



Newsletter

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ASSOCIATION FOR LATIN LITURGY

www.Latin-Liturgy.org

ASSOCIATION FOR LATIN LITURGY

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

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

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Our recent editorials have tended to concentrate on Rome and the many hopeful signs to be found there. This time we might focus on our own country. One extremely happy event was our memorable Spring Meeting in the great Anglican Cathedral of Gloucester, where for the first time since the Reformation, Solemn Latin Mass was celebrated by a Benedictine abbot, as were Sung Latin Vespers, to an outstanding musical setting.

Meanwhile the question of the succession at Westminster intensifies and the choice of the next archbishop now appears more open ever. The nuncio could present to the Holy Father a *terna* comprising three existing bishops or, just as easily, three Benedictine abbots, or three distinguished theologians beyond these. It is however an occasion for prayer, rather than for lobbying or speculating. We could do no better than pray for an archbishop in the mould of Pope Benedict himself, or at least one who closely shares his great vision for the Church.

A less happy matter is that of our Holy Days of Obligation. Having effectively confiscated most of them two years ago, the hierarchy caused further distress by provoking the *Ecclesia Dei* Commission into ruling that they could no longer be celebrated on their proper days even when following the Tridentine *Ordo*. The campaign for restoration continues, as it must. An even more serious source of grief for those concerned is the ill-conceived and insensitively handled closure of parishes about which we hear reports from several dioceses.

Speaking of matters Tridentine, one could scarcely escape the excitement caused by the visit to Westminster in June of Cardinal Castrillón Hoyos, to celebrate Pontifical High Mass and to address the AGM of the Latin Mass Society. Meeting the press, the Cardinal astounded even those who may have fervently prayed for it, when he was tempted into asserting that the Pope would like to see “a Latin Mass in every parish”. We would have no quarrel with that, but would say again, politely but firmly, that Latin does not mean only Tridentine. Furthermore, those for whom Latin is the real inspiration will often experience it more fully in a well celebrated Latin Mass in the *Novus Ordo*. The two forms of the Roman Rite in Latin can indeed be “mutually enriching”, so by all means let as many parishes as possible enjoy at least one or, in appropriate situations, both forms.

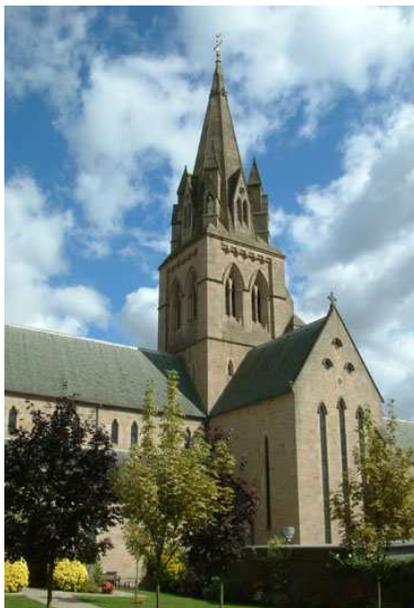
AGM AT NOTTINGHAM CATHEDRAL **Saturday 25th October**

MEMBERS WHO ENJOYED THE ASSOCIATION'S LAST GATHERING IN NOTTINGHAM for its Annual General Meeting and Mass in 1996 will be pleased that we shall return to the Cathedral of St Barnabas for this year's meeting on Saturday the 25th October.

The fair East Midlands City, once famed for lace, not to mention Robin Hood, became better known as the headquarters of Boots the Chemists, Player's Cigarettes and Raleigh Bicycles. But few now remember the aptly named Brough Superior motorcycle, much favoured by T E Lawrence, built in Nottingham between the wars. The city is however blessed with the exquisite Cathedral of Saint Barnabas, designed by A W N Pugin, mainly in Early English Plain Gothic style but with the Blessed Sacrament Chapel richly decorated in the style of his later churches.

