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SEMPER ET UBIQUE

Editorial

Although the title may suggest a regimental motto, these are the words that seized one’s attention on a first scanning of the newly published document on the Liturgy, *Redemptionis Sacramentum*. It comes of course not only in Latin but also in English and other languages. The last part of the sentence

that caused premature rejoicing reads: “Priests are **always and everywhere permitted to celebrate Mass in Latin**”. Spirits are slightly dampened, however, on taking in the opening part of the longer sentence:

Except in the case of celebrations of the Mass that are scheduled by the ecclesiastical authorities to take place in the language of the people, Priests are always and everywhere permitted to celebrate Mass in Latin.

It would seem open to ‘ecclesiastical authorities’, if so minded, to schedule *all* Masses to ‘take place in the language of the people’. This needs clarification.

There is much to be welcomed in the new document, which was called for by the Holy Father in his great encyclical *Ecclesia de Eucharistia* and is intended to be read in conjunction with it. Its main purpose is to discourage abuses and misguided practices that disfigure the Liturgy. Sadly, these are known to be widespread, although they may not impinge on the fortunate few of us who are blessed with regular access to worthy celebrations.

Even if we applaud the instruction as far as it goes, might we have expected more? Without any change in existing liturgical law, there might have been a positive call for all Christ’s faithful to have at least some access to Mass in Latin; there might have been confirmation that Mass may be fittingly celebrated, where appropriate, facing the Lord, *ad orientem*; and perhaps even a call for the unstinting application of *Ecclesia Dei afflictata*. Clearly, the consensus of opinion in Rome was that the time was not right.

In addition to our report on the new document, we include a review of an important new book. Then, by way of light relief, the editor shares some impressions from his sorties into Italy, concluding with reports of splendid celebrations of Latin Mass exactly where one would hope to find them.

MEETINGS

As all those concerned already know, due to unforeseen circumstances, it was unfortunately not possible to go ahead with the proposed Retreat at

Pluscarden Abbey; an unaccustomed disappointment for the Association. We are grateful to the monks of Pluscarden for their kind understanding.

Sheffield

Although there is no formal Spring Meeting this year, a number of members hope to meet informally at St. Marie's Cathedral, Norfolk Row, Sheffield at 12.30 on Saturday 5th June, to support a Sung Latin Mass, an innovation in the diocese of Hallam which is deserving of encouragement. Gregorian Chant will include the *Missa de Angelis*, *Adoro Te Devote* and *Salve Regina*. All are welcome.

Chelsea

On the 2nd October, our Annual General Meeting, with full Latin Liturgy will be held at St Mary's, Cadogan Street, Chelsea, London SW3, commencing at 12.00 noon. Full details in our next Newsletter.

ORATE FRATRES

Widespread acclaim

Our CD, *Orate Fratres*, launched last November in collaboration with The Music Makers, continues to attract worldwide sales and widespread acclaim. We were especially encouraged to read these two reviews:

In the Eastertide issue of St Cecilia's Chronicle:

"The ALL has risen to its customary standards, and we warmly recommend this invaluable recording to all parish priests. The sound quality is excellent, the performance of a high standard, and the presentation could not be clearer. . . . with such a rich selection it may seem a little ambitious to suggest that more could have been included, but intonations for Gloria I, IX and XI would have been welcome, especially as their inclusion would not have added much to the length of the CD. None of these observations should detract from the overall appreciation of what is an excellent production. Congratulations to the ALL!"

In the Spring Newsletter of the American Latin Liturgy Association, the President, William J Leininger begins his column:

“It is with great pride that I announce that our sister organization in England, the Association for Latin Liturgy has just released their first CD, *Orate Fratres*, in collaboration with the musical group, The Music Makers. The Association for Latin Liturgy was inspired to produce this wonderful CD by the promulgation of the third edition of the *Missale Romanum*. The purpose of this CD is to ensure that nobody, whether seminarian, priest or lay person could ever complain about the lack of an accurate guide to pronouncing, singing or saying the Latin text of the *Novus Ordo Missae*.

I wish to give a hearty *multa bene* to our friends in the Association for Latin Liturgy who have brought this CD about! I believe that the publication of this CD will enable all who want to learn how to chant at Mass and at the Divine Office to do so in an effective and practical manner.”

Please see the Order Form on the back of this Newsletter for details. *Orate Fratres* may be ordered online from: sales@Latin-Liturgy.org

VOCATIONS FROM THE ALL

Future Oratorians

It is always a cause for rejoicing when bright young men answer the call to offer themselves for training for the priesthood. The Association is therefore delighted rather than otherwise even when it loses the service of younger members of its Council who have already contributed helpfully to its deliberations and to the Association’s achievements. We can look back with some satisfaction over past decades at the number of younger members who have gone on to the priesthood and of young priest members who have since risen to positions of responsibility in the Church.

Our prayers are with Anton Webb who is now in the third year of his novitiate at the Oxford Oratory and with Lewis Berry who has just been admitted as a novice to the Birmingham Oratory. Members will surely join us in congratulating these young men on their generosity in responding to the Lord’s call and in wishing them well in their future Ministry.

REDEMPTIONIS SACRAMENTUM

New Instruction

‘On certain matters to be observed or to be avoided regarding the Most Holy Eucharist’

The long expected document bearing the title *Redemptionis Sacramentum* was launched by Cardinal Arinze, Prefect of the Congregation for Divine Worship and the Discipline of the Sacraments, at a press conference on the feast of St George, 23rd April, bringing to a close a long period of rather unhelpful speculation. It is published in Latin, English, French, German, Italian and Spanish versions and may be found on the Vatican website (www.vatican.va) under 'Latest'.

In his comprehensive presentation, Cardinal Arinze began by recalling the Holy Father’s promulgation of his encyclical *Ecclesia de Eucharistia* at the Mass of the Lord’s Supper on Holy Thursday, 2003. The Pope had written, *inter alia*, that the Holy Eucharist "is the most precious possession which the Church can have in her journey through history". He noted that there had been positive and negative developments in its celebration and worship since Vatican II, but that “a number of abuses have been a source of suffering for many” and that he considered it his duty "to appeal urgently that the liturgical norms for the celebration of the Eucharist be observed with great fidelity" and therefore "to bring out more clearly the deeper meaning of liturgical norms," he asked the Roman Curia to prepare “a more specific document, including prescriptions of a juridical nature, on this very important subject.” This is the origin of the present instruction.

Cardinal Arinze said that “the Church must eliminate liturgical abuses, some of which might make the sacrament invalid, while others detract from the solemnity of the Eucharistic celebration, and others create confusion and trouble believers" and he stressed the duty of diocesan bishops to correct liturgical abuses. The Cardinal confirmed that the document, which was prepared in collaboration with Cardinal Ratzinger and the Congregation for the Doctrine of the Faith, had undergone a number of revisions, which was not at all unusual. It was not and could not be the purpose of this instruction to introduce changes in liturgical law or in the rubrics of the Missal. It does however place very firm emphasis on aspects of the existing instructions that have in some places been ignored or obscured. The text runs to some 18,000 words, arranged in 7 chapters and

186 paragraphs, with 295 footnotes occupying a further 13 pages. The following selected extracts may of particular interest in different situations:

Lay Ministries

[44.] Apart from the duly instituted ministries of acolyte and lector, the most important of these ministries are those of acolyte and lector by temporary deputation. All, whether ordained ministers or lay faithful, in exercising their own office or ministry should do exclusively and fully that which pertains to them. In the liturgical celebration itself as well as in its preparation, they should do what is necessary so that the Church's Liturgy will be carried out worthily and appropriately.

