



Newsletter

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**ASSOCIATION FOR
LATIN LITURGY**

www.Latin-Liturgy.org

SUFFULTI SPE QUAE CRESCIT

Editorial

In our last editorial we spoke of the air of confidence and optimism that seemed to surround the present papacy. If anything, that feeling is now stronger. There had been a suggestion that despite the Pope's fine vision for the Church, he lacked 'generals' on the ground to support him in what needed to be done. Now however, it is evident that he has been calmly appointing carefully chosen prelates to key positions, men he knows and trusts after his many years in the Vatican. In Rome all seems positive – even though not everyone will end up with all that they might hope for!

When we turn to our own country, the contrast is inescapable. In the matter of changes affecting the Holy Days of Obligation, our Bishops' Conference has drawn upon itself an unprecedented storm of criticism, reflected even in *The Tablet* and confirmed in its opinion poll. While a case could undoubtedly be made for revisiting the *Calendarium*, and even the concept of 'obligation' itself, the bishops have regrettably managed to convey the impression that convenience matters more than the worthy celebration of the Church's great solemnities. This comes most unhelpfully at this time when we have been exhorted repeatedly to show renewed devotion to the Eucharist.

The country has welcomed, not for the first time in its history, a substantial influx of immigrants from deeply Catholic countries, most recently from Poland. In their homeland the Poles were accustomed to reverence in the celebration of Mass, as well as a vernacular they were comfortable with. Unsurprisingly, they have found the local church here a very foreign land indeed, something which historically no Catholic would have needed to experience. Their dismay has been addressed in the columns of the *Catholic Herald*, in which our Chairman has been engaged most constructively, re-emphasizing the essential value of Latin as the universal language for the universal Church.

Some positive things are happening. We trust that strict respect for *Liturgiam Authenticam* will ensure that the proposed new Lectionary is a worthy resource for our churches. We warmly welcome a new edition of Dom Prosper Guéranger's *On the Holy Mass* from Farnborough Abbey, a new book (in French) from Denis Crouan and a fine CD of Marian chants from The Music Makers.

AGM at WIMBLEDON

21st October 2006

The Association will hold its Annual General Meeting on Saturday the 21st October at the Church of the Sacred Heart, 9 Edge Hill, Wimbledon, London SW19 4LU. A brief description of the church was given in our previous Newsletter (127 Summer 2006). The invited speaker is Richard Milward, the historian, who will describe the role of Edith Arendrup, a member of the Courtauld family, in the founding of the church.

Wimbledon is easily approached from all directions and by various forms of transport including South Western Trains, the Wimbledon branch of the District Line, the modern tram service from Croydon and numerous buses. We are advised that it can take 30 to 40 minutes to get from the centre of Wimbledon to Edge Hill, which lies between Worple Road and The Ridgeway. Members arriving in Wimbledon may like to note that a good bus to take is number 200(fare £1.50) from stop L in Hartfield Road opposite the south entrance to Wimbledon Station, adjoining the Centre Court shopping mall. [If people arrive by the District Line they will come out of the main entrance and should turn left and cross over to Hartfield Road.] Raynes Park Station on the other side of Edge Hill is roughly the same distance as Wimbledon Station.

The programme for the day is:

- 12:00 Solemn Sung Latin Mass of Our Lady
- 1:15 Buffet Lunch (please fill in and return the enclosed slip)
- 2:00 Talk by Richard Milward
- 3:00 Tea
- 3:15 Business Meeting
- 4:30 Vespers for the XXIX Sunday *per annum* and Benediction
(*there will be a Vespers schola rehearsal at 11.00am*)

AGENDA FOR THE BUSINESS MEETING

1. Chairman's Report.

2. Treasurer's Report. An Income and Expenditure Account and Balance Sheet for the years ending 5 April 2005 and 5 April 2006 will be distributed at the meeting. Members may recall that the accounts for the year ending 5 April 2005 were not available in time for the last AGM.

3. Subscription Rates for 2007/08. Current rates of subscription, which came into effect on 1 September **1998**, are:

Members in the UK and Europe: £10

Reduced rate (for priests, religious, students, persons under 18, and retired): £5

Joint membership, UK only (for those living at the same address, Newsletters being sent in the same mailing): £12

All members outside Europe: £15

Council propose...

Members in the UK: £15

Reduced rate, UK only (for priests, religious, students, persons under 18, and over-65s): £8

Joint membership, UK only (for those living at the same address, Newsletters being sent in the same mailing): £18

Members in Europe: £20

All members outside Europe: £25

Foreign-currency cheques: add £10 to cover conversion charges.

4. Election of Council for 2006/07. The Constitution provides for a Council with a maximum of 12 members, three of whom shall hold the offices of Chairman, Vice Chairman and Treasurer with the others being ordinary members. The three Officers retire annually; ordinary members serve for periods of two years. All are eligible for immediate re-election. The Council has power to co-opt up to three ordinary members to serve for two years.

The present Council is:

Officers elected until October 2006

Chairman: Bernard Marriott

Vice Chairman: Edward Barrett

Treasurer: Jeremy de Satgé

Ordinary members elected until October 2006

Fr Guy Nicholls

Ian Wells

Ruth Bleakley

Liam Carpenter

Ordinary members elected until October 2007

Fr Kevin Hale

Mike Withers

discussion pertains not only to the Latin rite. However, that very name highlights our purpose here – we are in communion with Rome and the Latin language is our heritage by divine providence and not by a bit of divine “good luck”, as we shall see.

My second point here regards the translators of the hymn in question: Moultrie, Neale and Littledale, and the date of its translation – the 1860s. These men were followers of the Tractarian or Oxford Movement in the Church of England. I shall argue that the influence of the Oxford Movement was not solely for the benefit of the C of E, but also for the Roman Catholic Church in England; obviously in the gift of the Venerable J H Newman but also in the restoration of the Benedictine tradition brought to this country by St Augustine of Canterbury in 597 AD. This brings me to the words of the hymn and the concept of liturgy they underline.

Let all mortal flesh keep silence, and with fear and trembling stand;
Ponder nothing earthly-minded, for with blessing in his hand
Christ our God to earth descendeth, our full homage to demand.

King of kings, yet born of Mary, as of old on earth he stood,
Lord of lords, in human vesture – in the body and the blood –
He will give to all the faithful his own self for heav'nly food.

Rank on rank the host of heaven spreads its vanguard on the way,
As the Light of light descendeth from the realms of endless day,
That the powers of hell may vanish as the darkness clears away.

At his feet the six-winged seraph; cherubim with sleepless eye
Veil their faces to the Presence, as with ceaseless voice they cry –
Alleluia, alleluia, alleluia, Lord most high!

“Let all mortal flesh keep silence”. Why? This is the *Cur Deus Homo* of St Anselm – as the Greeks would boldly answer “God became man in order to make men God”. God, the Almighty, Omnipotent Creator – whose voice creation sprang at once to sight, spoke in the birth of His Son, Jesus Christ, in his life, death and resurrection and this cosmic event is re-presented to the Father every time the liturgy of the Mass is celebrated, and we have been united with Christ in baptism and in the further action of the sacraments – we are “other Christs”. So, our participation in the Mass is a foretaste of heaven – this is admirably described in Scott Hahn’s exposition of the book of the Apocalypse “The Lamb’s Supper: the Mass as Heaven on Earth”. Now obviously this is a sacramental participation in the glory of heaven – it is a prefiguring of the heavenly “Society of Praise” – Dom Guéranger’s definition of the Church, because “no eye has seen or ear heard” what we shall be when, please God, we gain entrance to heaven. What should be our reaction to this privilege of participation in this earthly liturgy – “standing in

fear and trembling in silence, pondering nothing earthly-minded, bowing in homage, for we are permitted to approach this banquet, before which angels veil their faces”? This is the *sacrum convivium, in quo Christus sumitur: recolitur memoria passionis eius; mens impletur gratia et futurae gloriae nobis pignus datur* of St Thomas Aquinas’ antiphon for the feast of *Corpus Christi*.