Ian Wells, our man on the spot, adds the some more relevant information:

St Barnabas was built to Pugin's design and at the Earl of Shrewsbury's expense in 1841-44. It became a cathedral in 1850 but did not acquire its own bishop till the following year since, try as he might, Cardinal Wiseman could not persuade Fr John Henry Newman to accept the post. The diocese was therefore ruled from Birmingham for nine months by Archbishop William Ullathorne until an aged Franciscan was appointed. He however only stayed for two years, but then longer reigns established themselves, each one having a significant effect on the building. A rigorous reordering and redecoration in 1963 left things no longer to be contemplated as they were, but much was recovered thirty years later when the moderately Puginesque scheme of 1927 was restored. Thankfully the spectacular Blessed Sacrament chapel was left undamaged throughout.



Nottingham trams, as recommended below, are named after local heroes of one kind or another, so you may find yourself riding in a vehicle called Brian Clough, Torvill & Dean, Lord Byron or D H Lawrence. You may however have the rare experience of finding yourself in a tram named after a *Venerabile*: Mary Potter. Mother Mary Potter was the foundress of the Little Company of Mary (the Blue Nuns) and in 1877 she established medical services in Hyson Green, one of the poorest parts of the city. The local health centre there, which the tram passes close by, is named after her.

She died in Rome in 1913 and after various wanderings her body arrived in Nottingham Cathedral in late 1997; her tomb is in the north choir aisle.

Travel Advice

Nottingham is easily accessible from most parts of the country, by road or rail. The Cathedral is situated on Derby Road close to the city centre.

THOSE COMING BY TRAIN are advised to take any tram to Royal Centre (three stops), and buy an All-Day Tram Rider (£2.70) which will act as a return ticket. One should get off at the Royal Centre tram stop, which is approximately five minutes walk from the Cathedral, walk back to Starbuck's coffee house, then turn right into the main road, Upper Parliament Street, from where the Cathedral spire may be seen. Keeping on the right hand side of the road one comes to the roundabout at the top of Maid Marian Way and can cross over the pedestrian crossing to the Cathedral.

FOR THOSE COMING BY CAR, the best solution is to use 'Park & Ride' from the Wilkinson Street Park & Ride, located off the A6514. From the car park one can take the tram heading for Station Street and, as above, buy an All-Day Tram Rider (£2.70) and get off at Royal Centre (7 stops, taking about 12 minutes), turn right into Upper Parliament Street and see the Cathedral from there.

In case of difficulty, members may telephone 07754 129 092 for guidance.

The programme of the day's events on Saturday, 25th October at the Cathedral of St Barnabas, Nottingham will be as follows:

- noon Solemn Sung Latin Mass
- 1.30 Buffet Lunch (Please fill in and return the enclosed slip)
- 2.00 Talk about the growth of Catholic Nottingham
From Pevekil's Cave to Pugin's Cathedral by Ian Wells
- 3.00 Tea
- 3.15 Business Meeting
- 4.30 Solemn Latin Vespers
followed by Exposition of the Blessed Sacrament

AGENDA FOR THE BUSINESS MEETING

- 1. Chairman's Report.**
- 2. Treasurer's Report.** An Income and Expenditure Account and Balance Sheet for the year ending the 5th April 2008 will be distributed at the meeting.
- 3. Subscription Rates for 2009/10.** Current rates of subscription, which came into effect on the 6th April 2007, are:

Members in the UK: £15

Members in the rest of Europe: £20

All members outside Europe: £25

Reduced rate in the UK and rest of Europe (for priests, religious, students, persons under 18, and retired): £8

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

Council proposes to maintain these rates for the forthcoming year.

4. Election of Council for 2008/09.

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 2008

Chairman: Bernard Marriott

Vice Chairman: Edward Barrett

Treasurer: Jeremy de Satgé

Ordinary members elected until October 2008

Fr Guy Nicholls

Ian Wells

Ruth Bleakley

Ordinary members elected until October 2009

Fr Kevin Hale

Mike Withers

Ben Whitworth

Thus the AGM will be invited to elect a Chairman, Vice-Chairman and Treasurer for the year to October 2009, and up to six ordinary members until October 2010. If fewer than six ordinary members are elected, it will be open to Council to co-opt additional members until October 2010 providing that the maximum number of Council members is not exceeded.

