matters in the next edition of *Latin Liturgy*.

Chairman's Annual Report 2012/13

I think it fair to say that whilst the past year has involved a goodly amount of effort, there is little to show for it at the moment. I am referring principally to the work on the *Graduale Parvum* which, as you will have heard from Fr Guy Nicholls, is far more complicated, and involves many more people than anyone had thought. Last year I said that it did not look as though it was going to be easy, and so it has proved. The thrust of the work so far has been to establish a work programme, concentrating first on texts, Latin and English, to be followed by the music. Having planned what is to be done, and in what order, we will need to have a better estimate of costs. The bulk of the scholarship and the initial cost estimates are being undertaken by Christopher Hodkinson, the newly-appointed Director of the Schola Gregoriana. As you will have seen from *Latin Liturgy*, he was to have addressed us today, but circumstances conspired to prevent him from doing so, and we're very grateful to Fr Guy for stepping into the breach.

Our Council, and the trustees of the Schola Gregoriana of Cambridge need to be entirely satisfied that, between us, we have the resources to complete the project, and that the project will be worthwhile once completed. To this end, a working party has been established, with representatives of both organisations, to work on the detail. It has met on one occasion, at the end of September, and will do so again as necessary.

Our two meetings in the last year were at St Mary Moorfields and at Dorchester on Thames. At the former, Fr (now Canon) Peter Newby gave an illustrated talk on Active Participation and Architectural Form, and his paper, recently circulated with *Latin Liturgy*, readily conveys the effect that church architecture can have on worship. In the Spring, our talk was no less illustrated, but this time actually physically within its subject, Dorchester Abbey. Fr Jerome Bertram gave a splendid exposition of the interesting

features of the Abbey, and wove this into a talk on pre-Reformation Dorchester, given in the church of St Birinus.

We were very sorry not to see Edward Barrett at Dorchester. Edward has been our MC for so long that his first appearance is shrouded in the mists of time, but it is probably at least since he joined the Council in 1981. Edward has, as he says, passed the age at which bishops retire, and is taking his retirement too, and we have been very pleased to appoint Graeme Jolly as our new MC. Graeme has also agreed to stand for Council, and we look forward to his maintaining Edward's high standards, as I am sure he will.

Another member agreeing to stand for Council membership is Brendan Daintith, who has been our 'front-of-house' representative at meetings, looking after the details of booklets, Mass sheets and directions to lunch etc. Unfortunately, Mike Withers has had to retire from Council due to pressure of other work, and we thank him for his time on Council and, in particular, for his preparing the Newsletter and *Latin Liturgy* for printing, and for despatching the printed copies to members. We are very grateful to Christopher Francis for taking on this work, especially as it has been very much a baptism of fire, with one of our largest issues plus Canon Peter Newby's talk.

The last year has been remarkable, of course, as the year of two Popes. Edward Barrett, with characteristic fluency and incision, wrote for *Latin Liturgy* a thoroughly comprehensive review of the liturgical legacy of Pope Benedict XVI. I must say that my one regret is that, in writing *Summorum Pontificum*, the Holy Father did not take the opportunity to stress the value of the use of Latin in the current missal, and thus make clear, once and for all, that Latin is not simply the prerogative of those using the old missal.

Whilst thinking of Rome, mention must be made of the *Sacra Liturgia* conference which took place in June. Fr Guy has written a very full account of its proceedings for *Latin Liturgy*. It is very encouraging that the conference was so well supported, both by its speakers and its delegates, and that the general tenor of proceedings was so closely allied to our own considerations of the way in which the Church's requirements for the liturgy should be implemented.

It is a pleasure to record the establishment of the Manchester Oratory, albeit involving a move from Holy Name Church with which Fr Ray Matus has long been associated, and the forthcoming establishment of an Oratory in York. Fr

Richard Duffield is due to take up his duties as parish priest at St Wilfred's, York, at the end of this month.

Many years ago, Council resolved that, having published our New Latin-English Sunday Missal in 1982, the next feasible project was the production of a Compline book. Although a start was made on this, we were never able to find the resources to bring it to fruition, so it was heartening to hear that Ignatius Press have done the job for us. Christopher Francis has reviewed the book in *Latin Liturgy* and I can thoroughly commend it to members.

Finally I must record with regret the deaths of some well-known members: Michael Haxton who made great efforts to attend meetings, even though latterly being confined to a wheelchair, the author Catherine Rachel John, Frank O'Brien, a regular attender at meetings, and Peter Smedley, former Director of Music at Nottingham Cathedral.

It looks as though the forthcoming year will involve us principally in continuing the work on the *Graduale Parvum*, and I hope to be able to report some tangible progress this time next year.

Mgr Guido Marini, Master of Pontifical Ceremonies Liturgia, Gloria di Dio

Although the inspiration for this article comes from the recent Consistory, it is not about the Pope or about the new cardinals, but about the Master of Pontifical Ceremonies, Mgr Guido Marini. His reassuring presence by the side of the Holy Father was notable on this recent occasion as at virtually all pontifical ceremonies in St Peter's and beyond. For those of us who care about the liturgy it is satisfying to see him still in place, notwithstanding fears that he might have fallen victim to the changing of the guard that is expected under a new papacy. At the risk of rejoicing too soon or of tempting fate, Mgr Marini looks as much at home alongside Pope Francis as he did with Pope Benedict. However, we should not forget that his predecessor was kept in place for two years after the latter's accession.