In heaven all is seen in God, in heaven all is focussed on God and others are only seen in the light of God. In the words of St Augustine of Hippo “We shall see and we shall love; we shall love and we shall praise. This is what our end will be and it will be without end.” This is *communio* – a word much beloved of St Augustine and of our Holy Father, Benedict XVI, with his doctoral thesis on *Volk und Haus Gottes in Augustins Lehre von der Kirche* (People and the House of God in Augustine’s doctrine of the Church). This is not “matiness” or communism but “being known as we are known”. Therefore the less emphasis on the human and the egotistical at Mass the better, because in this way we are fully our true selves. Augustine’s quotation begins “There (in heaven) we shall be free and we shall see.” Therefore, the music, reading, serving, even priestly service are for the “common good”. They should never become an ego-trip. Here a quotation from Peter Seewald’s interview on “God and The World” with the then Cardinal Ratzinger is apposite.

The liturgy is never a mere meeting of a group of people who make up their own form of celebration and then, so far as possible, celebrate it themselves. Instead of that, through our sharing in Jesus’ appearing before the Father, we stand both as members of the worldwide community of the whole Church and also of the *communio sanctorum*, the communion of all saints. Yes, in a certain sense this is the liturgy of heaven. That is its true greatness, that heaven is torn open here, and we are incorporated in the great chorus of praise. And that is why the Preface ends with these words: With all the choirs of angels in heaven, we join in singing. And we know that we are not alone, that we are joining in, that the barrier between earth and heaven has truly been torn open.

Therefore language is very important. At the end of the Preface we hear words such as *Quapropter profusis paschalibus gaudiis, totus in orbe terrarum mundus exultat. Sed et supernae virtutes atque angelicae potestates hymnum gloriae tuae concinunt, sine fine dicentes* (Easter Preface I). The singing (or saying) should be *una voce* – this is impossible on earth, not least because of the degree to which our fallen, human selves need purification, but we can approach it, by ritual and ceremonial, by using a sacral language, or at least an exact, dignified translation of the sacral text. But what language shall we borrow? As I have indicated, the silence of awe and wonder would be our response – the perfect silent harmony of the music of the spheres. But out of silence, the Word leapt into His incarnate,

divine, human life and human beings must find a language in which to worship. We are Catholic not Quakers – we believe that Jesus Christ embraced all in order to redeem all and so we offer all in worship – “craftman’s art and music’s measure – hearts and minds and hands and voices” in the words of Francis Pott’s hymn *Angel voices ever singing*.

Latin was used originally because it was the natural language of the Roman Empire – of the *Pax Romana* which facilitated the spread of the Christian faith around the shores of the Mediterranean and then to more far-flung parts such as these islands. As in the case of King Cyrus in the Old Testament, the pagan Roman Empire helped the spread of the Christian faith and, as regards Western Europe, Latin gradually became the language of worship, as it was of learning and culture, although even in Rome itself the liturgy was originally celebrated in Greek and it was only around the third century that Latin started to be used. We still have vestiges of the liturgy in Greek in our Mass today – that is when it is celebrated in Latin! The *Kyrie/Christe eleison* is Greek, as are the traditional words of the *Improperia* (Reproaches) of Good Friday which alternate between Greek and Latin: *Hagios o Theos / Sanctus Deus / Hagios Ischyros / Sanctus Fortis / Hagios Athanatos, Eleison Hymas / Sanctus Immortalis, miserere nobis*.

The Latin language is not sacrosanct in itself. The Holy Church can decide that there may be changes in liturgy and in the language in which it is celebrated and even abolish the use of Latin as the “typical” language. Liturgy as doctrine admits of change, growth and development and the early twentieth century saw changes in the liturgy, e.g. in the celebration of Holy Week, but the language used was still Latin. In parts of the world, such as our own country, where the religious services of the majority were conducted in the vernacular after the Reformation, one of the commonest ways of describing Roman Catholics was “they have their services in Latin” and generally the implication was that this was ridiculous (hocus pocus) and not conducive to true Christian commitment, Newman’s “real” rather than “notional” assent of the *Grammar of Assent*. However, this betrays a disjunction in thought which may signify a deeper sense of loss in such people which they would not readily admit. English people often have a love/hate relationship with the spiritual heritage of Western Christendom, exemplified particularly in the use of the Latin language. Latin was at the basis of education in this country until the advent of comprehensive schools in the 1970s for 1,500 or so years. Many people like myself were educated in establishments boasting cloisters, quadrangles and exposure to the Latin tradition, not just of Caesar’s Gallic Wars but also in music and literature. Two memories spring to mind here: one of sun streaming through the great hall windows (reminiscent of Flemish glass in the churches of East

Anglia) during a rehearsal of Vivaldi's Vespers as the notes of *Beatus Vir* were sung, and reading a letter from my former headmistress in my room overlooking the east window of Durham Cathedral counselling me to embark, *statim*, on Bede's *History of the English Church and People* in Latin!

The use of Latin is part of the collective memory of this country, indicative of Christian civilisation and it must continue, not least in the Catholic liturgy in England. I am writing these words on the memorial of the Blessed Martyrs of England and Wales (May 4th) – those who died rather than betray their allegiance to Jesus Christ by ceasing to be in communion with his Vicar on earth. The Latin language has expressed this communion – it has been the sign of the unity of those in communion with Peter. Millions throughout the world have seen this recently with the televising of the funeral of Pope John Paul II and the installation of Pope Benedict XVI. This tradition, literally handing on of our heritage, must not be allowed to fall into desuetude for the good of the Church and for the good of Christian civilisation. At the time of the proposed introduction of Mass in English, a number of influential Catholics were very concerned about the consequences of this step. In a letter written during the Second Vatican Council (14th September 1964) Evelyn Waugh wrote that he had been “summoned to dine tête-à-tête with Archbishop Heenan to discuss the attitude of the laity to the liturgical innovations. He showed himself as deeply conservative and sympathetic to those of us who are scared of the new movement”. Waugh later (Diary, Easter 1965) wrote of his sense of betrayal by Cardinal Heenan “pressing forward the innovations”.

It is interesting to note that at this time, letters were written to the press on the subject of the Catholic Mass in the vernacular; these were signed by prominent Catholics but also by other writers, e.g. Agatha Christie, poets and musicians who felt that the historical patrimony of the Latin Mass must not die out. One has sympathy with Cardinal Heenan's position, as with that of Pope Paul VI. It is very difficult to be in a position of leadership in times of change in the face of the often conflicting demands of the flock. The great liturgist Fr Adrian Fortescue wrote that the Church is always in the business of conservation, and so she should be, but not simply driven by the motivation of conservation groups who preserve steam engines or Victorian buildings, but because God who has been our help in ages past is also always making all things new. It is the work of the hierarchy of the Church to discern what the Spirit is saying to the Church in the present day and out of the great store of things old and new to achieve a synthesis which builds up the unity of the Body of Christ. In this task, they should listen to the voices of the faithful and here the charism of an organization such as the ALL

finds its place.