Altar Servers

[47.] It is altogether laudable to maintain the noble custom by which boys or youths, customarily termed servers, provide service of the altar after the manner of acolytes, and receive catechesis regarding their function in accordance with their power of comprehension. Nor should it be forgotten that a great number of sacred ministers over the course of the centuries have come from among boys such as these. Associations for them, including also the participation and assistance of their parents, should be established or promoted, and in such a way greater pastoral care will be provided for the ministers. Whenever such associations are international in nature, it pertains to the competence of the Congregation for Divine Worship and the Discipline of the Sacraments to establish them or to approve and revise their statutes. Girls or women may also be admitted to this service of the altar, at the discretion of the diocesan Bishop.

Sacred Music

[57.] It is the right of the community of Christ's faithful that especially in the Sunday celebration there should customarily be true and suitable sacred music, and that there should always be an altar, vestments and sacred linens that are dignified, proper, and clean, in accordance with the norms.

Altering Texts

[59.] The reprobated practice by which Priests, Deacons or the faithful here and there alter or vary at will the texts of the Sacred Liturgy that they are charged to pronounce, **must cease**. For in doing thus, they render the

celebration of the Sacred Liturgy unstable, and not infrequently distort the authentic meaning of the Liturgy.

Sign of Peace

[71.] The practice of the Roman Rite is to be maintained according to which the peace is extended shortly before Holy Communion. For according to the tradition of the Roman Rite, this practice does not have the connotation either of reconciliation or of a remission of sins, but instead signifies peace, communion and charity before the reception of the Most Holy Eucharist.

[72.] It is appropriate that each one give the sign of peace only to those who are nearest and in a sober manner. The Priest may give the sign of peace to the ministers but always remains within the sanctuary, so as not to disturb the celebration. He does likewise if for a just reason he wishes to extend the sign of peace to some few of the faithful. As regards the sign to be exchanged, the manner is to be established by the Conference of Bishops in accordance with the dispositions and customs of the people, and their acts are subject to the *recognitio* of the Apostolic See.

Communion in the hand

[92.] Although each of the faithful always has the right to receive Holy Communion on the tongue, at his choice, if any communicant should wish to receive the Sacrament in the hand, in areas where the Bishops' Conference with the *recognitio* of the Apostolic See has given permission, the sacred host is to be administered to him or her. However, special care should be taken to ensure that the host is consumed by the communicant in the presence of the minister, so that no one goes away carrying the Eucharistic species in his hand. If there is a risk of profanation, then Holy Communion should not be given in the hand to the faithful.

[93.] The Communion-plate for the Communion of the faithful should be retained, so as to avoid the danger of the sacred host or some fragment of it falling.

Communion under both kinds

[101.] In order for Holy Communion under both kinds to be administered to the lay members of Christ's faithful, due consideration should be given

to the circumstances, as judged first of all by the diocesan Bishop. It is to be completely excluded where even a small danger exists of the sacred species being profaned. With a view to wider co-ordination, the Bishops' Conferences should issue norms, once their decisions have received the *recognitio* of the Apostolic See through the Congregation for Divine Worship and the Discipline of the Sacraments, especially as regards "the manner of distributing Holy Communion to the faithful under both kinds, and the faculty for its extension".

[102.] The chalice should not be ministered to lay members of Christ's faithful where there is such a large number of communicants that it is difficult to gauge the amount of wine for the Eucharist and there is a danger that "more than a reasonable quantity of the Blood of Christ remain to be consumed at the end of the celebration". The same is true wherever access to the chalice would be difficult to arrange, or where such a large amount of wine would be required that its certain provenance and quality could only be known with difficulty, or wherever there is not an adequate number of sacred ministers or extraordinary ministers of Holy Communion with proper formation, or where a notable part of the people continues to prefer not to approach the chalice for various reasons, so that the sign of unity would in some sense be negated.

Use of Latin

[112.] Mass is celebrated either in Latin or in another language, provided that liturgical texts are used which have been approved according to the norm of law. Except in the case of celebrations of the Mass that are scheduled by the ecclesiastical authorities to take place in the language of the people, Priests are always and everywhere permitted to celebrate Mass in Latin.

Sacred Vessels

[117.] Sacred vessels for containing the Body and Blood of the Lord must be made in strict conformity with the norms of tradition and of the liturgical books. The Bishops' Conferences have the faculty to decide whether it is appropriate, once their decisions have been given the *recognitio* by the Apostolic See, for sacred vessels to be made of other solid materials as well. It is strictly required, however, that such materials be truly noble in the common estimation within a given region, so that

honour will be given to the Lord by their use, and all risk of diminishing the doctrine of the Real Presence of Christ in the Eucharistic species in the eyes of the faithful will be avoided. Reprobated, therefore, is any practice of using for the celebration of Mass common vessels, or others lacking in quality, or devoid of all artistic merit or which are mere containers, as also other vessels made from glass, earthenware, clay, or other materials that break easily.

Ablutions

[119.] The Priest, once he has returned to the altar after the distribution of Communion, standing at the altar or at the credence table, purifies the paten or ciborium over the chalice, then purifies the chalice in accordance with the prescriptions of the Missal and wipes the chalice with the purificator. Where a Deacon is present, he returns with the Priest to the altar and purifies the vessels. It is permissible, however, especially if there are several vessels to be purified, to leave them, covered as may be appropriate, on a corporal on the altar or on the credence table, and for them to be purified by the Priest or Deacon immediately after Mass once the people have been dismissed. Moreover a duly instituted acolyte assists the Priest or Deacon in purifying and arranging the sacred vessels either at the altar or the credence table. In the absence of a Deacon, a duly instituted acolyte carries the sacred vessels to the credence table and there purifies, wipes and arranges them in the usual way.

The Tabernacle

[130.] According to the structure of each church building and in accordance with legitimate local customs, the Most Holy Sacrament is to be reserved in a Tabernacle in a part of the church that is noble, prominent, readily visible, and adorned in a dignified manner and furthermore suitable for prayer by reason of the quietness of the location.

Adoration outside Mass

[134.] The worship of the Eucharist outside the Sacrifice of the Mass is a tribute of inestimable value in the life of the Church. Such worship is closely linked to the celebration of the Eucharistic Sacrifice. Therefore both public and private devotion to the Most Holy Eucharist even outside Mass should be vigorously promoted, for by means of it the faithful give adoration to Christ, truly and really present.

Extraordinary Ministries

[155.] In addition to the ordinary ministers there is the formally instituted acolyte, who by virtue of his institution is an extraordinary minister of Holy Communion even outside the celebration of Mass. If, moreover, reasons of real necessity prompt it, another lay member of Christ's faithful may also be delegated by the diocesan Bishop, in accordance with the norm of law, for one occasion or for a specified time, and an appropriate formula of blessing may be used for the occasion. Finally, in special cases of an unforeseen nature, permission can be given for a single occasion by the Priest who presides at the celebration of the Eucharist.