Council nominates the present Chairman, Vice Chairman and Treasurer for re-election in the same posts, and Fr Guy Nicholls, Ian Wells and Ruth Bleakley for re-election as ordinary members. **Any member may make alternative nominations for any of these positions.** If you feel able to make a contribution to the running of the Association by being a Council member (or in any other way) you are very

welcome to discuss this with the Chairman (0116 285 6158). The names of nominees, whose prior consent must be obtained, and those of proposer and seconder, must be received by the Chairman not later than Saturday 18th October 2008.

5. General discussion. Any member wishing to put a motion to the Business Meeting must notify the present Chairman in writing by the 18th October, giving the name and address of a member who has agreed to second it. But it is open to any member to raise topics informally under this item.

**Altar Servers for
Nottingham
Welcome to come forward**

AT THE ASSOCIATION’S MASSES we try as far as possible to provide both sacred ministers and altar servers from our own resources. Our pool of servers seems to have dwindled recently, largely for perfectly good reasons, such as young men going to train for the priesthood. We are always glad to welcome newcomers with some experience to join our serving team.

If you are willing to serve at Nottingham, please make yourself known to the MC in the sacristy no later than twenty minutes before the start at 12.00 noon.

**TOWARDS ADVENT 2008
Come and meet us at
Westminster**

Once again the Association will be represented at Towards Advent, the annual festival of Catholic culture, in Westminster Cathedral Hall on Saturday 8th November, from 10am to 4pm.

It offers a useful opportunity to meet members of the ALL Council in a relaxed setting, and to visit stalls representing a wide variety of Catholic organisations. With “Latin Mass” being talked about more than ever, we shall argue strongly for the use of Latin in the *Novus Ordo* to be properly respected. It goes without saying that we will be ready offer a very warm welcome to new members who wish to support our work.



What a pleasure and a privilege it was to keep the feast of the Visitation in Gloucester Cathedral.

It has always been one of my favourite buildings, first known through a record: Herbert Sumsion's quintessential (and composer-approved) performance of Elgar's Organ Sonata played on the 1920 Harrison instrument (now removed) in the cathedral.



The Visitation - Gloucester Cathedral Cloisters

A determined architectural visit, Pevsner in hand, took me six hours and I still hadn't finished (Pevsner himself once showed a friend round Durham Cathedral, and that took him nine hours). More recent were some Three Choirs Festival concerts: Catherine Wyn-Rogers's charismatic account of Elgar's *Sea Pictures* and Richard Hickox conducting the piece Vaughan Williams wrote for that building "a strange work, something to do with Tallis" as bemused Gloucester organist Sir Herbert Brewer called it, the building where Finzi appeared at his last Three Choirs Festival just a week before dying in September 1956, the spiritual home of Gloucester-born architect Stephen Dykes Bower who gave me his personal reminiscences of Howells, Parry and Elgar ("a cavalry officer!").

All these wonderful experiences reached their summation at our Spring Meeting this year. The "bright idea" came to me five years ago when we performed the

"Dupré Vespers" in Derby Cathedral with the enthusiastic permission of the Dean, Michael Perham, who shortly afterwards became Bishop of Gloucester. When we wrote to congratulate him and offer him our prayers and best wishes he wrote back expressing the hope that we could come to Gloucester some time. You bet! Five years later, there we were. What began as plainsong Vespers expanded to incorporate the Dupré organ solos; then what about Mass in the Lady Chapel? And it would be good to incorporate the Schola Gregoriana of Cambridge. And what about the history of the Gloucester Benedictines from the leading Benedictine historian of today?

Little by little it all came together. Blue is anciently Our Lady's colour: had the cathedral any blue vestments? Plenty of copes and a chasuble, but no dalmatics. Ah: Downside blue. Dom Aidan Bellenger kindly obliged. I shall never forget the procession coming along the



ambulatory to the Lady Chapel: smoking thurible, gleaming candles, mitred abbot and the rich blue of those vestments.

And the acoustic of the Lady Chapel – perfect, says Gloucester’s new organist Adrian Partington. When he got the job in January I rang to congratulate him (I have known him for years) and to bemoan the fact that apart from the cathedral organ all they had in the building was an electric piano. We needed a *petit-orgue* to accompany the choir for Vespers; he took the hint and a chamber organ duly appeared.