We would like the hierarchy of this country to take heed of the “Faith of our Fathers” and not be tempted to plunge headlong into supporting “every new thing” like the Athenians St Paul encountered in Acts 17. Can the language of the Church be based upon theories of inclusivity and exclusivity formed by equally passing hypotheses that language does not have a given meaning but is open to the meaning given to it by its readers and users? However, the two examples of pressure for change in liturgical language I have used go far beyond the use of language – they are concerned with existential, ontological questions; questions which point to belief in God as creator, redeemer and sanctifier – God the Blessed Trinity – and the innate hunger within human beings for union with this God. St John of the Cross taught that no created thing should be an object of worship and that the “spiritual” can be just as much an occasion of sin as the “temporal”. To love and be attached to a particular expression of the liturgy can constitute a stumbling block, because the use of music and beauty and language must not become idols in themselves, but stepping stones to an experience of *ek-stasis* – going out of oneself to be united with God in contemplation in order to return to everyday life and to seek and find God there.

This discovering of the whole of life as the worship of God is admirably expressed in the genius of the sons and daughters of St Benedict. Pope Benedict XVI has recognised the influence of the Benedictine centuries in his choice of name and his recognition that the flame of faith was kept alive after the fall of the Roman Empire by colonies of monks and nuns following the *Regula Monachorum* and worshipping God in the chant given the name of St Gregory the Great who sent St Augustine and his forty companions to this country at the end of the sixth century. Christianity had come to this country initially through the cross-currents of the *Pax Romana* – there is evidence of Christianity during the Roman occupation of England, for example the Chi-Rho symbol discovered at Lullingstone Roman villa, which is used as the logo of the ALL (I wonder what their liturgies were like!), the manuscript of the prayer *Sub Tuum Praesidium* found at Castlefield in Manchester, and of St Alban, protomartyr of this country. But this heritage was pushed more and more to the West, Patrick being an example of a Romano-British inhabitant of Western Britain. The ebbing and flowing of Christianity continues with the likes of Columba who set sail from Ireland, in precisely the same year that Augustine landed, to establish the monastic/missionary base of Iona.

All this demonstrates the “divine good luck” I mentioned at the beginning – adherence to Rome and her customs (eg the use of a common date for Easter) won

out, as did the use of Latin as the language of worship. Surely one can trace the hand of God in all this; the flame of faith was snuffed out by invaders and along came men of God, often monks, who fanned the flame. One thinks of Bede (673-735) and Boniface (680-754) and the Latin scholarship which prevailed at Monkwearmouth and Jarrow. St Wilfrid (634-709) and the later Dunstan (909-988), promoted closer ties to Rome, with regard to liturgical practice and papal authority.

It can be said that the Catholic Church promoted European co-operation even after the Reformation, by her link to Rome and the Continent and the language of the Mass. Boris Johnson in his recent BBC2 programmes on Rome bemoaned the lack of a common language in the EU; but the Church has preserved such a common language, Latin. The Mass as the centre and summit of the Christian life has inspired many composers of polyphony to set parts of the Mass and other Catholic devotional texts to music. One has only to seek out the classical sections in HMV or Virgin Mega stores to encounter Latin works which people are happy to buy and listen to on their sound systems at home, but would rarely encounter in the liturgical setting for which they were composed. Is the Latin musical heritage of the Church to be consigned to the personal stereo and the concert hall rather than enhancing the celebration of “heaven on earth” – the Roman Mass? Many people are aware of the 250th anniversary of Mozart’s birth this year; would they be able to find his sacred music used in the context for which it was composed *ad majorem Dei gloriam*? I am happy to say that in certain places they would.

St Philip Neri, the 16th century Apostle of Rome believed that hearts and minds could be raised to God and attracted by His love through the medium of beauty and this principle is still apparent in the Oratories founded in this country by John Henry Newman in 1848. His seminal role in the Oxford Movement employed research into the church of the past, a precursor of the *ressourcements* of the liturgical and patristic movements in the Catholic Church, in order to promote Catholic Christianity as a solid foundation upon which 19th century people, faced with those who advocated watching faith flow out to sea like the waves on Dover Beach of Matthew Arnold’s poem, could build. 21st century people experience even more sense of “being adrift”. The Catholic Church offers a solid foundation of faith in Jesus Christ, resulting in a moral life of union with God, encountered *par excellence* in the liturgy, in the Holy Sacrifice of the Mass. The promoters of the Oxford Movement, who became the Anglo-Catholics of the C of E, sought to offer the riches of the liturgy to congregations in the most unlikely places. Apart from a few notable exceptions, they used translations of the Roman rite, but they made such an impact on the C of E that their form of worship, albeit devoid for

the most part of doctrinal significance, has become the norm in Anglican liturgical practice.

Is it too much a figment of the imagination to conceive of Catholic parishes throughout the country which could seek to “preserve the traditional beauty, dignity and reverence of Catholic worship in the current rite” and thereby offer their worshippers a weekly entrance into the courts of heaven, rather than into the cacophony, comedy and confusion with which Mass is sometimes surrounded? The Mass is the highest form of prayer, not a party political meeting of the Catholic tribe committed to uniform social action. Participation in the beauty of the liturgy should engender conscientious exercise of charity in all aspects of life. Theological and liturgical fashions change; sometimes there is great emphasis on the transcendence of God; sometimes on His immanence, and the latter seems to have been in the ascendant since the Second Vatican Council, and probably goes hand in hand with the introduction of the “vulgar tongue” as Cranmer styled it. One of the principal arguments raised against the use of Latin is that “people don’t understand it”, but do they understand the ways of thought of the inhabitants of the Fertile Crescent presented in the Old Testament, the New Testament Christians of Corinth or Laodicea or even of older members of their families who served in the Second World War? In fact the use of Latin in liturgy can provide an oasis of peace and tranquility in a world where people are increasingly bombarded by noise. Other religions such as Islam and Buddhism attract modern-day British adherents, not least because their aural impact emphasises an entry into the sacred.

In this year’s Reith Lectures the conductor Daniel Barenboim emphasised the importance of sound on thought, and also the necessity of repetition as the ear remembers and recollects. He also stated that active listening is essential, which brings me to that much debated phrase in *Sacrosanctum Concilium* (the Vatican II Constitution on the Sacred Liturgy, December 1963): *actuosa participatio*. SC11 requires pastors of souls to “ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects”. SC12 tells us that the spiritual life is not limited solely to the liturgy and in fact teaches, after St Paul, that the Christian should pray without ceasing. Essentially no activity of a Christian should be anything other than prayer; every Christian is called to a contemplative life.

The monastic life is a sign of this for the whole Christian community and just as the *Opus Dei*, the worship of God in the Mass and Office, is at the heart of that life, so it is, in the parish liturgy, at the heart of the life of the Christian living outside the cloister. This was the aim of the Liturgical Movement, mainly

promoted by Benedictines, which began with Dom Prosper Guéranger (1805-75) and the founding of the Abbey of St Pierre at Solesmes in 1833 (the same year as Keble's Assize Sermon at St Mary the Virgin, here in Oxford and the beginning of the Oxford Movement). May the two streams converge in their desire that the Church may live her marks of unity, holiness, catholicity and apostolicity. This objective was furthered by Dom Lambert Beauduin of the Abbey of Mont-César at Louvain in Belgium. The use of Latin furthers the "the sense of mystery, beauty and transcendence and the experience of the numinous" in short of the supernatural, which people crave so much today – hence the interest in all manner of esoteric things, from the Da Vinci Code to the New Age shops in a place such as Glastonbury, via Diana's funeral and the shrines which appear at the sites of road accidents etc, and when faith blossoms in the face of the transcendent, then *fidens quaerens intellectum*.