[156.] This function is to be understood strictly according to the name by which it is known, that is to say, that of extraordinary minister of Holy Communion, and not "special minister of Holy Communion" nor "extraordinary minister of the Eucharist" nor "special minister of the Eucharist", by which names the meaning of this function is unnecessarily and improperly broadened.

[157.] If there is usually present a sufficient number of sacred ministers for the distribution of Holy Communion, extraordinary ministers of Holy Communion may not be appointed. Indeed, in such circumstances, those who may have already been appointed to this ministry should not exercise it. The practice of those Priests is reprobated who, even though present at the celebration, abstain from distributing Communion and hand this function over to laypersons.

[158.] Indeed, the extraordinary minister of Holy Communion may administer Communion only when the Priest and Deacon are lacking, when the Priest is prevented by weakness or advanced age or some other genuine reason, or when the number of faithful coming to Communion is so great that the very celebration of Mass would be unduly prolonged. This, however, is to be understood in such a way that a brief prolongation, considering the circumstances and culture of the place, is not at all a sufficient reason.

[160.] Let the diocesan Bishop give renewed consideration to the practice in recent years regarding this matter, and if circumstances call for it, let him correct it or define it more precisely. Where such extraordinary ministers

are appointed in a widespread manner out of true necessity, the diocesan Bishop should issue special norms by which he determines the manner in which this function is to be carried out in accordance with the law, bearing in mind the tradition of the Church.

Comment

There must surely be general support for the document's aims of curtailing outright abuses, such as tampering with the official texts or failure to wear appropriate vestments, also in curbing practices which had got out of hand, such as the unjustified proliferation of 'extraordinary ministers' and even the peripatetic handshaking. There is also strong encouragement for the recruitment of boys as altar servers, in accordance with tradition.

There was never any prospect of this particular document offering further concessions to the older rite of Mass, despite early speculation in that area, but hints had been given that Latin in the current rite would receive some encouragement. No doubt the CDW will claim that it has acknowledged the position of Latin but, as suggested in our Editorial, the reference to it here is minimal, somewhat half-baked and capable of misunderstanding. The last line of paragraph 112 reads very much like original Arinze, (if not Ratzinger – even Wojtyła), but the preceding qualification suggests a later insertion, with less than adequate discernment, to pacify some quibbling bishop(s). We know in any case that priests have had the right to celebrate Mass in Latin since the introduction of *Sacrosanctum Concilium* (n.36, §1) and under the *Code of Canon Law* (928). The new document has disappointingly little to say about music, a subject about which we hear regular complaints from suffering parishioners.

This is not the first time that Rome has acted with the intention of securing a more worthy celebration of the Holy Mass. We recall particularly *Inæstimabile Donum* (1980), and *Vicesimus quintus annos* (1988), but we are aware that these received scant observance in the Church of the time. Even without these exhortations, respect is surely due to the rubrics of the *Missale Romanum* (1970) and to its General Instructions. We now have an *editio typica tertia* of the Missal, also new General Instructions: *Institutio Generalis*, issued in Latin four years ago, which hierarchies (with the commendable exception of the bishops of the USA) have been slow to translate and put into force. It is timely therefore to read in the April issue

of *Liturgy Newsletter* that, after discussions with the Holy See, it is hoped to publish them for use in this country in the autumn. These are of course the very instructions to which the new document calls proper obedience.

The Holy See looks as ever to the diocesan bishops to apply the remedies that it has prescribed. It must be said that the track record of the episcopate is inauspicious. Yet we should not cease to be hopeful and we might recall words of Pope Leo XIII: “It rests with you, venerable brothers, to take measures that our voice may reach everywhere, and that one and all may understand how urgent it is to put into practice the teachings set forth in this letter. The observance of these duties cannot be troublesome or onerous, for the yoke of Jesus Christ is sweet, and His burden is light”. In the meantime, there is of course nothing to prevent individual ‘pastors of souls’ and all concerned with the Liturgy at a local level from doing all they should to eliminate sloppiness, and undignified, unworthy and uncatholic elements from the Mass and to ensure that this “precious treasure” is celebrated correctly and decently.

RALPH DOWNES CENTENARY (1904-1993)

by Ian Wells

When I ‘discovered’ Brompton Oratory in 1972, I was delighted to find that the New Mass could be offered with as much dignity as the Old. Adjustments to ritual and to musical use had been made to show how tradition could be maintained. Fr Michael Napier’s role in achieving this is well known, but he was the first to acknowledge the role of the Oratory’s organist, Ralph Downes, whom he described as a ‘tower of strength’ during the difficult period of the ‘changes’.

Downes had arrived at the Oratory in late 1935, being confirmed as Organist in January 1936. Inheriting a monstrosity of an organ, which he attempted on several occasions to turn into a musical instrument, he cannot have grieved unduly when the beast was consumed by fire in March 1950. In his capacity as organist to the London Philharmonic and Philharmonia orchestras he had already been invited to design the organ in the Royal Festival Hall; with another instrument to design in a completely different environment he took two sets of organ builders round Holland and Germany showing them instruments which ‘sang’ naturally without the sheer force of their Edwardian English counterparts.

In true Oratorian tradition he brought his Anglican patrimony with him, in his case the experience of Lewis and Father Willis organs in respectively Southwark and St Paul's Cathedrals, where he had been assistant organist in earlier days, so that the new Oratory instrument did justice to both organ and choral music of all periods, as it has continued to do with his successors Patrick Russill and John McGreal.

In all Downes was responsible for some thirty instruments. The Royal Festival Hall organ, after an initial period of suspicion, has been feted in its fiftieth year, and the large instrument in Buckfast Abbey is highly regarded, while the ground-breaking transformation at Gloucester Cathedral (condemned as 'vandalism' in 1971) is now praised to the skies. And the Brompton Oratory organ is described by Downes's pupil Nicholas Danby as his best: "One day, this organ will be seen to be the most successful of its kind in London."

THE ORGANIC DEVELOPMENT OF THE LITURGY

Dom Alcuin Reid OSB

Review by the Editor

It is appropriate that a Benedictine scholar should give us this major work on the Liturgy. In it we are reminded of how important a part that great Order has played in liturgical development and practice, particularly following the unique contribution of Dom Prosper Guéranger and his successors in the Congregation of Solesmes. Dom Alcuin promotes, quite rightly, the reputation of the Benedictines of Farnborough Abbey, whose contribution, not least under their first Abbot, Dom Fernand Cabrol, has been real but relatively unsung. We can say without hesitation that he has packed into this study the fruits of prodigious research. No valid source has been neglected and he has assiduously sought out and assessed much relevant material of which few of us knew the existence.

His thesis is of course that Liturgy develops slowly and steadily over a long period, building upon established traditions, without veering off wildly into uncharted directions. This he describes aptly as 'organic' development. It is futile to imagine that anyone, far less a committee, could sit down and compose a new liturgy in any worthy sense of the term. Inevitably, reform of the Liturgy continues from century to century, sometimes by the gentlest

steps, sometimes with more dramatic, even startling, changes. Dom Alcuin sets out to discern the principles that have guided that organic development within the Western liturgical tradition. In addition to development of the Mass, the book looks no less closely at the ongoing reform of the Breviary.