The pontifical ceremonies at the high altar continue very much as before, with Gregorian chant and the Latin language in pride of place and the rubrics of the *Missale Romanum* faithfully observed. The personality of Pope Francis is of course reflected in his ascetic, almost monastic, style of celebration. His

choice of simpler vestments is compatible with that outlook. In common with a surprising number of prelates, he does not sing, although he claims to love great music, particularly Mozart, Beethoven, Bach and Wagner. But his style is unhurried, gentle, dignified and strictly correct. His pronunciation of Latin, in a low voice, is careful and faultless. There is little in the celebrations that might disquiet a papal MC, although eyebrows have been raised at seeing the big six candles angled at the sides of the high altar with the seventh almost hidden between them. But at least the 'Benedictine' Cross is fittingly retained at the centre of the altar. The general ambience and dignified ceremonial ensure an appropriate solemnity for Pontifical Mass. The MC's job is accomplished.

Mgr Marini has made numerous valuable contributions to our understanding of the Sacred Liturgy, in articles and conferences and in his earlier book *Liturgia mysterium salutis* (2010). His latest book is entitled *Liturgia, Gloria di Dio, Sanctificazione Dell'uomo*. There is at present no English translation, although it has appeared more recently in French as *La Liturgie, Gloire de Dieu, sanctification de l'homme* (éditions Artège). Much of the material is based on talks given previously by Mgr Marini to interested organisations. The cover of the Italian paperback, which runs to 120 pages, carries a striking photograph of Pope Benedict holding a handsome Book of Gospels decorated in precious metals. Rather than giving a conventional review, it might be more helpful to reproduce below some extracts from the book, translated from Italian.

Chapter III is entitled "Entering into the mystery celebrated through rites and prayers" and Mgr Marini begins as follows:

"It seems to me that one could not have a better title to express a feature that best describes the liturgy and at the same time recaptures a fundamental aspect of the Vatican II Constitution *Sacrosanctum Consilium*. This is exactly the way in which we may speak of the liturgy: it is the collection of rites and prayers through which we can approach the mystery of Christ offered to us by the Church. Therefore we should focus calmly on each of the words in the title. In doing this, I shall refer often to the thinking of the theologian Joseph Ratzinger and the magisterium of Pope Benedict, notably because it is a pleasant duty, which seems to me urgent, of bringing about an understanding and a faithful echo of his liturgical outlook. The liturgical outlook of Benedict XVI is not a matter of "personal taste". It is possible to respect it but not necessarily share it, but on the other hand it gives real and appropriate guidance in sharing the spirit of faith and a genuine ecclesial outlook."

The chapter then examines the subject under several different headings, including “Noble Beauty” where he begins by reminding us of some of the stirring words of Pope Benedict’s *Sacramentum Caritatis* (2007), quoting paragraph 35 in full. It ends: “Beauty, then, is not mere decoration, but rather an essential element of the liturgical action, since it is an attribute of God himself and his revelation. These considerations should make us realise the care which is needed, if the liturgical action is to reflect its innate splendour.”

Mgr Marini goes on to say: “The Pope’s words could not be clearer. Consequently, no sort of meanness, minimalism or misguided impoverishment has any place in the liturgy. Beauty in the different forms, both old and new, in which it finds expression, is what ensures that the mystery of the love of God shines out in all its beauty in our liturgies, though never sufficiently.”

Another subject explored is “The Chant and Music” and it is worth quoting at some length. After recalling the words of St Gregory the Great “When the chanting of the psalms resounds from the depth of the heart, the Almighty Lord finds a way into men’s hearts to bring together all the senses to hear the mysteries of prophecy and the grace of contrition....”

Marini continues: “Thus, when the chant and the music of the liturgy are true to their nature, they are born of the heart that is searching for the mystery of God and they become an exegesis of that same mystery, a word which in a note of music can open up for us the horizon of salvation, of Christ. Therefore, within the liturgy, there is an intrinsic link between the word, the music and the chant. Music and chant, in fact, cannot be separated from the Word, that of God, of which they should be a faithful interpretation and clarification. It is right to say that chant and music in the liturgy are born of prayer and also lead to prayer, allowing us to penetrate the mystery. It is there, in the chant and music, that we can perhaps find one of the best ways to participate in the mystery, in conjunction with other means of liturgical participation.

“At this point, I might, with regard to chant and music, dwell briefly on the Latin language. We have rediscovered the extraordinary treasure of liturgical chant and music that past centuries have handed down to us. Part of this heritage has been defined by the Church as being always valid in its own right, as well as defining the criteria by which to establish what is properly liturgical among the newer musical forms that develop in the course of time. I am referring to Gregorian chant and sacred polyphony, which are forms of liturgical music that allow us to judge, today as in the past, what has a place in

the liturgy, and what, even if it has artistic value and a religious text, may not be accepted as part of a liturgical celebration. The perennial value of Gregorian chant and classical polyphony lies in their capacity to interpret the word of God, and therefore of the Sacred Mystery, to be at the service of the liturgy without treating the liturgy as a space at the service of music and singing.

“How could we fail to maintain such treasures handed down to us over centuries of history? How could we fail at least to draw upon this extraordinary spiritual patrimony? How would it be possible to develop a greater and more worthy repertoire of liturgical music if we do not allow ourselves to learn from that which should inspire us? That is why we should retain Latin in the right way. That is without forgetting the other values of this liturgical language, such as its capacity to express the universality and catholicity of the Church, which we must not ignore. On this subject, we should not fail to recognise the extraordinary experience of catholicity that takes place in St Peter’s Basilica when men and women from every continent, nation and language pray and sing together in the same language. Who does not feel a warm homely welcome when going into a church in a foreign country where one can, at least in certain places, unite with others in the faith by means of the same language? So that this may remain possible in practice, it is necessary to preserve the use of Latin in our churches, on a regular basis and with proper pastoral wisdom.”