A thread which binds Barenboim's exploration of our auditory capacity and musical sense, the Benedictine tradition, the heritage of the Oxford Movement and our search for the numinous is Gregorian Chant. Anglo-Catholics in this country made brave attempts to set the chant to English words – not a happy combination! The chant and the Latin words are married – let not man put asunder what the Holy Spirit has joined together – to misquote Matthew 19:6 but, having said that, Burgess and Palmer's blue book of plainsong proper, produced by the CSMV sisters at Wantage, opened up the chant to numerous ordinary congregations. Indeed, my first experience of chant in a "live" setting was in an Anglican church in a fairly run-down area of a Lancashire mill town. So, it can be done, and in Latin also! Catholics in that same town, educated by the Cross and Passion Sisters and the Salesians, practised their chant from *Plainsong for Schools* and boys who had been trained to serve the Mass in Latin were at home in the Church when they found themselves as soldiers in far-flung parts of the world and able to serve the Mass said by priests who did not understand a word of English.

Much interest has been shown in the Mass which is now said in the present rite in Latin in my local cathedral, particularly by people whose first language is not English and after the last celebration the priest told me of the presence of Italian, French, Mexican, Portuguese, Filipino, Brazilian, Korean and Indian people, amongst others. A Mass was celebrated in Westminster Cathedral on the 1st May for migrant workers in London. I would be interested to know which language was used there, as the use of a considerable amount of Latin would surely lend itself to such an occasion. It has to be said that Westminster Cathedral provides a good example of carrying out the aims of the ALL with its daily Latin Mass. It

maintains the tradition established by Cardinal Vaughan who interestingly first envisaged a Benedictine foundation for the maintenance of the Mass and Divine Office. He entered into negotiations with the Benedictines of Solesmes and Downside. Cardinal Vaughan said that, in his opinion, no other body of men was capable of performing the sacred liturgy with more reverence, dignity and splendour. In the event the duties they would have performed were undertaken by a college of chaplains and a choir under the direction of a succession of excellent choirmasters beginning with Sir Richard Terry. The present holder of the post, Martin Baker, spoke recently in Rome on church music and on Radio 3 on the 2nd April on the state of Catholic church music, with an emphasis on the whole spectrum of sacred music from the earliest days to the present, rather than on the present fascination with all things new and the mentality that nothing good came from the pre-Conciliar Church.

Human beings cannot live their own personal lives in such a state of enforced amnesia. Things *novus et vetera* must form the life of the individual, as they must with the Church. Latin has been the language of the Church since at least the third century; it cannot be abandoned without serious damage to the health of Holy Mother Church and impairment to the spiritual lives of her sons and daughters.

I will close by quoting from *Sacrosanctum Concilium*, Vatican II's Constitution on the Sacred Liturgy, on this subject:-

36. (1) Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites.

54. Steps should be taken so that the faithful may also be able to say or to sing together in Latin those parts of the Ordinary of the Mass which pertain to them.

91. The work of revising the Psalter, already happily begun, is to be finished as soon as possible, and is to take into account the style of Christian Latin, the liturgical use of Psalms, also when sung, and the entire tradition of the Latin Church.

101. (1) In accordance with the centuries-old tradition of the Latin rite, the Latin language is to be retained by clerics in the Divine Office. But in individual cases the ordinary has the power of granting the use of a vernacular translation to those clerics for whom the use of Latin constitutes a grave obstacle to their praying the Office properly.

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or

integral part of the solemn Liturgy.

113. Liturgical worship is given a more noble form when the Divine Offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people. As regards the language to be used, the provisions of Art. 36 are to be observed; for the Mass, Art. 54; for the Sacraments, Art. 63; for the Divine Office. Art. 101.

116. The Church acknowledges Gregorian chant as specially suited to the Roman Liturgy: therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.

117. The *editio typica* of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by Saint Pius X.

MGR DOMENICO BARTOLUCCI

Interviewed on Sacred Music

Our last Newsletter (127) carried an item about Pope Benedict's encouragement of sacred polyphony which he expressed after a concert of sacred music in the Sistine Chapel, performed by the Domenico Bartolucci Foundation. On that occasion the Pope went out of his way to pay a handsome tribute to Mgr. Bartolucci who was the director of the Sistine Chapel Choir for 41 years from 1956 to 1997. As a result, now at the age of 89, Maestro Bartolucci's voice is once again listened to with the greatest respect. On the 21st July, Sandro Magister, the leading commentator on Vatican affairs, conducted a long interview with Bartolucci which was published in *l'Espresso* and on the internet at www.chiesa.espressonline.it.

A short selection of his most interesting, if sometimes pessimistic, observations is reproduced below.

TODAY THE FASHION IN THE CHURCHES IS FOR POP-INSPIRED SONGS and the strumming of guitars, but the fault lies above all with the pseudo-intellectuals who have engineered this degeneration of the liturgy, and thus of music, overthrowing and despising the heritage of the past with the idea of obtaining who knows what advantage for the people. If the art of music does not return to its greatness, rather than representing an accommodation or a by-product, there is no sense in asking about its function in the Church. I am against guitars, but I am also against the superficiality of the Cecilian movement in music – it's more

or less the same thing. Our motto must be: let us return to Gregorian chant and to polyphony in the tradition of Palestrina, and let us continue down this road!

THE GREAT REPERTOIRE OF SACRED MUSIC that has been handed down to us from the past is made up of Masses, offertories, responsories: formerly there was no such thing as a liturgy without music. Today there is no place for this repertoire in the new liturgy, which is a discordant commotion – and it's useless to pretend that it's not. You tell me, please, how it is possible today to perform a *Credo*, or even a *Gloria*. First we need to return, at least for the solemn or feast day Masses, to a liturgy that gives music its proper place and expresses itself in the universal language of the Church, Latin. In the Sistine, after the liturgical reform, I was able to keep alive the traditional repertoire of the Chapel only in the concerts. Just think – the *Missa Papae Marcelli* by Palestrina has not been sung in St. Peter's since the time of Pope John XXIII! We were graciously granted the permission to perform it during a commemoration of Palestrina, and they wanted it without the *Credo*, but that time I would not budge, and the entire work was performed.

WE MUST MAKE DISTINCTIONS in the performance of Gregorian chant. Part of the repertoire, for example the Introits or the Offertories, requires an extremely refined level of artistry and can be interpreted properly only by real artists. Then there is a part of the repertoire that is sung by the people: I think of the *Missa de Angelis*, the processional music, the hymns. It was once very moving to hear the assembly sing the *Te Deum*, the *Magnificat*, the litanies, music that the people had assimilated and made their own – but today very little is left even of this. Furthermore, Gregorian chant has been distorted by the rhythmic and aesthetic theories of the Benedictines of Solesmes. Gregorian chant was born in violent times, and it should be manly and strong, and not like the sweet and comforting adaptations of our own day.



Convention 2006 St Louis. Missouri

Our American sister organisation held its biennial Convention during the weekend of 15th and 16th July in the very hot and humid city of Saint Louis – the “Gateway to the West” – where the Association had been founded 31 years earlier.

The Convention was preceded on the 14th by a tour of the historic churches of Saint Louis. That evening, your correspondent and his wife enjoyed what was for them an unusual experience – the recital of the Sorrowful Mysteries of the Rosary in Latin.

Following *Missa Cantata* (1970 Missal) at the church of St John the Evangelist, delegates were transported by school bus to the Convention centre at the St Francis de Sales Oratory. Proceedings opened with welcomes from LLA President Jim Pauer and Fr Karl Lenhart, Rector of the St Francis de Sales Oratory, followed by a memorial appreciation by LLA Secretary Scott Calta of former Chairman, Robert Edgeworth, who died a few months after the 2004 Convention (see Newsletter 123, p25).