The work is divided, logically if unevenly, into three main chapters. A mere 51 pages cover Liturgical Reform in History, i.e. mainly from the sixth century to the end of the nineteenth century, taking in Aquinas, Trent, Gallicanism and Guéranger, pausing en route to focus on St Giuseppe Tommasi and Pope Benedict XIV among others, before culminating in the period of Newman and Wiseman in England, and the abbeys of Beuron and Maria Laach in Germany. Regarding the Tridentine reform, he confirms: “The result was a thoroughly traditional missal: its structure and content were not radically rearranged or abridged, nor disproportionately supplanted by innovations.” and “Neither clergy nor laymen were astounded by this reform.... It was another growth of the living organism that is the Roman rite, involving little substantial change.” He quotes Fr Adrian Fortescue (*The Mass, a Study of the Roman Liturgy 1913*) who writes charmingly: “So our Mass goes back, without essential change, to the age when it first developed out of the oldest liturgy of all. It is still redolent of that Liturgy, of the days when Caesar ruled the world and thought he could stamp out the faith of Christ, when our fathers met together before dawn and sang a hymn to Christ as to a God. There is not in Christendom another rite as venerable as ours.” We may be sure that Dom Alcuin agrees too with the Dominican, I H Dalmis (*Introduction to the Liturgy 1961*): “For with every true liturgical reform it has always been the rule that it should avoid both archeologism and untimely novelty.”

Slightly longer, the next chapter, *The Liturgical Movement and Liturgical Reform to 1948*, begins with Pope St Pius X, who as a priest, seminary rector and archbishop, long before he became pope, had worked energetically to promote excellent liturgy. He was therefore exactly the right man to build on earlier attempts to restore church music and his *Tra le sollecitudine* remains the most widely remembered *motu proprio*. There followed *Divino afflatu* which brought about a ‘root and branch reform’ of the Breviary, which attracted no little disapproval. One can only speculate as to how the Liturgy might have developed but for the death of St Pius and the outbreak of war in 1914. He remains a giant in the history of the

Liturgy and, as the author tells us: “St Pius X’s call to restore liturgical piety to its rightful place in the life of the Church was a firm and particularly authoritative foundation on which others would build.”

We then come to the famous ‘Liturgical Movement’ and there cannot be a more comprehensive, yet concise, account of its history than Dom Alcuin gives us here in 70 pages. He takes a perhaps more sympathetic (and scholarly) view of its members than this reviewer, who admits to having always regarded them, irreverently and no doubt unfairly, as somewhat akin to the Bloomsbury Set or the Pre-Raphaelite Brotherhood, i.e. enjoying a little more fame than their influence really deserved. To be fair, it all began with a positive concern for liturgical piety and Dom Lambert Beauduin, regarded by many as its founder, was much influenced by both Dom Guéranger and St Pius X. He became keenly interested in ‘pastoral’ liturgy, if less concerned with theocentric aspects. With the backing of Cardinal Mercier, he put his ideas before and won the approval of the Eucharistic Congress of Brussels in 1898. He advocated Gregorian Chant and Retreats in Benedictine monasteries for church choirs, but also the translation of Sunday Mass and Vespers into the vernacular. Much admired for his patriotism in the First World War, by the 1920s Beauduin had become deeply involved in ecumenism generally, but with the Orthodox Church in particular, a fascinating enterprise outside the scope of this work.

There were many other names in the *dramatis personæ* of the Movement and, to those we have long known, Dom Alcuin adds a further seemingly endless list. In this review we can give space to few indeed. There are of course the noted theologians, such as Dom Odo Casel of Maria Laach and Fr Joseph Jungmann, the Austrian Jesuit, while two of the best known and perhaps most controversial characters are Fr Romano Guardini and Canon Pius Parsch. Still not entirely satisfactorily explained is the admiration that Cardinal Ratzinger now declares for Guardini, how he found him such a powerful influence when a young priest, to the extent of wishing to honour him by recycling the title of Guardini’s first essay *The Spirit of the Liturgy* for his own principal book on the subject. Our understanding is that the Cardinal now believes the Mass should be theocentric, numinous and respectful of tradition, which seems difficult to reconcile with Guardini’s idea. The latter produced his book when still a precocious student for the priesthood. His ideal was a Dialogue Mass, with a group of students

gathered on three sides of a freestanding altar in a plain white-walled building. In the community of young people he established at Rothenfels, he celebrated the Liturgy in exactly that manner. Meanwhile, Canon Pius Parsch, the Austrian Augustinian, took over a chapel near his monastery in order to create a centre for promoting 'pastoral' liturgy and was seen as an 'apostle of active participation'. The author gives us a full description of the Liturgy as celebrated à la Parsch, with much use of German and congregational involvement.

As we move on from this period when pressures for reform were fairly restrained, it should be remembered that the inter-war years were a time of packed congregations, new church construction and full seminaries. Any changes that may have been advocated could hardly have been in order to draw in the faithful to the pews. The age of relative innocence passed with the Second World War and more radical spirits were appearing on the scene. Rome itself was also sitting up and looking at the Liturgy. Thus, as the climax to this chapter, we come to *Mediator Dei*, the great encyclical of Pope Pius XII in 1947. Although the document was warmly welcomed by the 'Liturgical Movement', Dom Alcuin observes that it was highly emphatic about papal authority while having little to say about traditional development. It strongly condemned 'antiquarianism', but saw room for some use of the vernacular in some rites.

In his most substantial chapter, Dom Alcuin takes us through the period following *Mediator Dei*, from 1948 to 1962. Of the names we met earlier, Beauduin was again briefly in evidence and Jungmann was highly influential, particularly after publishing his acclaimed work *Missarium Solemnia* (Vienna 1948). Also in 1948, Fr Annibale Bugnini, editor of *Ephemerides Liturgicæ*, stepped into the spotlight and was appointed secretary of Pius XII's Pontifical Commission for Liturgical Reform. He was to dominate the scene of liturgical development until 1975. Here one might be tempted to sit back and say "the rest is history"! However, the author guides us authoritatively through the crucial 1951 reform of the Easter Vigil, all the conferences of the 1950s, especially that of Assisi in 1956, the instruction *Musicam Sacram* of 1958, the accession of Pope John XXIII and the opening of the Second Vatican Council. Running alongside all that was happening in this period was the constant assurance from those responsible that liturgical reforms should be and were in fact in accordance

with tradition and organic evolution. The author does not demur. One day we may learn how he assesses the development of the liturgy, organic or otherwise, since Vatican II. In the meantime, Dom Alcuin Read is to be congratulated on his extraordinarily thorough and rewarding analysis of such an important aspect of Catholic history.

Read, Alcuin: *The Organic Development of the Liturgy*, 2004, St Michael's Abbey Press, Farnborough ISBN 0 907077 43 9 hard cover 333pp £20.95

SPIRITUS ET SPONSA

The Book of the Celebration

As reported in our Candlemas issue, the 40th Anniversary of *Sacrosanctum Concilium* was marked by a celebration in the Vatican, called by Cardinal Arinze, on the 4th December 2003 and by the Holy Father's Apostolic Letter entitled *Spiritus et Sponsa*, from which we reproduced several extracts in our Newsletter. A few days before that commemoration, the Church celebrated the Centenary of the *motu proprio* of St Pius X, *Tra le sollicitudine*, which the Pope marked with another document, the so-called 'chirograph' from which we also quoted extracts. The Cardinal told us he hoped that a record of the proceedings of the celebratory meeting would be published in book form and it was published recently, on the 2nd April.