That seems a particularly appropriate note on which to end, although given unlimited space there is much more material that would be worthy of quotation. This unequivocal support of Latin is a most welcome revelation and something for which we all too often hope in vain. Our church has been fortunate indeed to have Mgr Guido Marini at the heart of liturgical affairs at St Peter’s for most of the papacy of Benedict XVI and we pray that he may remain in position under Pope Francis for some time yet and that his beneficial influence may last even longer and extend further.

Edward Barrett

[Translations from the Italian by the reviewer]

From the Press

It is hard for one person to get an objective sense of the state of Catholic church music in this country unless he or she sets out to attend sung liturgies in many different churches over a period of time. The truthfulness of articles in the press saying that things are getting better (or worse) is hard to assess, because it is impossible to gauge the objectivity of the writer. The most common trap is for journalists to write about Catholicism in inner London as though it were Catholicism in the rest of England. The two are, as is well known, two completely different worlds. The Anglophone Catholic world is of course far larger outside these islands than it is within them, and it was interesting to read ‘Catholic music is actually getting better’, in *The Catholic Herald* of August 30th, by R J Stove, who lives in Australia. He claims that the proponents of drum-kit and guitar Masses are ‘on the defensive’ now, and that choral singing and organ playing have increased. Much of the article is taken up by a positive critique of *Music in the Liturgy* by the ALL’s Ben Whitworth, with its emphasis on the much more satisfactory direction that Catholic music is now taking. Of course, much of that impetus was provided by Pope Benedict, and since then the whole emphasis on what the priorities of the Church should be has wholly altered under Pope Francis, for whom the quality of liturgical music is certainly *not* a major concern. Indeed, it has to be admitted that the liturgy in general does not appear to occupy the forefront of the present Holy Father’s thinking at all. This is a delicate question, however, and Catholic writers on the liturgy (other than extreme traditionalists) have rightly been very cautious in their comments on it.

On the 9th September *The Daily Telegraph* reported the appearance of the first issue of *Latinitas*, described as ‘a revamped version of a journal in Latin’. ‘As well as sending regular Twitter messages in English, Italian, French, Arabic and several other languages’, the article stated, ‘the Pope tweets in Latin under the name “Papa Franciscus”’. Quite a while later, in its 15th November edition, *The Catholic Herald* ran this as a front page story in Latin, by Harry Mount, part of which ran as follows: ‘*Civitas Vaticana editionem primam actorum diurnorum Latinorum recreatorum, Latinitatem, aperuit. Editio nova praefationem a Francisco Papa adscribit, qui 180,000 sectatores eius tabularii Latini, Strepitus, [this seems to be intended to represent ‘Twitter’, though a closer word would be *minurio* or *pipa*] habet. Latinitas quater quotannis vulgatur et litteras de historia, libris, lingua et scientiis continet. Acta diurna in parte, Diarium Latinum, quoque continet. Ad ecclesiae linguam promendam in MCMLIII fundata est. Editio nova litteras in lingua Italica*

Anglicaque primum habebit. An English translation was thoughtfully provided by *The Catholic Herald* on page 2.

ALL member Susan Carson-Rowland had a letter printed in *The Catholic Herald* of 20th September, responding to one of many which have appeared (even more frequently in *The Tablet*) complaining about the new English translation of the Missal. Rebuffing these critics, she concluded: ‘I am fortunate in having access to “the Pauline Mass” in Latin, but if ever again I am restricted to English, at least I know that it is now the same in substance as the definitive Latin text. The old [first ICEL] translation made me cringe just as much after 40 years as it did when it was first inflicted upon us.’

Christopher Howse, always a thoughtful and interesting commentator, wrote in *The Daily Telegraph* of 28th September on ‘Mass, with words by Cranmer’. ‘Something extraordinary is happening in English churches’, he began. ‘Imagine you arrived at an unfamiliar church just as the service was starting, and you heard; “Almighty God, unto whom all hearts be open, and from whom no secrets are hid...” Right, you’d think, C of E, Book of Common Prayer. But this is the beginning of a Catholic Mass, a Roman Catholic Mass. It is a liturgy approved by the Pope, and it takes lumps of the Holy Communion service from the 1662 Prayer Book. I find the general effect pleasing, but distinctly unsettling’. Just so: unsettling it certainly is, unless you are an Ordinariate Catholic, in which case it makes you feel at home and on familiar ground. Perhaps (perish the thought!) just as ‘*Introibo ad altare Dei*’ might make some Catholics feel the same way.

‘Bishop presides at Old Mass’ said *The Catholic Herald* of All Saints Day. I’m open to correction on this, but ‘presides’ seems an odd word in the context of the Extraordinary Form. The prelate concerned was Bishop Egan of Portsmouth.

A penetrating critique of the liturgy in Toledo Cathedral appeared in the *Pastor Iuventus* column of *The Catholic Herald* on November 15th: ‘There seemed little sense of the liturgy being allowed to communicate except with words...Pride of place was given to a large and imperial presidential chair, so that one’s eyes were invited to focus not on Christ crucified aloft, or Christ in majesty or one of the other scenes from the Gospel, so beautifully depicted; rather, one was encouraged to focus on the endlessly vocal celebrant, who had his back to all this beauty...Amid the splendour of such a building, one struggled to work out why the liturgy felt so flat and pedestrian’. This makes a

succinct expression of how the prevailing manner of celebrating the Ordinary Form makes it so very...ordinary.