When we celebrated the Dupré Vespers in Derby, Mary Berry spoke to us about recording the work in Notre-Dame. The Gloucester service was the first meeting of the *Schola Gregoriana* without her, and it was a very poignant occasion. Yet I trust one that would please her.

The choir was directed by Philip Duffy,

who founded and maintained for many years a tradition of Gregorian chant and other great choral music at Liverpool Metropolitan Cathedral (Liverpool Met as organists call it). At the *petit-orgue* was Nigel Kerry, organist of Our Lady and the English Martyrs in Cambridge; upstairs at the *grand orgue* was David Cowen, director of music at Holy Cross, Leicester and a onetime student of Sophie-Veronique Cauchefer-Choplin, herself a successor of Dupré at Saint-Sulpice.

We were allowed to reproduce in the order of service Mary Berry’s note for her recording of the Dupré piece, including the story of Dupré’s “discovery” at Notre-Dame when he improvised these versets. The story of Dupré’s London debut at the Royal Albert Hall in 1920 sheds an interesting light on popular taste at the time. It was a charity gala, and the place was packed for Dupré’s recital which included the 15 Antiphons performed in the context of the plainsong which inspired them. This plainsong was sung by a choir of 900(!) accompanied by what the *Musical Times* called (facetiously?) a “portative” organ and conducted by the redoubtable Captain Francis Burgess, organist and choirmaster of St Mark’s Marylebone Road, where we are told he ruled choir, clergy and congregation with a rod of iron.

Philip Duffy’s direction seemed kinder, and up at the *grand orgue* David Cowen took us through Dupré’s astonishing inventiveness. Dupré had no fears of a large and loud organ, as his recordings show. In the year of his death the Gloucester organ was rebuilt to the design of Ralph Downes within the existing historic cases. I was up at the console earlier in the day when David began his



rehearsal, and was just walking along the passageway between the main and chair cases when I was nearly blown off the screen as he started the first antiphon on what must have been close to full organ. Nor was that all: as I descended the steps to leave the loft, I found myself next to the 32-foot reed, blasting its bass notes with all the subtlety of a foghorn on an ocean liner.

But all these details fell away in the experience that Vespers provided: a gentle “playing-in” from the chamber organ as the abbatial party processed to the sedilia by the high altar and the Cathedral’s Canon Pastor was “verged” to her stall. So I sat back in my medieval stall (marked *Cancellarius*) and I shared the thrill Dom Aidan had so clearly felt in the Chapter House, that thrill of belonging, he as a Benedictine monk, I as a Catholic layman, to the tradition of prayer that remains alive in Gloucester Cathedral (the Canon Pastor’s intercessions acknowledged the Association’s work and made many

references to Benedictine spirituality). The Cathedral authorities could not have been kinder or more helpful to us, both on the day itself and in the lengthy preparations beforehand, totally patient with all my inquiries and requests, their reply at every turn being “Yes”.

At Mass, in the Chapter House, and most perhaps at Vespers – the *Opus Dei* – I could feel with T S Eliot: “History is now and England.”



**FR GUY NICHOLLS’
SILVER JUBILEE
by Bernard Marriott**

FR GUY NICHOLLS *Cong Orat* has been a key member of the Association since 1977, and of its Council since 1988, so it was with great pleasure we learnt of celebrations to mark the Silver Jubilee of his Ordination.

Members of long standing may recall that his first Mass, on the Feast of the Assumption 1983, at his home parish of Ss Mary and John, Wolverhampton, was described in the Newsletter by Fr Ray Matus who wrote, *inter alia* “With the exception of a piece of Tudor polyphony sung by the church choir at the Offertory, a duet by Deering sung at the

Communion, and a couple of well-known hymns at the Entrance and Communion, the music was taken from Mass IX, the Gradual psalm and Alleluia from the *Graduale Romanum*, and the Roman Canon was chanted. *Credo III* was sung, and the *Pater noster*, and the response from the congregation, especially in these last two items, was splendid. The ceremonial and vesture of all concerned was most worthy of this reverent and moving Mass. No priest could hope for a more promising start to his priestly ministry."