The book, which shares the title of *Spiritus et Sponsa* with the papal document, is an attractively produced memento of all these elements, but not for the general reader. It is a linguist's delight. It opens with the Pope's Apostolic Letter reproduced in eight languages: Latin, English, Italian, French, German, Spanish, Portuguese and Polish. The *Chirographa sulla Musica Sacra* is given in only six, Latin and Polish being omitted. From then on, it is strictly one language for each of the papers delivered at the meeting by ten invited dignitaries, reproduced in full. The only contribution in English was that of Cardinal Francis George, the thoughtful and articulate Archbishop of Chicago (Commemoration of *Sacrosanctum Concilium*) which can now be found on the website of our American friends at: www.adoremus.org.

In Italian, and reproduced on the Vatican website: www.vatican.va, following introductions by Cardinal Arinze and Archbishop Sorrentino, the Secretary, are the contributions of Fr Matias Augé of the CDW (*The*

Reception of Sacrosanctum Concilium in Western Europe) and of Giuseppe Liberto, Director of Music of the Pontifical Chapels (*Chant and Music for the Liturgy*).

To be found only in the book are the contributions of: Cardinal Meisner, Archbishop of Cologne, (in German), Cardinal Dias, Archbishop of Bombay (in Italian) Cardinal Tumi, Archbishop of Douala, Cameroon (in French), Dom Philippe Prou, Abbot of Solesmes (in French), Mgr Stefan Cichy, Auxiliary Bishop of Cracow (in Italian), Jo Hermans of the National Liturgical Commission of the Netherlands (in Italian) and Fr Alberto Aranda Cervantes of the CDW (in Spanish). As one would expect, all these contributions are generally positive, while acknowledging that scope remained for improvement in liturgical standards. Readers will appreciate that we have too little space, at least in the present issue, to provide even sample quotations.

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THE EDITOR AT LARGE

In Rome and Florence

1. Full in the Panting Heart

Many readers will know Rome very much better than the writer and there is no shortage of excellent guidebooks. This article therefore offers no more than a few personal impressions which might offer a little light relief in a journal otherwise much given over to church documents. If seeming a little irreverent, one hopes that a deep underlying affection shines through; and there is a happy ending.

Rome is an exhilarating place, even for a professional Londoner. For a start, the traffic is exhilarating and memories flood back of being out there long ago in an open car, jostling with the Romans. This time, however, one is a foot-soldier and that is not a bad analogy, for no little courage is needed in crossing the wide one-way streets, as perhaps in 'going over the top'. One realizes that traffic lights and pedestrian crossings are seen as facultative rather than of obligation. However, confidence quickly grows and, if sufficiently resolute, one can persuade drivers to give way, briefly,

and if scooter riders will not go quite that far, they will steer round you, rather than over you. After a few hours, one becomes quite blasé and can go about cheerfully to soak up all the great city has to offer. Even more exhilarating is the architecture, art and aura of the Catholic heritage.

It may seem incongruous to talk about plastic chairs, but they do exist here and are colour-coded to remind us where we are. St John Lateran has the smartest, in pale dove grey with shiny chrome legs. In the foremost church of Our Lady, St Mary Major, they are deep red – don't ask why! For blue, one must travel out to the wonderful space of Saint Paul without the Walls. In St Peter's Square, the dark grey chairs appear a little battered, not just by the effects of the weather but also by the feet of pilgrims who stand on them to secure a better view of the Pope at the Wednesday *audienza*. One must hasten to add that all these chairs exist to enable uncluttered spaces, and beautiful floors, to be left clear until a large congregation has to be accommodated. However, it should be stressed that in any great Roman church, near the sanctuary or in chapels where Mass is said, one will rarely occupy anything other than fine substantial mahogany benches with solid built-in kneelers.

St John Lateran, Rome's cathedral, on the site of the original Curia buildings, underwent major reconstruction by Borromini in the sixteenth century. Viewed across a pleasant green lawn, it has a handsome façade, remodelled by Gallilei in the eighteenth century, with five lofty arches and fourteen impressive standing figures of apostles and saints along the parapet. Within, there are five aisles, more huge statues of the apostles in niches and a richly decorated coffered ceiling. Pope Martin V lies in the *confessio* below the high altar, which itself stands beneath a lofty gothic baldacchino.

It might look as though the papal throne has been borrowed from Westminster Cathedral and the two are indeed identical, Cardinal Vaughan having ordered an exact copy of the Laterano's much older *cathedra*. Actually, with their simple geometric decoration, both could easily have come from the 1930's! Leaving the basilica, one might choose to observe devout pilgrims ascending the *Scala Sancta* on their knees in the building opposite, or visit the lively street market in the Via Sannio nearby, but the

most rewarding plan is to head down the hill to explore the surprising Church of San Clemente, described later.

Next for consideration must be the much loved basilica of St Mary Major, or Santa Maria Maggiore. It is best viewed first from well behind the massive column in the piazza, in order to appreciate the elegant 240 ft belltower and to catch a glimpse of the twin domes above the principal chapels. Within a wider composition the façade, by Fuga, is flanked by symmetrical buildings with palace style windows. Inside, one does not look up into a soaring vault, but at a wide, flat coffered ceiling lavishly adorned with gold. The high altar, the baldacchino, the apse, the famous mosaics are all splendid. In the main side chapels it is rewarding to gaze up inside the lofty, finely decorated domes. This is easier in the Pauline Chapel to the left, for in the Sistine Chapel on the right, one must first take one's eyes off the amazing tabernacle in the centre. This extraordinary example of the goldsmith's art is used once a year on Holy Thursday. It is not easy to remember all the important figures buried here, but they include: St Mathias, St Jerome, Pius V, Sixtus V, the Berninis, father and son, not forgetting Napoleon's sister Paolina. The most treasured relic lies beneath the above mentioned tabernacle in the Crypt of the Crèche, wooden remains reputed to be from the manger in Bethlehem.

There was understandable rejoicing among our Tridentinist friends at the celebration of a Pontifical High Mass in the old rite by Cardinal Castrillon Hoyos, here on the 24th May 2003. However, to counteract the predictable but ludicrous headlines 'First Latin Mass in a Roman Basilica for over 30 years', let the world be assured that beautiful Sung Latin Masses are regularly celebrated in Santa Maria Maggiore. Indeed it has a reputation for its inspiring liturgy – only the prior claims of St Peter's rule out a live report for this article.

It is worth journeying slightly beyond the edge of the standard tourist map of Rome to visit the great basilica of St Paul Outside the Walls and it is worth mastering the name in Italian, San Paolo Fuori le Mura, which has a nice lyrical ring. It stands beyond an open green space and should preferably be entered from the far end of its handsome colonnade. One then steps into an atrium, quite unlike the typical Roman atrium illustrated in old

school books. Within the columns is an impressive formal garden, with a large statue of St Paul in the centre, and matching palm trees in each quarter, surrounded by symmetrical beds of shrubs and flowers. From here one has a perfect view of the façade, attractively decorated above the wide portico. At the entrance there are massive doors of bronze and silver, which were restored at the particular wish of Pope John XXIII. These provide a fitting introduction to the great basilica, which is spacious, dignified and holy. In size it is second only to St Peter's. Here, however, it is sometimes possible to have the whole, wondrous interior to oneself. An enchanting golden light filters through windows of the finest alabaster. It is difficult to believe that this basilica was destroyed by fire in 1823 and was slowly and painstakingly restored over many decades. Its design is said to give an accurate impression of the original St Peter's. Visitors will want to note the mosaics, also the depictions of all the popes in roundels above the arcades. The handsome baldacchino which miraculously survived the fire dates from 1285. In the transepts are two striking altars in green malachite, presented by Czar Nicholas I. Finally, in this brief survey, is the most impressive Paschal Candle stand one is ever likely to see. Dating from the 13th century, it too survived the fire. It is carved in marble and stands a full 21ft high, with intricate decoration from top to bottom, depicting scenes from the Passion and Resurrection.