The Catholic composer James MacMillan caused a stir in November by announcing that he is to stop writing congregational music. This was reported in both *The Tablet* and *The Catholic Herald* in their last editions of that month. MacMillan said that he has stopped writing in order to help the Church rediscover the tradition of chant. He described some of the material composed after Vatican II as of ‘mind-numbingly depressing banality...The style is stodgy and sentimental, tonally and rhythmically stilted, melodically inane and adored by Catholic clergy of a certain age’⁷. And predictably indeed, the usual chorus of protest ensued, from aged trendies, still stuck hopelessly in the 1970s.

The theme of the Ordinariate liturgy was taken up again by *The Catholic Herald* on November 29th, a day after the *Telegraph* piece mentioned earlier. This time there was quite a substantial article, by William Oddie, with a large photograph showing the distribution of Holy Communion (kneeling) at the first public Ordinariate Use Mass, in London the previous month. After giving a factual description of the tone and nature of the Use, Oddie concludes: ‘This isn’t an ex-Anglican ghetto. Cradle Catholics may certainly go to Ordinariate Masses, and I would warmly encourage them to do so, especially if they are unhappy where they are’.

By contrast, and immediately under that article, was a piece by Alcuin Reid under the heading ‘Vatican II’s vision has survived a liturgical winter’. It is accompanied by a photograph of Pope Paul VI and various ministers at the opening of the Council itself. What is remarkable about this picture is the quite astonishing amount - yards and yards of it - of lace and damask which adorns them all: a glimpse into a lost era of clerical sartorial splendour that will probably never return.

Archbishop Gerhard Ludwig Müller, Prefect of the CDF, defended the Novus Ordo Missae, in a speech at the 50th anniversary commemoration of *Sacrosanctum Consilium*. He was reported in *The Tablet* of December 14th as saying of the 1970 Missal ‘All Catholics who think and feel with the Church realise that the reform was a success’.

In its January 11th edition *The Tablet* gave a little information about the C8 meetings (the eight new Cardinal advisors appointed by Pope Francis). One of their number, Cardinal Reinhard Marx of Munich, has a ‘profound knowledge

of Latin’, but the C8 meetings are conducted entirely in Italian. ‘It is a little ironic’, commented *The Tablet*, ‘that it is his lack of Italian [of which his knowledge is slight] rather than of Latin, that is a hindrance in papal meetings, given that the latter is still the official language of the Holy See’. Quite so.

The Winter 2013 edition of *The Friends of Cardinal Newman Newsletter* carried a splendid article by our own Fr Guy Nicholls on Newman in Milan. This was Part I: September – October 1846. Part II, which ‘will illustrate Newman’s thoughts about architecture, liturgy and liturgical music’, will follow in the next issue. There are excellent illustrations, including one of Milan Cathedral as it was in the 19th century, and another of it as it is today. Mr Newman (he was on his way to Rome to begin training for the priesthood) was greatly struck by the fervour of popular piety which he encountered, though the fastidious Englishman in him was much less favourably impressed by Italian food! These essays are warmly recommended. The newsletter is only available to members, for a very modest subscription:

<http://www.birminghamoratory.org.uk/friends-of-cardinal-newman/>

The Tablet’s Notebook page on February 15th had inside information on Pope Francis’ Latin Twitter account, said to have 213,000 followers (see above, September 9th). It has always seemed unlikely that the Holy Father himself was responsible for these 140-character compositions; they are in fact sent out by a papal Latinist, Mgr Daniel Gallagher, successor to the legendary Fr Reginald Foster’, who worked linguistic marvels at the Vatican for over forty years. And it is still Reggie, it appears, who is the force behind this latest manifestation of Vatican Latinity. He says: ‘He [Mgr Daniel] is the one who transmits the Italian tweets to me, and he calls back the next day and I give him the Latin’.

However, Fr Reginald is not optimistic about the future of Latin in the Church, pointing out that not even *Evangelii Gaudium* (despite its title) has been issued (probably does not even exist) in Latin. Rumours are that the original was in Spanish: not a promising start.

There is an interesting footnote to Fr Reginald’s revelations, to be found in *The Daily Telegraph* of February 7th. Peter Jones (co-founder of Classics for All) initially discusses the popular game of inventing Latin equivalents for contemporary phenomena, such as *inscriptio cursus electronici* for ‘e-mail’, and concludes that it doesn’t work and is a waste of time. In contrast he

praises Pope Francis (or, as we now know, his ‘Latin double’ Reggie): ‘His tweets’, says Professor Jones, ‘are written in the Latin of St Jerome, the inspired language of the Catholic Church. Take one of these: *pondus peccatorum nos maestitia aliquando adfcit. Animum ne amittamus!* “The weight of sin sometimes afflicts us with sadness. Let us not lose heart!” This indeed is language which speaks to everyone in its own terms – because those ancient terms have become universal’, concludes the Professor. And that seems a most fitting place to end ‘From the Press’ for this edition.

CF

News from Nowhere

The phrase “reform of the reform” (sometimes abbreviated to RotR) has been in circulation for a couple of decades. These words have meant different things to different people, but have come to be associated particularly with an American parish priest, Fr Thomas Kocik, who actually wrote the book on the subject: *The Reform of the Reform? A Liturgical Debate* (Ignatius Press, 2003). In a lecture delivered in 2008, Fr Kocik explained what he meant by the term: the reform of the reform would entail “revisions to the Missal of Paul VI in order to extend and strengthen its continuity with the ‘Tridentine’ form of the Roman Mass”. The ground would be prepared for such a reform by recovering, within the rubrics of the *Novus Ordo Missae*, elements of tradition that had suffered neglect, such as Latin, celebration *ad orientem* and the regular use of the Roman Canon. Fr Kocik’s paper was reprinted in the journal *Usus Antiquior*, and can be read at <http://bit.ly/1dAwhSy>.