APPROPRIATE LITURGICAL RENEWAL was the subject of the first address, by Fr Frank Phillips (founder of the Society of St John Cantius, dedicated to the restoration of the Liturgy). Mgr Hellriegel, as pastor of Holy Cross in north St Louis, had over many years developed the liturgy of his parish by carefully introducing Gregorian chant “for the people to sing”, by forming a choir, but always by educating and by respecting the traditions of the Church.

THE FOUNDING CHAIRMAN OF THE LLA, Dr James Hitchcock, spoke on “The Place of Latin in the Current Liturgical Renewal”. Doing away with Latin, he suggested, was the result of a misunderstanding by bishops: the vernacular was permitted – therefore Latin was not permitted. Within a very few years, the newly-formed LLA had found very few priests happy with Latin. “This says something about what might have been wrong with the pre-Conciliar situation.” There was now in many people, he pointed out, “a sort of visceral reaction to the Latin . . . a deep-seated aggression that seems to transcend the rational”.

We were faced with a human-centred rather than a God-centred approach. Why, he asked, with ninety per cent of the Mass addressed to God and not to each other, was the Mass described as a “community celebration”?

The Holy Father’s statements on the liturgy said little about Latin; when asked, he had stated that at least the Liturgy of the Word should be in the people’s own tongue – but there should be elements in the Latin tongue. It was possible to infer that the Pope might be saying “Keep Latin in the Mass through music”.

Dr Hitchcock concluded on an optimistic note: “The situation is certainly better today than it was when the LLA was founded.”

EDUCATING CHILDREN AND THE FAITHFUL IN GREGORIAN CHANT was the title of a presentation by Fr Samuel Weber *OSB*, describing how Benedictine nuns of a 1950s Chicago school introduced the Office – Terce, Sext and None – and chant to first-grade children (six- and seven-year-olds). Each child was personally presented with a Psalter on the very first day at school. Each day the children repeated spoken Latin words, then the same words were chanted, every day of the school year. Each week, a new text would be written on the blackboard together with the neums; the text and its meaning and purpose were simply and briefly explained. The nuns’ idea, said Fr Weber, was “a noble simplicity”; instruction was “low on explanation, high on experience”. By the end of their elementary education, the children were singing not only Hours of the Office but also the Propers as well as the Ordinary of the Mass. Fr Weber pointed out, however, that a congregation needs practice and a director if it is to achieve *una voce dicentes*.

“WE ARE NOT A CHURCH OF TODAY; NOT A CHURCH OF YESTERDAY; We are the Church of always.” During the past 40 years, by forgetting the Church’s history, we had put ourselves in danger of losing contact with its roots. The US Provincial Superior of the Institute of Christ the King (whose church in Saint Louis hosted the Convention), Mgr Michael Schmitz, was introducing his address on the origins, purpose and development of the Institute. Whilst not the reason for the existence of the Institute, the Liturgy constituted its soul and its backbone. Founded in 1990 with the specific aim of finding vocations in France (at a time when that country had no seminarians), the Institute was

now active in 40 locations (ten in the US) in 12 countries. There were now 50 seminarians, 70 priests and a growing number of nuns. Most of the Institute's vocations were "attracted by the beauty of the ancient and ever-young classical forms of the Liturgy"; there was no "polemic" against the *Novus Ordo*, but there was continuing evidence of large numbers of conversions resulting from celebration of the traditional Latin Mass. "If we are faithful to the heritage of the Church," Mgr Schmitz concluded, "to her language, to her doctrine, to her history and to her culture, grace will do the rest . . ."

"ADOREMUS AND LITURGICAL REFORM" was presented by the co-founder of the Adoremus Society (and wife of the founding Chairman of the LLA), Helen Hull Hitchcock. After describing some recent liturgical horrors, she warned that we should not allow ourselves to indulge in "morose delectation". There were countless Catholics who would never experience a Latin Mass, whether *Novus ordo* or Tridentine; the bishops needed to be convinced of the need for Latin and for good liturgy by organisations such as the LLA and Adoremus. Going on to discuss the history of the vernacular in the USA, Mrs Hitchcock argued that feminist ideology – unopposed by the bishops – had affected the work of ICEL; it was not until 1996, with the appointment of Cardinal Medina Estévez to the Congregation for Divine Worship, that US-led inclusive language was challenged. There had been encouraging signs recently of support for Latin liturgy. "A victory is staving off a crushing defeat."

A WORKSHOP ON GREGORIAN CHANT was conducted at the hotel that evening by Dr Richard Haefler, of Arizona State University. This was followed by Compline, led by Fr Weber and Dr Haefler.



THE FOLLOWING MORNING (Sunday), Mike Withers gave his talk "Plus ça change" – based on his "Lawmakers and Lawbreakers" paper given to our 2004 AGM.

PONTIFICAL HIGH MASS was celebrated in the St Francis de Sales Oratory by the Archbishop of Saint Louis, the Most Reverend Raymond Burke. The centre aisle was lined on both sides by an honour guard of Knights of Columbus in ceremonial dress and bearing swords as the archbishop, in *cappa magna*, entered the church. Following prayers at the Blessed Sacrament chapel, the archbishop was vested with great and elaborate ceremony. Mass (1962 Missal) was followed by a procession to a side-altar where a relic of St Prosper of Aquitaine was enshrined. The occasion, in all its Tridentine splendour, occupied a little over two and a half hours. The music, provided by

the church's choirs of St Gregory and St Fidelis, was somewhat disappointing – both in programme and performance: *Ecce sacerdos magnus* (Katschthaler), *Sancte Franciscus Salesi* (anon), *Te saeculorum Principem* (anon), *Missa Regina Caeli* by William Marsh, *Credo III*; the Offertory motet was Mozart's joyful *Jubilare Deo* sung at funereal pace; during the procession with the relic, choirs and congregation sang an adaptation of a litany *Christus vincit* (Montani).

Your correspondent and his wife wish to express their sincere thanks to the Council and members of the LLA for their warm welcome and generous hospitality. It was a great pleasure to renew friendships made two years ago and to make some new friends as well. *Deo gratias.*

ON THE HOLY MASS

by Dom Prosper Guéranger

review by Christopher Francis

BEFORE GOING INTO THE ACTUAL MATTER OF THIS BOOK, it must first be said how high its production values are: it is very well printed on good paper, properly stitched with headbands and strongly bound in good red cloth. The dust jacket is handsome and of thick stout card. The whole thing is a pleasure to handle and yes, these things *do* matter!

In any ecclesiastical library worth its salt you will find the dozen volumes (out of the fifteen he had planned) of Dom Guéranger's *Liturgical Year*, a work of extraordinary richness and variety, often displaying too a deeply poetic spirit. The first abbot of Solesmes, which he effectively re-founded, from 1837 until his death in 1875, and one of the great pioneer moving spirits of the Liturgical Movement, he taught his monks with both authority and kindness. The work under review is a product of such teaching, being taken from his lecture notes (referred to in French as *conférences*) and translated into English in 1885 by Dom Laurence Shepherd OSB who, like Dom Guéranger, was also obviously a man of immense industry, since he also translated the whole of the *Liturgical Year*. The scope and vigour of these 19th century scholars and writers is a cause for wonder: one thinks as well, for example, of Sir William Smith, who was responsible for the immense *Dictionary of the Bible*, and the dictionaries both of Christian Antiquities and of Greek and Roman Antiquities and many other important books. How admirable are these men! The Wikipedists and Googlers of today are pygmies in comparison.