Fr Guy was ordained for the Archdiocese of Birmingham, serving in several parishes, including St Birinus, Dorchester-on-Thames, and St Aloysius, Oxford, after which he joined the Birmingham Oratory. This year's celebrations began at the usual evening holyday High Mass for the Feast of the Assumption at the Oratory with Palestrina's *Missa "Assumpta est Maria"*, his motet of the same name, and Guerrero's *O Sacrum Convivium*. Afterwards there was the opportunity to enjoy refreshments and meet friends, old and new.

On the following day, coinciding with Fr Guy's parents' 58th wedding anniversary, solemn Mass of the Assumption was celebrated at Ss Mary and John's. The church is a large and splendid building in the centre of Wolverhampton, designed by Charles Hansom and opened in 1855. It has survived the upheavals of the last forty years in remarkably good condition, the High Altar, reredos and furnishings generally remaining intact, and is well looked after by the Pauline priests from Poland who now have care of the parish. The Mass was little altered from Fr Guy's

first Mass, apart from details: the Ordinary was Victoria's *O Quam Gloriosum* with a motet by Byrd at the Offertory and Mozart's *Ave Verum* at Communion. There were eight concelebrants and Fr Guy was assisted by Fr Andrew Wadsworth and Fr Anton Guziel, both fellow Wulfrunians. Apart from the Readings and General Intercessions, both Masses were entirely in Latin, with excellent bilingual booklets to assist the faithful who responded in good voice throughout. The Mass at Wolverhampton ended with F W Wetherell's stirring hymn "Mary immaculate, star of the morning", heard far too rarely these days.

Fr Guy has attended almost every Association Mass and meeting, always happy to act as one of the Sacred Ministers or direct the choir or play the organ as required, with invariable good humour, for which all concerned are full of thanks. His recent book on John Henry Newman deserves wide circulation especially



At the Association's 2007 Spring Meeting, Wakefield

in the light of the near-certain forthcoming beatification of its subject. *Ad multos annos!*

**FRENCH ASSOCIATION
PRO LITURGIA
Twentieth Anniversary**

On the first weekend in July, the Chairman and Vice-Chairman travelled by Eurostar and TGV to Villars-les-Dombes, in Eastern France near Lyon, to represent the Association at celebrations marking the twentieth anniversary of our sister organisation in France, the *Association Pro Liturgia*.

Denis Crovan, the founding President of *APL*, is an old friend of the *ALL* and we were delighted to accept his invitation to this event. In its earlier days, the *APL* held annual meetings similar to our own and to these our Vice-Chairman was a regular delegate. So it was a great joy to renew acquaintance with the *APL*'s officers and members after what seemed a long break. We received the warmest of welcomes from Denis Crovan and his colleagues Marc Mueller (Vice-President), Monique Haushalter (Secretary) and Jean-Luc Strehler (Treasurer) as well as Fr Pierre Friess, the young parish priest who played host to the gathering.

The pleasant little town of Villars-les-Dombes lies 33 kms north of Lyon, in the direction of Bourg-en-Bresse and Strasbourg. It was chosen as the venue for this meeting as the outstanding example

of a parish, rare in France, where the liturgy is celebrated impeccably in accordance with the official books and rubrics, and to give encouragement to Fr Pierre who is striving with great dedication to restore reverence in worship among his flock. All the evidence suggested that his flock were responding with gratifying enthusiasm.

The weekend's meetings were held in the substantial presbytery that stands on the main road. The liturgies were celebrated in the fine Romanesque parish church of Sainte-Marie which dominates the central square opposite the *mairie*, surrounded by a character-istic assortment of *boulangeries*, *cafés* and other invaluable resources. The earliest parts of the church date from the XIth century, with rather more from the XIIth and the present bell tower added in the XIXth century but supported on massive pillars from the very early dates. The broad nave is surrounded by ten vaulted side chapels entered through fine arches and in several cases containing interesting old stonework, such as *piscinas* in the 'flamboyant gothic' style. This style is seen at its most exuberant in the elaborate structure housing the tabernacle at the back of the apse, beyond the fairly empty space of the original choir. The present sanctuary is somewhat squeezed into the narrow space of the transept between the great pillars. This allows only a relatively small altar, which is tastefully designed in wood, with icon-like tile inserts, and is complemented by an ambo in identical style.