Well, the news from nowhere is that Fr Kocik has changed his mind. After a couple of years away from the public debate about matters liturgical, the pastor from Fall River, Massachusetts, published a short but far-reaching reflection – “Reforming the Irreformable?” – on the blog *New Liturgical Movement* this 9th February (<http://www.newliturgicalmovement.org/2014/02/reforming-irreformable.html>). A decade of study since the publication of his book has led him to an unexpected conclusion: “the ‘reform of the reform’ is not realisable because the material discontinuity between the two forms of the Roman rite presently in use is much broader and much deeper than I had first imagined”. To bring the present liturgy into line with “the

slowly developed tradition it widely displaced”, using the Missal of Paul VI as a point of departure, no longer seems feasible: “that would be like trying to put Humpty-Dumpty back together again”. A “sustainable future” entails “a gradual reversal of the reform” to a point where the principles of the Second Vatican Council’s Constitution on the Sacred Liturgy can be applied afresh “using what we have learned from the experience of the past fifty years”. In the comments box underneath his blog post, he suggests that the “reset point” should be the 1965 revision of the *Ordo Missae*.

This realignment in the thinking of the RotR’s leading proponent led some writers to lay their cards on the table, and others to reassess their positions. Dom Hugh Somerville-Knapman OSB – whose blog *Dominus mihi adiutor* is always a thoughtful and thought-provoking read – employed an extended military metaphor:

[For some] liturgy has become something to be coped with, an unavoidable battlefield on which they try to find shelter in some compromise that acknowledges the reality of change and seeks somehow to keep it organically connected to the Tradition of the Church. ... So much of my reading the past year or more has shown my foxhole to be filling with mud ... Fr Kocik is throwing up his hands in surrender.

Dom Hugh is not ready to wave the white flag on behalf of the movement to re-sacralise the modern Roman rite; but he acknowledges the tendency for the priest’s personality to dominate in “the new Mass”: a tendency exacerbated by the exclusive use of the vernacular (so easy to extemporize!), celebration facing the people, and the proliferation of options. This Benedictine blogger ends by committing himself to learning the Extraordinary Form, but also to studying the “fledgling” post-Conciliar books – 1965 again – as models and starting points for future reform. See <http://hughosb.wordpress.com/2014/02/18/the-lament-of-a-liturgical-loner>.

Another Benedictine, Dom Mark Daniel Kirby OSB, prior of Silverstream Priory in Co. Meath, is the author of the *Vultus Christi* blog: “I was, at one time, as deeply committed to the reform of the reform as was Father Kocik ... Like Father Kocik, although several years earlier, I came to see the futility of

trying to repair something that, at bottom, is structurally unsound” (<http://vultus.stblogs.org/index.php/2014/02/let-nothing-be-preferred-to-the-work-of-god>). After decades of labouring for the reform of the reform, he was “obliged to conclude that I could have better spent my time and my energy humbly carrying out the traditional liturgy”. Fr Kocik’s post prompted him to recall his own itinerary “not with bitterness but with the seasoned resignation of a weary veteran lately come home from an honourable defeat in the liturgical Thirty Years War” (<http://vultus.stblogs.org/index.php/2014/02/home-from-the-liturgical-thirty-years-war>).

Although no-one seems to have pointed it out in the present discussion, it seems that Cardinal Ratzinger himself underwent a similar change of attitude to that of Fr Kocik and Dom Mark. Fr Kocik’s book (p. 91) quotes Ratzinger (citing *Latin Mass* magazine, Spring 1997) as canvassing “the possibility of a revision of the Missal promulgated by Pope Paul VI in 1970 ... a ‘reform of the reform’”; yet by the time the Cardinal wrote to Heinz-Lothar Barth in 2003, he believed that a future, unified Roman rite “should be based on the traditional (*überlieferten*) Roman liturgy”. See http://www.summorum-pontificum.de/meinung/barth_brief.shtml.

Not everyone is abandoning the reform of the Pauline Missal. Bishop Peter J. Elliott – Auxiliary Bishop in Melbourne and the author of *Ceremonies of the Modern Roman Rite* – responded on the *New Liturgical Movement* blog. He suggested a reassessment of the key term in the discussion:

I have become uneasy with the words “reform of the reform”. It is hard to find a better expression, “enrichment” perhaps.

Bishop Elliott throws out this challenge to those who want the *usus antiquior* to be the starting point for renewal: “could the Extraordinary Form be said or sung in the vernacular?” He is resistant to suggestions that the RotR has been found futile in principle or fruitless in practice, but there is something rather reticent in the way he acclaims such advances as have been made: “the atmosphere in our churches has undergone *subtle* and positive changes. ... I do not want to see the gains of the reform of the reform project, *fragile as it often is*, broken or derided ... [we] can see some progress, *slow but steady*” (<http://www.newliturgicalmovement.org/2014/02/reform-of-reform-not->

impossible; emphasis added). The Bishop counsels patience and moderation, appealing to “Pope Benedict’s *Pax Liturgica*”.

As I write (27th February), the discussion prompted by Fr Kocik’s blog post has still a long way to run. His “confession” is scarcely a fortnight old, and perhaps some big guns – we seem to be stuck with this martial analogy – are still taking aim. Other interesting and provocative responses which I do not have room to discuss here have been made by Fr Christopher Smith (<http://www.chantcafe.com/2014/02/is-reform-of-reform-dead.html>), Fr Richard G. Cipolla (<http://rorate-caeli.blogspot.com/2014/02/the-end-of-reform-of-reform-kociks.html>), Dr Peter Kwasniewski (<http://www.newliturgicalmovement.org/2014/02/clarifications-on-reform-of-reform.html>) and Dr Joseph Shaw (<http://www.lmschairman.org/2014/02/the-death-of-reform-of-reform-part-1.html> and subsequent posts). For convenience, I have posted links to all the articles and blog posts mentioned above, on my own blog: <http://benwhitworth.blogspot.co.uk/2014/02/news-from-nowhere-6.html>. My thoroughly non-controversial blog is otherwise devoted to videos of sacred music, which I hope you will enjoy!