The Church of San Clemente has already been mentioned. One may step directly into the church by a modest side door, but will be aware of a restful green garden of domestic scale within the walled atrium. The walls of the narthex and nave are attractively covered with ninth century paintings depicting legendary scenes from the life of St Clement. The whole conveys a pleasant green effect, but it is purely coincidental that the church is in the care of Irish Dominicans. It is, however, thanks to a clever Irish priest and a generous American Cardinal that water from subterranean springs is kept at bay to allow access to the remarkable excavations below. Not only is there an older church with adjoining rooms one level down, but in a deeper layer one can explore the remains of a temple of the mysterious cult of Mithras.

One should not forget the Pantheon, which became a church in 608 after centuries as a great pagan temple. It sits in the Piazza della Rotonda like a giant pork pie, but with a massive classical portico. Inside, tourists look up in surprise at the wide opening in the roof through which rain can enter, and

some look down at the discreet holes in the floor through which it can escape. There are side altars around the circumference as well as the shallow sanctuary opposite the entrance and there are tombs, notably of Raphael and of Victor Emmanuel II. One was pleased to note that Vespers were to be sung in the evening, although in Italian rather than Latin.

Churches in Rome have generally been left unspoilt architecturally, with their inevitably beautiful high altars left fittingly in place and reverently cared for, even with forward altars in use at present. Churches appear to be lovingly tended. In one with an even more ‘Catholic’ feel than most, that of Gesù e Maria in the Via del Corso, it was amusing to read in the Sunday Mass Times: *10.00 in Rito Latino*. We would expect most Masses of the Western Church to be in that rite, but we know what they mean!

Our own Cardinal Archbishop is a most fortunate prelate, envied among his colleagues for having at his disposal not only his own incomparable cathedral at Westminster, but also as his titular church in Rome, the splendid Santa Maria sopra Minerva. This is of cathedral proportions and has no fewer than 23 chapels. In the right transept there are frescoes by Filippino Lippi and by the sanctuary is a statue of Christ started by Michelangelo. There are interesting tombs including those of Clement VII, Leo X, Paul IV and Fra Angelico. Held in the greatest honour is St Catherine of Siena who died in 1380 in the adjacent priory, where the trial of Galileo also took place. She lies beneath the high altar, where her sculptured effigy attracts thousands of devotees from Italy and elsewhere, who rush cheerfully across the sanctuary to pray at her shrine.

2. At the Altar of the Chair

Readers who have followed these self-indulgent ramblings so far, may now like to hear of the editor at his devotions, therefore at St Peter’s. There is too much to say about this marvellous place even to begin here, except to say that somehow one can be oblivious of the thronging crowds of visitors and feel totally moved as an individual by all the holy magnificence around, a simple Catholic at the heart of it all.

A visitor’s priority in Rome must be to decide where best to attend Mass and so, with the greatest joy, one discovered that a Sung Latin Mass is

celebrated at 5.30 every weekday evening at the Altar of the Chair in St Peter's. This is at the extreme end of the great basilica, beyond the high altar and Bernini's wonderful baldacchino. But there is further amazing work by Bernini ahead of us: a chair, or rather a throne, set halfway up the wall of the apse. This is the *Cathedra of St Peter* forming the heart of a glorious composition in bronze, gold, glass and marble, completed in 1666.

It reaches to the top of the wall and incorporates a large window with a dove in its golden rays, surrounded by a wider sunburst populated by countless cherubs. The throne itself is carved in wood with exquisite ivory inlays. It is supported by Saints Ambrose, Augustine, Athanasius and John Chrysostom.

Beneath this splendour we must focus on a sanctuary of suitably noble simplicity. The forward facing altar table sits on a cradle of delicate metal sculpture (one had written 'cast iron filigree' which must be technical nonsense!). All is decently arranged, as one would expect. The seating for the congregation arranged in a wide arc is nicely filled on weekdays. The Mass might be described as a *Missa Cantata* in the simpler form, i.e. the celebrant singing all his parts, assisted by a single server, without incense. For some reason, on this occasion, the server led the celebrant to the sanctuary carrying a large ciborium. The choir consisted of four smartly suited cantors. An Italian hymn was sung in place of the Introit. After the Latin greeting, the *confiteor* was in Italian, which otherwise was used only for the homily and the petitions in the bidding prayers. The celebrant sang his parts with practised skill, including Eucharistic Prayer II. Another priest in cassock and stole appeared to help with the people's Communion. Everything appeared to be intended as a faultless example of post-conciliar liturgy in Latin, with the faithful encouraged to join in as much Gregorian chant as possible, in this case the *Missa Primitiva* (*Kyrie XVI, Sanctus & Agnus Dei XVIII*). It has to be said that many of the visitors in the congregation had no idea of the responses, let alone the simplest chants, and it would be helpful in every way if congregational aids were provided.

On Sunday at 10.30, Conventual Mass at the Altar of the Chair was naturally a more elaborate celebration. The hundreds who omitted the precaution of arriving early had to content themselves with standing throughout in a solid phalanx behind the rope at the back of the packed

congregation. A full team of servers preceded 18 canons in purple cassocks and capes, followed by about 30 concelebrants, including two bishops, then the monsignor celebrant wearing his pompomed biretta. All wore matching green chasubles. There turned out to be two main assisting concelebrants and another performing the functions of deacon (in a chasuble). There was a *schola* of about 20. Mass was sung throughout in Latin.

The Ordinary was Mass XI (*Orbis Factor*), the *Gloria* sung in alternation between *schola* and people (who, again, would have benefited from basic congregational aids). The *schola* sang the Proper from the *Graduale Romanum*. The first reading was in English and the Epistle and Gospel in Italian, with Latin introduction and conclusion. The homily was in Italian. *Credo I* was sung in alternation. The bidding prayers were read by young concelebrants in English (American), Italian and Spanish, with Latin dialogue (... *Domine, exaudi nos*). Eucharistic Prayer II was again used, well sung in Latin (for which it lends itself well). The *Pater Noster* and all that followed to the *Ite, Missa Est* were of course in Latin. Excellent indeed, this was after all St Peter's. Who would be a Protestant!

3. Under Brunelleschi's Dome

While still glowing with contentment after Rome, the editor and his wife received a further summons to Italy, to attend a sumptuous wedding in Florence. This saw the joyful union of Bavarian and Florentine families, the couple's young love having blossomed in Chelsea. The Nuptial Mass was celebrated in the exquisite church of San Miniato al Monte, with its beautifully decorated marble façade and its idyllic hillside location. A fashionable congregation filled the church. Mercifully, Mass in English, the couple's *lingua franca*, was not possible. It was celebrated beautifully in Italian, by a mitred Abbot, *ad orientem* at the high altar beneath the baldacchino, with Gregorian *Gloria*, *Sanctus* and *Agnus Dei* and Bach solos in German from a talented soprano.