The present work has all the hallmarks of Dom Guéranger's scholarship, piety, thoroughness and humanity. He understood the nature and genius of the Roman liturgy better than most people; and do not suppose that the book's relevance is confined to its time of composition or even to the rite as crystallised after Trent. As the Abbot of Farnborough, Dom Cuthbert Brogan, says in his preface to this new edition, 'in these days of widely-acknowledged liturgical crisis we need to be reminded of the history, character, the true texture of Catholic worship, the ability of the liturgy to do its own work without crass or illegitimate innovation, and that the priest is servant, not master, of the Church's rites.' Indeed.

This work is at once a commentary and a meditation on the Mass, and as such it can serve both as an education on the subject for the enquirer and as a text for meditation and reflection. At the end is printed the Latin text of the Ordinary alongside an English text which at times (the *Confiteor* and *Credo* for example) is a translation and at other times (eg the psalms *Judica me* and *Lavabo inter innocentes* is a paraphrase/meditation. This of course goes for the whole of the Canon, for at the time of the original publication of this book printed translations of the Canon of the Mass were not permitted. This may seem curious to us, but had always been the case. ‘Efforts had been made to shake this prohibition, but even as late as 1857 the prohibition to translate the Ordinary of the Mass was renewed by Pius IX, although, to be sure, its enforcement was no longer seriously urged. However, it was not openly and definitely rescinded until near the end of the century. In the revision of the *Index of Prohibited Books* issued under Leo XIII in 1897, the prohibition was no longer mentioned.’ – J A Jungman SJ: *The Mass of the Roman Rite I*, 161. Dom Cuthbert has certainly done the right thing in preserving the integrity of the work both of Dom Guéranger and of his accomplished English Benedictine translator.

I commend this excellent and important book to all Catholics who would like better to understand the bases of their liturgy and of their faith in general. There are some things which seem very salutary today. Of the *Confiteor* for example: ‘it is never allowable to change anything which Holy Church has prescribed for the celebration of the Mass. Hence, in the *Confiteor* the Ministers must always use the simple words *et tibi Pater; et te Pater*; they must add no further title, not even when they were serving the Pope’s Mass.’ But, on a deeper level, I shall conclude with Dom Guéranger’s commentary on the words *in sublime altare tuum* in the Canon:

And whither does he want them to be carried? *In sublime altare tuum*. This altar of ours here on earth suffices us not, we aspire even so far, as that this our offering may be placed on that Altar which St John saw in Heaven and on which he pictures to us a Lamb, as it were, slain: *et vidi Agnum tamquam occisum*. This Lamb is *standing*, says St John; nevertheless he adds: *tamquam occisum*, as it were *slain*; truly our Lord will ever bear the marks of His Five Wounds, but now all resplendent as suns; and this Lamb is *standing*, because He is living and dieth now no more; thus doth St John show Him unto us. Such is the Altar on which the Lord standeth, in His Immortal Life, bearing the marks of what He has suffered for us. *Agnum tamquam occisum*, there is He for ever, before the throne of Divine Majesty.”

Dom Prosper Guéranger: *On the Holy Mass* ISBN 0 907077 47 1
St Michael’s Abbey Press, Farnborough, hard cover £13.95

LA MESSE EN LATIN ET EN GREGORIAN by Denis Crouan

OUR FRIEND DR DENIS CROUAN, founder and president of our French sister association, *Pro Liturgia*, is a prolific and respected writer. We are always keen to welcome a new work from his pen, although there is inevitably a time lag before the English translation appears. As usual, we will await the translation before we publish a formal review. In the meantime, however, the editor rushed to acquire a copy of the original hot from the press and gladly shares his impressions. The author's most significant previous works were translated into English as *The Liturgy Betrayed* (Newsletter 111) and *The Liturgy after Vatican II, Collapsing or Resurgent* (Newsletter 116) and *The History and the Future of the Roman Liturgy* (Newsletter 125). The first two focused on the Church's serious failure at diocesan and parish level to ensure the proper implementation of the reformed liturgy as set out in *Sacrosanctum Concilium*, the *Missale Romanum* and the General Instruction. In the third, Dr Crouan gave us a refreshing perspective on the historical development of the Mass, an assessment of the post-Conciliar aberrations and his prescription for the future – to celebrate the *Novus ordo* strictly according to the Church's official norms.

The new work is aligned identically with the position of this Association in recognizing the two essential planks on which a worthy Catholic liturgy would be most firmly based: Latin and Gregorian Chant. Obviously the Council Fathers never intended that either should be forbidden or even sidelined. The very minimum they asked was that the faithful should be able to sing their own parts of the liturgy together in Latin and what a splendid concept this was – Catholics throughout the world singing together in the same language as their forefathers!

We are reminded that the chant is rooted in Holy Scripture but also that it expresses man's deepest and most authentic sentiments from an artistic and musical standpoint. Dr Crouan guides us through the history of the use of Latin and the chant in the Church and records the endeavours of so many popes to establish them ever more firmly.

The chapters deal successively with the chant, Latin, the need for a common language in the Church of today, then some "questions et réfutations". The questions are naïve, if fundamental, and the answers authoritative. He concludes by gathering together a wealth of highly relevant opinions from leading prelates and scholars, not least of course our present Holy Father. In addition to all this, the book's length is nearly doubled by the inclusion of five appendices, which deal with the danger of a subjective liturgy, the need to let the liturgy speak for itself (both presumably by Dr Crouan), then the liturgical views of Cardinal Ratzinger, the thoughts of Mgr Miserachs Grau (*vide* Newsletter 126) on the restoration of Gregorian chant and a final appendix of quotations. There is then a bibliography and a guide to liturgical resources. The book offers good value and a great deal of sense. We must not further pre-empt our eventual review of the English version, to which members will surely look forward.

Denis Crouan: *La Messe en Latin et en Gregorian*, Editions Téqui, Paris 2006
ISBN 2-7403-1258-X, soft cover 207 pp €14.50

THE HOLY EUCHARIST

Sermon by Fr Cormac Rigby

FR CORMAC RIGBY, the former broadcaster, who became a Catholic priest in 1988, contributes a regular column of Sunday Sermons to the *Catholic Herald*. On the 18th August, he was inspired by the imminent feast of Pope St Pius X to speak of that great pope's enthusiastic promotion of the Holy Eucharist and his decree of 1905 (*Sacra Tridentina Synodus*) in which he encouraged frequent communion for all of the faithful. He recalled also his own First Communion over 60 years ago.

IT WAS EXPLAINED TO ME THEN THAT THE GREATEST PRIVILEGE WE HAVE is to take Jesus into our hearts. We recognise Him in the consecrated Host and then literally and sacramentally we make Him part of our own chemistry. My reverence for the Real Presence was heightened by the efforts our priests made to ensure that adoration of the Blessed Sacrament stood out above the perceived drabness of routine Sunday Mass. On Sunday evenings Benediction and once a year, *Quarant' Ore* – the church ablaze with flowers and candles to enshrine the monstrance. And the celebration of *Corpus Christi* – we had to make a real effort to demonstrate our love during the week. People will always come to a good show, but the killjoys and puritans and false prophets of the 1960s mocked such efforts of love and did their best to edge them out.

The Eucharistic enthusiasm generated by Pius X and his successors gradually faded away. And our leaders let it go. The children of the 1970s and 1980s were not filled with the same enthusiasm shown by their parents' generation. The often undignified and over-informal liturgies of recent years have undermined awe, worship, enthusiasm. We need to be fired with new enthusiasm for the Blessed Sacrament. This is the living bread that comes down from heaven. We need to eat it frequently, ideally daily. And we need to proclaim the Real Presence with the same extravagance of devotion which prompted Mary Magdalen to pour oil over the feet of Jesus.