Ben Whitworth

Letters to the editor

Pope Benedict’s Abdication Address

Sir,

The Editor and the designer of LL144 are both to be warmly congratulated: it is interesting and attractive. The only nits this reader could pick are, paradoxically, in the words of the Pontiff Emeritus: perhaps as part of the diminution mentioned in the previous sentence of his *vigor corporis et animae*, his Latin seems to have failed him at *exsequi*, used as if a deponent verb could be passive in meaning, and *commissum*, used after *die 19 Aprilis MMV* as if it could agree with *ministerio* two lines earlier.

David Miller

Sir,

I wonder if David Miller would consider an alternative reading of the *exsequi* passage? I think he is translating it as: “I am conscious that this work ought to be carried out, not only, but also...” But is it not: “I am conscious that it is an obligation to carry out this work, not only but also”?

He might argue that in that case there is a *me* missing. So the Latin should run: *Bene conscius sum me hoc munus secundum suam essentiam spiritualem non solum agendo et loquendo exsequi debere, sed non minus patiendo et orando.*

I think that *debere* can exist impersonally, though, and that that is what is going on here, but impersonally without the *se* to indicate who it is who ought to do something.

The use of *debet* plus the infinitive, was especially strong in early Christian times. But examples of the impersonal use of *debet* are found before that, as in Varro: *ut debuit*, ‘as it ought to be’ and Cicero: *perspicuum debet esse*, ‘it has to be clear that’. This indicates that *debere* does become impersonal in post-Classical Latin and can be used the way I want it to here.

Which means the next question is whether *consciis* can introduce an infinitive like that. *Scio* could, if that helps.

On the subject of *ministerio... commissum*, I think David Miller is quite right to identify it as an error.

However, out of a [possibly misguided] desire to uphold the reputation of Benedict's Latin I have found a reading which is grammatically permissible, though stylistically so awkward with the rest of the *declaratio* that I do not think it could be what Benedict had intended.

If we read *commissum* as a substantive and *ministerio* as a dative of reference (a construction which does not depend on or modify any other word in a sentence or clause), the translation would run: “as to the ministry of Bishop of Rome, Successor of Saint Peter, I declare that I renounce that which was entrusted to me by the Cardinals on 19 April 2005”.

Laura Dance

Sir,

This is very interesting! Laura Dance's reference to examples of *debere* used impersonally has brought to my attention what happened to this verb later on, and I think that is good evidence on which to withdraw my charge in this instance; after all, a Pope does not have to be exclusively Classical in his diction, when the whole point of the Vatican's maintenance of Latin as means of communication is that it's for them a living language. Moreover, there's the example from Varro (it's the very last entry *sub verbo* in the Oxford Latin Dictionary, and the sole such citation), which I only found this morning, under the stimulus of this correspondence, to suggest that even Classically it would, though not usual, have incurred no charge of solecism, given Cicero's enormous respect for Varro's learning.

David Miller

Fr Peter Flanagan, SCJ

The following announcement appeared in our 25th Newsletter, November 1975:

ST BENEDICT'S LITURGICAL AIDS ARE NEATLY DUPLICATED BOOKLETS, 6½x4", for the congregation, giving the texts of the proper of sung Latin masses, including at least one Preface, and any proper *Hanc igitur*. Days such as Candlemas include the texts of ceremonies. Any variations during the 3-year cycle are included. A literal English translation is given alongside. For the Scripture readings, only the references are given.

This is a pastoral effort, not a commercial product; where possible, priests giving about a month's notice or longer will be supplied with bulk orders. Cost of materials and postage is anticipated at c. 2p per leaflet, unless otherwise indicated.

Christmas (1st and 3rd Masses): 2½p; Holy Family; Jan. 1st; 2nd. Sun. after Christmas; Epiphany; Lord's Baptism; Candlemas: 2½p. Ash Wed; Palm Sunday: 3p. Lord's Supper: 3p. Easter Vigil: 7p.

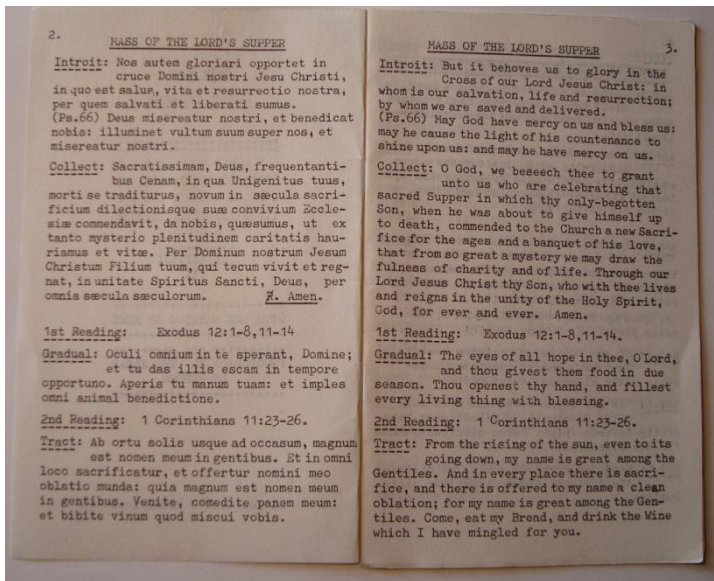
Easter Day: 2½p. Low Sunday: 2½p. Sunday *Asperges* Booklet (new rite): 3p, Private Confession (new rite): 2p.