Florence is truly overwhelming with the artistic and architectural treasures of the Renaissance. Before setting foot in a gallery or museum, one can enjoy a feast of religious art by stepping into any of the many beautiful churches. Visitors with this idea must now accept that the principal churches in Florence charge for admission, but rope off a separate route to

the Blessed Sacrament chapel with free access for those wishing to pray and of course they make possible free access for Mass.

It was a privilege to be there if only for a week, which of course one used to the full. It was more appropriate than ever to give thanks for such blessings. After Rome, would it be possible to find liturgy anything like as uplifting in Florence? Where better to try than the *Duomo*, the magnificent Cathedral of Santa Maria del Fiore? The three famous buildings in the Piazza del Duomo are all exquisitely decorated in white and green marble. The oldest is the Baptistry (6th and 7th century), octagonal in shape, with the famous bronze doors. The Campanile dates from 1331 and was designed by Giotto. It looks tall, but nothing has been allowed to stand higher than the remarkable *Duomo*. The Cathedral itself took 150 years to build and was effectively completed in 1436. The mastermind of the structure was Brunelleschi and the crowning glory, his beautiful red-tiled dome that dominates the city, was an achievement of considerable engineering genius. It too has an octagonal base and form, as does the lantern which crowns it. The Cathedral's interior may be less ornate than some might expect, but contains work by della Robbia, Donatello, Ghiberti, Ghirlandaio and Uccello, to name only the most famous talents. It is an unmistakably holy space and, as we approach the sanctuary for Mass, we can easily forget the tourists milling outside.

The sanctuary is octagonal, reflecting the octagonal baptistry outside in the piazza and the dome above. There is a theory behind this eight-sided motif, apparently a 'precise religious symbology related to the new life offered in Christ' evidently known to St Ambrose, the *octava dies*: salvation comes on the eighth day and baptism enables man to reach salvation. That is not all: the sanctuary is contained within a wide octagonal wooden enclosure within which are tiers of wooden stalls which can accommodate a reasonably large congregation.

On the balustrade surrounding the enclosure there are 24 tall candles in handsome marble stands. These are lit for High Mass and with no shortage of candles in the sanctuary itself, the effect is most attractive. Seating is available in the nave for many others outside the enclosure. Looking towards the freestanding high altar which is raised up in the centre of the sanctuary, the sacred ministers have their places at 10 o'clock and the mixed choir in lay dress are positioned at 2/3 o'clock. While this all seems

unmistakably post-Vatican II, acceptable in this particular context, it appears almost to have been allowed for in Brunelleschi's original design. For the principal Mass of Sunday there was a full contingent of concelebrants, all in good chasubles, the principal celebrant's a little more ornate, and a team of servers, the candle bearers in albs, the others and the two MCs in cassocks and cottas. A lady director of music conducted the choir in the Introit as the altar was incensed. Then as the celebrant intoned the Latin greeting perfectly, one could tell instinctively that, as in Rome, this was to be a no-nonsense sung Latin Mass free from compromise or deviations. The scripture readings and homily were in Italian, the bidding prayers multilingual, with Latin responses. As in Rome, Gregorian Chant was the order of the day, with congregational participation encouraged and with alternation between choir and people in the *Gloria* and *Credo*. Here too, there were some visitors who would have benefited from Sung Mass Leaflets. All was correctly done and, after communion, the clerical MC wore a humeral veil to transfer the Blessed Sacrament to the tabernacle. As it came to the dismissal, one was already feeling richly blessed, but then the organist struck up the opening bars of the uplifting *Toccata* from Léon Boëllmann's *Suite Gothique*. So one remained anchored in place, looking up and marvelling at the brilliant paintings by Vasari and Zuccari stretching upwards within Brunelleschi's great dome until the last notes had faded away. Bliss!

THE POPE SPEAKS TO ACADEMICS

On Latin and In Latin

1. Speaking to the Salesian University's Pontifical Institute of Higher Latin Studies.

After the Angelus in St Peter's Square on the 22nd February, the Holy Father addressed some words in Latin to a group of professors and students who were at St Peter's to celebrate the 40th anniversary of the Pontifical Institute of Higher Latin Studies which was established at the university by Pope Paul VI in his *Studia Latinitatis* of February 1964:

“Laetanti quidem animo saluto vos, Pontificii Instituti Altioris Latinitatis Professores et Auditores, in hac quadragesima memoria Litterae Apostolicae Pauli Papae Sexti Motu proprio datae, cui titulus est “Studia Latinitatis”. Vobis et cunctis Salesianorum Universitatis sodalibus benevolentiam et gratitudinem Sedis Apostolicae confirmare

volo propter diligentiam, constantiam atque laborem vestrum in Romani sermonis veneranda maiestate persequenda.”

[It is with joy that I greet those of you from the Pontifical Institute of Higher Latin Studies on this fortieth anniversary of the Apostolic Letter issued *motu proprio* by Pope Paul VI under the title ‘*Studia Latinitatis*’. I want to assure you and all your colleagues at the Salesian University of the Holy See’s appreciation and gratitude for your diligence, perseverance and energy in furthering the greatness of the venerable language of the Romans.]

The timing of that less well known *motu proprio* so soon after Paul VI became pope and not long after Pope John XXIII’s *Veterum Sapientia* (1962) is interesting. It gives the lie to suggestions that the latter was an aberration that would become a dead letter once Vatican II was under way.

2. Writing to the Pontifical Committee for Historical Sciences

Writing on the 16th April to the President of the Committee, on its 50th anniversary, the Holy Father stressed that, in regard to the study of history, “a solid knowledge of Latin and Greek is absolutely indispensable, without which access to the sources of the ecclesiastical tradition is precluded. ... Only with their aid is it possible, even today, to rediscover the richness of the experience of life and of faith that the Church, under the guidance of the Holy Spirit, has been accumulating in the course of 2,000 years.” Candidates to the priesthood needed a sound formation in historical-ecclesiastical disciplines and a solid knowledge of Latin and Greek, the Pope said.

3. Speaking to the Congregation for Catholic Education

Again, on the 27th April, the Holy Father had more to say on Latin, this time to members of the Congregation for Catholic Education which was marking the 25th anniversary of the his own Apostolic Constitution *Sapientia Christiana* (1979).

In this, at the start of his pontificate, he wrote (article 24, n. 3) “A suitable knowledge of the Latin language is required for the Faculties of the sacred sciences, so that the students can understand and use the sources and the documents of the Church.” He also praised the more traditional

ecclesiastical disciplines such as theology, philosophy, and canon law. And he called for new dedication to the study of liturgy and sacred music.

VATICAN DOCUMENT ON LATIN

Expected this year

Cardinal Zenon Grocholewski, Prefect of the Congregation for Catholic Education, speaking on the 25th February, confirmed that a new document on the use of Latin in the Church and teaching Latin in seminaries, was being prepared by the Congregation in consultation with Latin scholars. He hoped it would be published before the end of 2004. He remarked: “The Church cannot fail to conserve her tradition and patrimony written in Latin” emphasizing that Latin is the official language of the Roman Church and its official documents are written in Latin. Priests therefore must know Latin to fully understand the Church’s teachings, and he expressed regret that previous Vatican documents encouraging the teaching of Latin in Catholic seminaries, such as Pope John XXIII's 1962 *Veterum Sapientia*, had not been properly implemented. He mentioned that Pope John Paul II had also encouraged Latin study in *Sapientia Christiana*, while the Code of Canon Law (Canon 249) also called for future priests to be well versed in Latin.