FR ADRIAN FORTESCUE

Some Entertaining Insights

There is an unusual and entertaining book that we hesitate, regretfully, to recommend to readers only because it has been unavailable for some time. The full title is *Adrian Fortescue, Cleric of the Roman Rite: a Biography* and it was published by the author, Fr John Robert McCarthy, in Ohio in January 2000. Our friends in the LLA of the USA have been publishing long extracts from it in their recent Newsletters. While not wishing to tread on their toes, we are prompted to give our own members a taste of the work for the light it throws on the illustrious Fr Fortescue. The book is funny in more ways than one. It must be well over 500

pages in length, but we shall never know exactly since there are no page numbers, no chapters, no list of contents or index. There is however an impressive list of the subject's published works and of the 120 entries he contributed to the Catholic Encyclopedia. The book consists mainly of letters written by Adrian Fortescue to a number of friends on a variety of subjects, only a few of which are of real interest. They are reproduced at length, which is considerable, and in italic type throughout, which does not make for easy reading.

Fortescue's reputation is secure as a scholar of formidable intellect and industry, of which one is reminded here only occasionally by reading between the lines. What is striking more than anything is the mischievous, irreverent sense of humour which is hardly ever lacking in his correspondence. We meet characters in his life who are happily lampooned and awarded nicknames such as Sophronius Scroggs (his parish priest), the Last Surviving Gadarene Swine (the housekeeper or "tartar"), while even the parish dog is an "unclean spirit" known as Smufkin. The Church and those who occupy its ministries are all targets, particularly those in Rome, about whom he warns a friend: "Do not speak to any of the officials of the Curia nor have dealings with any of them. They are the lowest class of men that survives. If you go near them they will probably either pick your pocket or try to sell you an indulgence. For five francs you can buy any sacred privilege you fancy; they would sell the Holy Trinity for twenty francs! Remember me to the present Ordinary, if you see him. I am told he is a decent man. It was Leo XIII in my time. Tell him to look after his own diocese and not to write any more encyclicals. Also, that there were twelve apostles and that all bishops are their successors!"

It is chastening for those of us who are tempted to be excessively concerned with rubrical niceties to read what he has to say about his immortal work *The Ceremonies of the Roman Rite Described*. He had been asked to write a new translation of the what had been the definitive work, *Ceremonario della Basilica Vaticana: Esposizione delle Sacre Ceremonie*, written by the papal MC, Giuseppe Baldeschi. It was known that the existing English translation by Fr J D Dale, 1939, left much to be desired and by 1913 it had reached its eleventh edition. In fact Fortescue found Dale's translation so bad that he decided he had to start completely from scratch. Soon after his book's appearance in 1917, he writes to his friend Dr Vance, vice-president of St Edmund's College:

Thank you very much for what you say about my book. I am glad you think it will be of some use to someone. You understand too how I loathed writing it. I do not think I have ever yet undertaken a job that I so hated carrying out. I did it solely turpis lucrī gratia. Burns and Oates offered me £100 for doing it. This was a naive mistake of theirs: it is curious, showing how wrong a

reputation one may get. They thought because I had written a book about the Mass, that I would be the right man to revise Baldeschi. Of course, really, I was the very last man to choose for such a job. Your MC would have done it ten times better. He might even have liked writing the book (though I find it difficult to understand how any human being could really like such stuff). I do not think even £100 would have tempted me to write it if I had foreseen what a ghastly business it would prove to be. Try to imagine for one solid year of my life (and life in any case is scandalously short) I spent all day comparing Merati and Martinucci and Vavasseur, to find out where the thurifer ought to stand at the Magnificat, who takes off the bishop's left glove, what sort of bow you should make at the Asperges. I had to look serious and discuss the arguments for a ductus duplex or the other thing, whatever it is called, at each candlestick, when you incense the altar.

Conceive of man, said to be in the image of God, spending his time over that kind of thing. Even now that the burden is over, it still fills me with rage to think of those days. I could have learned a new language easily in the time. I could have gone every day to the cinema. I could have read the complete works of Marie Corelli. My cat was spending his time in sane and reasonable pursuits, chasing birds in the garden, climbing trees, or sleeping in his basket, while I was describing the conduct of the second MC at Pontifical Vespers not at the throne. And they affect to believe that we lead a nobler life than the beasts. Of course I have got my £100, but the next time I want to earn money I think I will try loading a truck with coal. That would be just as difficult, and infinitely more worthy of the dignity of man. Now even when I have finished the loathsome business, the nuisance still pursues me. I might have foreseen this. Now I find that people, up and down the country, take me to be a serious authority on these questions. I have already a pile of letters, asking questions about ceremonies, and wanting to start grave discussions on points they have found in the book. My inclination is to answer to these people that I know nothing at all on the subject, that I have now no idea what the book says on any point, and no time for such stuff. I neither know nor care one straw whether the celebrant should or should not have a hassock to kneel on, nor which sort of Monsignore may use a bugia (hand candle). The obvious thing to me would seem to be that if it is possible to find a grown-up man who cares whether he has a bugia or not, by all means let him have it; envy him whose desire is so easily satisfied.

But I suppose it would be unfair to Burns and Oates to take this line. At any rate, now that I have earned money, nothing shall induce me to look at the book again, unless I have to take up the disgusting burden again some day for a second edition. I suppose, while I was writing the stuff, I acquired a certain amount of knowledge on the subject. Fortunately, I have completely forgotten all this. I gave a copy of the book to our MC here, telling him that, as far as I knew, it was all great

nonsense, but that I believe it is more or less accurate; so that if he saw me do anything in church against what the book says, he is to tell me what I ought to do: I have no time to read it myself. And with that I would fain have heard the last of it. I did get a certain amount of pleasure while writing the book by adding scurrilous parentheses and notes. Alas, Bergh took them nearly all out. They were the only things worth reading in it. But a few escaped his vigilance. Here and there you will still find a gibe at the Congregation of Rites. I am having these cut out and bound up separately, as own copy of the book. The rest is of no importance.

Writing to his publishers, he is equally forthright:

Then my dreadful Ceremonies book. Does it need more revision? I do not think there is any possible subject that seems to me more devoid of interest or of any scientific attraction. It is always of course merely a matter of seeing what some footling Congregation of incompetent idiots at Rome has said we are to do. Not one halfpenny worth of principle or of historic research is affected by the question whether the thurifer stands on the left or on the right at any given moment. I like real work or research; but this drivelling silliness of modern ceremonies!

None of this should be taken seriously and if he found the work burdensome, it was done with the most meticulous care. He certainly had no time for sloppy liturgical practice. Generations of priests and MCs have been profoundly grateful for his indispensable guide to ceremonial, which was kept updated by Fr J B O'Connell and most recently by Dom Alcuin Reid in the fourteenth revised edition, published by St Michael's Abbey Press in 2003 (see Newsletter 121).

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We learn of his strongly held views on a wide range of other topics, for example the pronunciation of Latin. He insisted on "classical" rather than "Roman" pronunciation and taught his choir to sing the Latin chant with hard 'c's etc. Apparently the sound was judged quite acceptable. He was convinced that 'u' and 'v' were exactly the same letter and interchangeable in Latin, although we are not told how he coped with ovum or uva, for example. For all his endearing eccentricities, it is certain that he was an excellent pastoral priest. He built up a thriving parish in the unlikely setting of the first "new town" at Letchworth and was a highly respected figure, much involved in local affairs and a sought after speaker. The liturgy at his church of St Hugh's was, needless to say, exemplary.