As items cannot be guaranteed, NO MONEY SHOULD BE SENT IN ADVANCE; but order as many items in one batch as you can. Orders to be sent to: The Chaplain, Top “St. Benedict’s”, Maxwell St., Dumfries.

Individual orders covering about 45 occasions, including the above, for £1.00 in advance. Private Confession (new-rite in Latin): 10p, plus 2p each extra copy.

Our Chairman immediately sent off his £1 for the set of 45 occasions, and thus began many years’ intermittent correspondence with, and the occasional visit to, one of the unsung heroes of the early years of the Association.

[We reproduce here two pages out many hundreds, illustrating Fr Flanagan’s painstaking and tireless work, all done on a stencil duplicator, with none of today’s easy methods of correcting typographical errors and of laying out booklets.]



Fr Flanagan's 'Liturgical Aids' were the first systematic attempt anyone had made to provide congregations with the Latin text and translations of the new Missal. For five years congregations had had to make do with listening to the Latin and, at best, comparing this with the version in a vernacular missal. The Association's own *New Latin-English Sunday Missal* would not appear for a further seven years.

Fr Flanagan was, it seems, something of a square peg in his Order's round hole, and he was moved frequently from place to place. He joined the Association when we were founded in 1969, since when he served in Baguley (Manchester), Dumfries, Market Rasen, Kilwinning, Birkenhead, Flixton (Manchester), Malpas, Tollerton Hall (St Hugh's College, near Nottingham), Liverpool, Chesterfield, Haverfordwest, Milford Haven, Port Talbot, Hay on Wye and, finally, Crickhowell. As space ran out on his record card, the writing of new addresses became smaller and smaller until finally we had to provide a new card. In one place on weekdays, if no congregation was present, he would say Mass in Latin, but if anyone arrived late he would promptly convert to the vernacular, a sad reflection on circumstances.

He was a generous benefactor to the Association, paying more, occasionally much more, than was required as a subscription. He died at Crickhowell in 2008. His church was closed in 2012 and has been sold.

Requiescat in pace.

Bernard Marriott

Some texts and their interpretation

VI: Descende caelo cincta sororibus; Audi Domine, clamantes ad te

In *The Daily Telegraph* of June 25th last year there was a report of the discovery of the inscription 'Mathew Lock 1638', scratched into the stonework of the north wall of the organ loft in Exeter cathedral. Shortly after Matthew Locke (as his name is now usually given) had carved his name, it was hidden by the installation of a new organ, by John Loosemore, and remained concealed for the next 375 years.

Locke was born in 1621 or 1622, and received his musical training in Exeter Cathedral, and it was as a chorister there that he carved his name. During at least part of the English Civil War he was abroad and probably returned to England in 1651. At the Restoration Locke occupied the leading position in English musical composition, as court composer, writing for the royal orchestra, the Twenty-four Violins (which Charles II had established in imitation of *Les vingt-quatre Violons du Roi* set up at the Court of Louis XIII) and playing the organ in the Catholic chapel of Charles II's Portuguese queen, Catherine of Braganza. Matthew Locke had himself become a Catholic in 1654.

We present here two texts set by Locke, both anonymous. The first seems to have been intended for an academic occasion in summer. Although not liturgical, or even Christian, Latin, we include this text alongside *Audi Domine*, partly because it is of interest in itself and partly to illustrate that even composers almost entirely focused on writing religious music still needed to make a living, and so had to be able to turn their hand to setting *any* text they were required to. This was a particularly pressing necessity for the first generation of Catholic composers working during the establishment of the Protestant religion in England, most notably Byrd and Tallis. Some, of course, like Peter Philips (c.1560 - 1628), who was not only a composer but a priest, simply could not write for the 'reformed' liturgy, and were forced to live instead a life of exile on the continent.

*Descende caelo cincta sororibus
Regina cantus – nil sine te mei
Possunt honores – huc curuli
Nube super Zephyroque vecta.*

*Gratum parenti sit tibi Cinthio
Cantus patrono quod datur annuo
Gaudere festo barbitoque
Et solito celebrare plausu.*

*O grate nostro Julie numini
Muisque, salve, quem proprio petit
Curru deus, quo teste risus
Explicuisse solet quotannes.*

*Cuius calendis Cinthius aureo
Laetus comarum cingitur ordine,
Indutus et vultus nitentes,
Te cithara fidibusque sacrat.*

*Sed ponit aurum flebilibus modis
Plangis ademptum, tristia lugubris
Tormenta passurus Decembris
Et miserae mala longa noctis.*

Queen of song, descend here from heaven, ringed by your sisters – my honours have no validity without you – riding on the cloud, your chariot, and with the west wind.

May it be pleasing to your father Apollo, patron of song, that it is granted to us to delight in our annual festival, and in the lyre, and celebrate it with our customary applause.

Hail July, delightful to our god and to the Muses, the god comes to you in his own chariot, and in your presence he is accustomed to give full scope to his yearly laughter.

On your Calends* Apollo joyfully assumes his golden coiffure, and, donning likewise his shining face, he consecrates you with the lyre and strings.

But he lays aside his gold, bewailing its casting-off in mournful music, when about to undergo the grim torments of sad December and the long troubles of unhappy darkness.