LITURGY AND BEAUTY

The Papal Master of Ceremonies

Archbishop Piero Marini, Master of Papal Liturgical Celebrations for the last 17 years, has published on the Vatican website his reflections on the papal liturgy since the promulgation of *Sacrosanctum Concilium* 40 years ago. Under the title ‘Liturgy and Beauty’, his article runs to 7,000 words and combines a description of changes in the pontifical ceremonies with observations on the ‘renewed’ liturgy in general. Regarding the former, he writes: “It was decided that the sort of court life which had hitherto surrounded the Pope during liturgical celebrations should be done away with. The Pope should be seen by all as the successor of Peter, not as a mediaeval prince. Moreover, papal liturgies should serve as examples for implementing the renewal in keeping with the spirit and letter of Vatican II. The papal altar should be cleared and restored to its initial sobriety. Vestments were to be simplified to prevent some ecclesiastics from resembling ‘extras on stage’. Prior to the Council, on major solemnities, the Pope would enter Saint Peter’s Basilica to the sound of silver trumpets, wearing the tiara, gloves, and shoes of the liturgical colour, carried aloft on

a ceremonial chair by sedari and accompanied by the waving of flabelli and a colourful crowd of persons, laity and prelates, each with his own ceremonial dress, representing the nobility, Roman patricians, various corps of guards and other dignitaries of the papal court. Since the Council we have grown accustomed to seeing the Pope dressed as a Bishop of the Catholic Church, free of the entourage of non-religious elements and signs of temporal power, accompanied by concelebrants and ministers who have a role in the celebration, instead of members of a papal court. This enables the faithful to recognise the Pope's function as a Bishop of the Church, the servant of the servants of God." This is all accurate enough, but there is perhaps no need to seem quite so satisfied about it, while here and elsewhere he seems a little too disparaging about 'silver trumpets', oblivious of their 'celestial' connotation!

However, as the article proceeds, it is clear that he cares deeply about the Liturgy and is much focussed on its beauty. Having described the care which goes into preparation of the papal liturgies, he looks at the Mass in general and asks "Is there a boundary between aesthetic emotion and an authentic sense of the spiritual? Is a beautiful liturgy one that satisfies the tastes of consumers? It would be a great error simply to apply secular standards of aesthetic taste to the liturgy. The real beauty lies in Jesus' act of redeeming love. Essentially, the beauty of a Eucharistic celebration depends not on the beauty of architecture, icons, decoration, songs, vestments, choreography and colours, but above all on the ability to reveal the gesture of love performed by Jesus. By its nature the liturgy demands order. Without rubrics, or indications from the Church, there can be no liturgy. This is clearly seen from the earliest liturgical texts. Beauty in the liturgy is also the result of order. The first word in the title of almost all the books produced by the liturgical reform is the Latin word *ordo*."

As to *participatio actuosa*, "During the first stage of the implementation of the reform, participation assumed a mainly exterior and didactic aspect, which later often degenerated to a sort of over-participation, at all costs and in every manner. The liturgy is a time to interiorise the words we listen to and the sounds we hear, to assimilate the texts recited and sung, to let ourselves be penetrated by the images seen and the fragrances smelt. Beauty in the liturgy calls for some renunciation on our part: we must renounce banality, over-imagination, extravagance. Moreover, the liturgy

must be given the time and space it needs. We must not be in a hurry. Like a musical composition, the liturgy needs space, time, silence, detachment from ourselves, so that words, gestures and signs may speak to us of God.

LITURGY NEWSLETTER

From the Bishops' Liturgy Office

In the February issue of *Liturgy Newsletter*, we are pleased to see that prominence is given to the Pope's message marking the centenary of *Tra le Sollicitudine*, as reported in our Candlemas issue. Moreover, the Pope is quoted as affirming "the continuing importance of Gregorian chant as both an example of a musical expression that properly responds to the qualities required by music for the liturgy, and as an element of unity". Both February and April issues report on the proposal to prepare a new Lectionary, based on the New Revised Standard Bible, in collaboration with other English speaking hierarchies (excluding Canada and the USA, which already have separate lectionaries). It is hoped to have it completed to coincide with the publication of the new ICEL translation of the Missal, probably in two or three years. The April issue also reports that it is hoped that the official English version of the revised *Institutio Generalis*, (General Instructions) will eventually appear this autumn.

BRIEFING

Archbishop Foley on Latin

The Bishops' Conference has relaunched its bi-monthly journal *Briefing*, which promises to be much brighter and more informative than in the past. The new editor is Dominic Baster, an ALL member, who in the March issue publishes his interview with the American Archbishop John Foley, President of the Pontifical Council for Social Communications since 1984, who was also present for the final two sessions of the Vatican Council. All he has to say is of interest, but here we reproduce just one brief excerpt:

Archbishop Foley is still enthusiastic about Vatican II, but says: "There have been liturgical abuses where people inaccurately interpreted documents, causing confusion and resentment. And others resisted any change whatsoever. It is ironic when you see younger people who say we should have Mass in Latin, when they have had no experience of Latin Masses." He sometimes celebrates Mass in Latin himself and even speaks Latin with bishops with whom he shares no

other language. The universal nature of Latin impresses him. “That’s why I think it is important to be able to train people to participate in Mass in Latin, especially the sung part. Ironically, when people did not travel so much, Mass was always in Latin.”

ASSOCIATIONS ABROAD

Forthcoming Events

1. The Netherlands

By the time this Newsletter reaches members, our friends of the Dutch *Vereniging voor Latijnse Liturgie* will have enjoyed their Annual General Meeting on Saturday, 22nd May in Masstricht. This year, they achieved a notable coup in securing the presence of Cardinal Francis Arinze as principal celebrant of the Solemn Sung Latin Mass in the *Onze Lieve Vrouwekerk* (basilica of Our Blessed Lady). Concelebrants included the Apostolic Nuncio to the Netherlands, the Episcopal adviser on Liturgy and the Abbot of Vaals. After lunch, the Cardinal spoke on ‘Faith and Reverence in the Eucharistic Celebration’. We hope, with the kind cooperation of the VLL, to publish an account of this in our next edition. The business meeting was followed by first Vespers of the Seventh Sunday in Paschaltide.

2. The United States

The Latin Liturgy Association, our sister organisation in the USA, will hold their National Convention in Indianapolis on the weekend of 25th to 27th June. They plan to make this their ‘best ever’ and the programme is packed with what are expected to be ‘inspiring liturgies and enlightening talks’. One of the latter will be delivered by our own delegate, Mike Withers, on ‘Byrd Between the Lines’ On Saturday, there is Mass in the new rite and on Sunday, Pontifical Solemn High Mass in the 1962 rite. Celebrations are spread over three churches: St John’s, Sacred Heart and the Holy Rosary. Each day concludes with Vespers. ALL members may look forward to reading a report of this outstanding event in due course.