REGINA CAELI *Music Ancient and Modern to Our Lady*

THIS NEW CD FROM JEREMY DE SATGÉ AND THE MUSIC MAKERS was launched on the 11th September at a special reception at St Paul's Bookshop by Westminster Cathedral to mark their tenth anniversary, in the presence of Bishop Alan Hopes. The cover of the CD carries a reproduction of the Coronation of the Virgin Mary by Francis Hoyland, with a pleasant blue background. In it we find another very welcome addition to the Chant repertoire offered as a teaching aid to encourage the singing of plainsong by choirs and congregations in ordinary Catholic parishes. Needless to say it also provides pleasant, reflective listening for all who love Gregorian chant in general or have a special devotion to the Blessed Virgin Mary. *Regina Caeli* is devoted entirely to the Queen of Heaven and therefore gives us a charming collection of favourite Marian music. Elsewhere we can find the great polyphonic tributes to Our Lady composed by Palestrina and Victoria. Here we have lovely simple chants that can be sung without difficulty by any parish choir and some of them by enthusiastic congregations.

The CD starts with the four seasonal Marian antiphons in simple tone, then in solemn tone and then in easy motet versions composed by Jeremy de Satgé. The *Ave Maria* is included within the first and second of these groups and soon appears again in the well known setting by Arcadelt. There is a delightful setting of the *Magnificat* composed by de Satgé for Soprano Solo. Then we have six plainsong office hymns, including *Inviolata*, *O lux beata* and *Sub tuum praesidium*. It is good to find examples of the plainsong propers from Masses for the feasts of Our Lady. Most familiar is the introit *Salve Sancta Parens* which is sung in the entrance procession by the Choir of Westminster Cathedral so often at the Latin Mass for Our Lady on Saturday mornings. But all these chants will be rewarding for choirs to undertake. The great feasts of the Assumption and the Immaculate Conception are represented, notably by *Assumpta est Maria* from the former and *Tota pulchra es* from the latter. All these propers are to be found in the excellent Gregorian Missal from Solesmes.

The last of the 30 Latin tracks is taken from the *Graduale Simplex*, which should be better known. It is a simple plainsong setting of the *Magnificat* to be sung with an antiphon between verses during Communion on any Marian feast. The CD ends with eight harmonised English Hymns mostly well known, some extremely familiar, to Catholics. As always, the singing of the Gregorian chant by the Schola Cantamus on this recording is crisp and bright, that of the vernacular hymns unhurried and ideal for parish choirs and congregations. This CD is a valuable resource and a pleasure to listen to. It is available from St. Paul's

Bookshops and other retailers in the UK or from www.themusicmakers.org. In the USA and Canada it may be obtained from www.canticanova.com.

PROPOSED NEW LECTIONARY **to be based on** **NRSV**

While firmly devoted to the use of Latin in all parts of the Catholic Liturgy, we have always been more than ready to acknowledge that “the use of the mother tongue frequently may be of great advantage to the people” (*Sacrosanctum concilium*: no. 36.2) but noted that it should “apply in the first place to the readings...”. For perhaps a majority of Catholics, including many bishops, at the time of the Council, this was as far as they expected or wished the vernacular to be employed. Given that vernacular readings feature in virtually every Mass, there is every reason why the lectionary used should be, like all else in our liturgy, the best the Church can provide.

In our country we have grown accustomed to the use of two English lectionaries.

That based on the *Jerusalem Bible* has been the most popular, and many may be surprised to know it has the greater English and more Catholic influence in its development, although it was initially built on a translation by French Dominicans. The other approved lectionary is based on the *Revised Standard Version* (RSV) and is still preferred today in some of our greater (dare one say, slightly more “traditional”) churches. Perversely, this has greater American and Protestant influences in its antecedents. However, there has long been an excellent Catholic Edition (RSV-CE) and this is widely acknowledged to be the most accurate and reliable version of the Bible available. Furthermore a new, Second Edition of the RSV-CE, was released this year by Ignatius Press, in a variety of attractive formats, the most important aspect of this being that it has been much updated and revised in accordance with the principles of the Instruction *Liturgiam authenticam*.

Perhaps surprisingly, the International Commission for the Preparation of an English Language Lectionary, ICPEL, is looking elsewhere for the source of the proposed new lectionary to be used in the British Isles and Australia and possibly in other Anglophone countries (but not for the USA and the Philippines which are already using a lectionary based on the *New American Bible*). The Bible chosen as a base is the *New Revised Standard Version*, Catholic Edition (NRSV-CE), which inevitably causes some concern. The NRSV was released in 1989 and is best known for its use of “inclusive” language. Its compilers set out aggressively to address “the danger of linguistic sexism arising from the inherent bias of the

English language towards the masculine gender” and specified that “masculine-oriented language should be eliminated as far as this can be done without altering passages that reflect the historical situation of ancient patriarchal culture”. This seems to bring us into the sphere of what our friends in *Private Eye* would not hesitate to classify as “loony feminist nonsense”.

In 1994, the NRSV was expressly rejected by the CDW for liturgical use, because of its commitment to feminist translation principles, so-called “inclusive” language. Although mercifully we do not find God referred to as *She* or *Mother*, it is nevertheless somehow insulting to be treated as if we do not know that *man* can mean *mankind* or that *brethren* includes *brothers and sisters*. It is even worse to know that the text has been deliberately contorted to avoid the use of the ‘offensive’ pronouns such as *he*, *him* or *his*. However, we must admit that in normal reading of the NRSV-CE, one does not encounter any jarring horrors. Indeed its style is attractive and it may well meet the compilers’ stated objective of being “as literal as possible in adhering to the ancient texts and only as free as necessary to make the meaning clear in graceful, understandable English”.

Under ICPEL’s chairman, Archbishop Mark Coleridge of Canberra, the distinguished Benedictine scholar, Dom Henry Wansbrough *OSB*, of Ampleforth and recently of St. Benet’s Hall, has been appointed Executive Director. Since 1982 Dom Henry has been much involved in Gospel studies and was General Editor of the *New Jerusalem Bible*. He is sufficiently “traditional” in outlook to have been invited as guest speaker at CIEL UK’s Annual Meeting in May of this year. Among the various editions of the NRSV available, there is an “Anglicised Version” of the Catholic Edition, published in 2005 by Darton, Longman and Todd. Dom Henry has, as it happens, written the Foreword to this and is evidently comfortable with the work. It has been emphasized in the *Liturgy Newsletter* of the Bishops’ Conference that “the NRSV translation will need a certain amount of adaptation so that it conforms to the expectations of the Church as presented in *Liturgiam authenticam*. We can be confident that the CDW will be rigorous in ensuring that this is the case, while being aware that the work of adaptation will represent a formidable challenge. We hope and pray that a truly worthy lectionary will be achieved in the end.

ORGAN RECITAL IN ISLINGTON John McGreal plays Bach

Lovers of fine organ music may like to note that John McGreal, organist of the London Oratory, will give a guest recital of music by J S Bach at the Church of St John the Evangelist, 39 Duncan Terrace, London N1 8AL, on Saturday evening, 30th September, beginning at 7.30 pm.

This is to mark the recently completed restoration of the important organ built by J.W Walker in 1963. It is considered to be one of Walker's landmark instruments from this period and has been used for many recordings and BBC broadcasts.

St John's is a short distance from Islington High Street and the Angel tube station. All are welcome and admission is free but there will be a retiring collection.



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