*July 1st

[Translated by David Miller and Christopher Francis]

The second text, *Audi Domine*, is that of a motet which was sung in Catharine of Braganza's Catholic chapel by Italian singers. Highly affective in tone (one might even say affected) it is very far from the tastes of today. However, it does no harm, in today's rather puritanical liturgical climate, to remember that at other times in the history of the Church, tastes have been very different indeed.

*Audi Domine, clamantes ad te,
Audi suspirantes.
Domine, quando habitabimus
In tabernaculo tuo?
Quando Domine, O quando?*

*Eia pectore missa dolenti,
Ite in coelum, ite suspiria,
Cordis nuncii, eia languenti
Murmure, dicite nostra martiria,
Ite in coelum, ite suspiria.*

*Iactatae procellis in umbris, in undis,
Afflictae gementi non quies est menti,
Non, non est ulla pax.
Eia in coelum, ite suspiria,
Ite dicite nostra martiria.*

*Solve nexum pertinacem,
Solve corporis ligamen,
Jesu cordium levamen
Trahe me post te sequacem.*

*Sat spinas calcavi, nunc rosas exquiro,
Per umbras erravi, ad lucem aspiro.
Rosa post spinas pullulet decora,
Clara post noctem rutilet aurora.*

*Ite ergo nulla mora
Ite in coelum, ite suspiria.
Ite dicite nostra martiria.*

Hear us O Lord as we cry to thee, hear our sighing. O Lord, when will we dwell in thy tabernacle? When will we rejoice in our salvation? When Lord, O when?

Ah go, sighs, up to heaven, sent from our sorrowing breast. Go, messenger of the heart, with weary murmur, tell of our sufferings. Go, sighs, up into heaven.

There is no peace, no rest for a sighing soul, wracked and wrecked by windstorms, on waves, in shadows. Ah go, sighs, up into heaven, go tell of our sufferings.

O Jesus, solace of our hearts, untie the stubborn knot, dissolve the ties of the body, draw me away, following after thee.

I have trodden enough on thorns, now I seek the roses. I have wandered through the shadows, now I reach out for the light. The rose blooms, beautiful after the thorns, the dawn glows clear after night.

Therefore with no delay go, sighs, up into heaven, go tell of our sufferings.

[Translated by Christopher Francis]

Message from Denis Crouan, President of the French Association Pro Liturgia, to the ALL Vice-Chairman

[Received before our AGM last October]

“I have announced your Annual General Meeting on our ‘Pro Liturgia’ website.

I ask you to convey kind regards from Pro Liturgia to all the members and friends of the ALL and to let them know that they are in our thoughts and that we are united in prayer and in our mutual commitment at the service of the Sacred Liturgy. Best wishes and have a good meeting!”

Friends of Cathedral Music

UK Readers will find enclosed with this edition of *Latin Liturgy* a leaflet from Friends of Cathedral Music. [<http://www.fcm.org.uk/>]. Members may wish to know that although most of the grants made to cathedrals and churches go, naturally enough, to Anglican foundations, a number of Catholic centres of excellence in music have also benefited, including in the last five years the

Catholic cathedrals of Westminster, Nottingham, Norwich, Shrewsbury and Belfast.

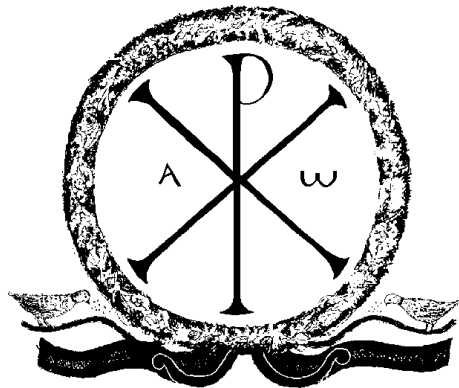
Correction

In LL144 the title of the article on the monastic houses of the Isle of Wight should of course have read *Insulae Vectis Monasteria*. Our thanks to the readers who pointed this out.

Fr Robert Byrne, Cong. Orat.

We are very happy to report that Pope Francis has appointed the first Oratorian bishop in England since Fr Edward Bagshawe was made Bishop of Nottingham in 1874.

Fr Robert Byrne, a founder of the Oxford Oratory, will serve as an auxiliary bishop in Birmingham. He will be consecrated bishop on Tuesday May 13th at St Chad's Cathedral, Birmingham. He will also, as an honorary title, become the titular bishop of Cuncacestre (Chester-le-Street).



APPENDIX

Association for Latin Liturgy Cash Receipts & Payments for the year 6 April 2012 to 5 April 2013

Receipts		Payments	
2011/12	£	2012/13	£
2251 Subscriptions	2788	192 Council Members' Travelling expenses	268
64 Donations	105	45 Printing of publications/stock purchase	237
412 Sales of Publications/Compact discs	309	78 General Postage	0
318 Meetings	725	98 Banking	148
5 Bank Interest	5	57 Internet costs/software	66
56 Royalties	31	1340 Newsletters	830
1036 Income Tax Repayments	0	1527 Meetings	1879
		242 Advertising/Promotion	135
4,142 Total receipts	3,963	3,579 Total payments	3,563
		563 Difference between receipts & payments	400
4,142	3,963	4,142	3,963
Cash capital		£	
Opening balance at 6 April 2012	10,590		
Profit/Loss for the year	400		
Closing balance at 5 April 2013	<u>10,990</u>		

Report by the Treasurer:

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

Jeremy de Selgé (Treasurer)

ASSOCIATION FOR LATIN LITURGY

Founded in 1969 to encourage and extend the use of Latin in the liturgy of the Catholic Church under the patronage of the Bishops' Conference of England & Wales

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