The Meeting began on Saturday afternoon with two talks and a break for refreshments. Firstly, Fr Christian Laffargue, parish priest of nearby Tossiat,

spoke on “Interior Life in the Liturgy”. Next Mgr Marc Aillet, Vicar General of Fréjus-Toulon gave a talk entitled “The Liturgy as an Exercise of the *Sensus Fidei*”. It was Mgr Aillet who introduced us to the impressive work of the Community of Saint-Martin and its excellent production *Les Heures Grégoriennes*. This is a substantial three-volume work, a bilingual Latin-French Liturgy of the Hours, with Gregorian notation (for the hymns, antiphons and responsories) and the official translation of the text (approved for liturgical use) set out clearly on opposite pages. The production is of a high quality and it will be available from November, selling in France at 195 Euros for the three volume set. Booklets composed of the relevant pages were provided for Vespers that afternoon and were a pleasure to use. Further details are available from www.communautesaintmartin.org.

With the business agenda quickly completed, everyone assembled in the church at 6.30 for Vespers and Benediction of the Blessed Sacrament. *APL* members were joined by parishioners who had been encouraged to participate. Fr Friess celebrated, assisted by Mgr Aillet, with a team of smart young altar servers. All was done much as we would do it, with due reverence and decorum. A small *schola* of members was directed from the organ stool by the versatile Dr Crouan, after minimal rehearsal. The congregation responded keenly in alternation. Benediction followed, as at our own meetings, the only oddity being the insertion of the *Salve Regina* halfway through, made odder by some ladies who obviously thought it right to stand at that point. All

returned afterwards to the presbytery for the social side of the occasion, with a convivial meal in the best *APL* tradition, including charcuterie, the famed local *Poulet-de-Bresse* and suitable wine.

Sunday dawned wet, but there was a full church at 10.30 for Solemn Sung Latin Mass, with *Pro Liturgia* members side by side with the regular congregation. Denis Crouan again conducted the *schola*, into whose ranks our Chairman had been happily welcomed, and the Proper was sung in full. The whole congregation joined enthusiastically in singing Mass XI *Orbis factor* with *Credo I*. Fr Pierre Friess celebrated with Mgr Marc Aillet as concelebrant and preacher. The obviously well trained servers, graded from the youngest age upwards, performed with a punctiliousness matching Oratory standards. All was in Latin except for the scripture readings, sermon and ‘bidding prayers’. Reverent reception of Holy Communion had clearly been encouraged, with two servers holding communion plates and acolytes taking the place of torchbearers. The people were recommended to genuflect before receiving, although many having genuflected saw the logic of remaining down to receive Communion kneeling, without noticeably disrupting the ‘procession’. Communion rails are of course the real answer!

Refreshments afterwards included a fine cold buffet. There was to be one more talk, but the paper entitled “Silence in the Liturgy” was read instead on behalf of Dom Michel Jorrot, Abbot of Clervaux, who was unable to be present.

Contd/...

To conclude the weekend there was a motivational address by Denis Crouan and the French Association duly agreed to send off to Rome a ‘Declaration’ restating its aims and aspirations for the Liturgy. All went on their way after a rewarding weekend, for our part with the *entente cordiale* than ever. Although facing a rather different Church in their country, it is striking how very similar the French association is to our own.

DR MARY BERRY RIP 1917–2008 by Bernard Marriott



THE ASSOCIATION WAS HONOURED to have Mary Berry as one of its most distinguished and supportive members from its earliest days. Our Chairman, Bernard Marriott has been closely associated also with her Schola Gregoriana of Cambridge, with which a number of ALL members sang regularly, and is its Honorary Treasurer. His appreciation of her life and work which appears below is reproduced also in the current issue of the Latin Mass Society’s publication The Mass of Ages.

At Mary’s funeral she was described as having been endowed with a quiverful of talents: ability to teach, leadership, goodwill, a sense of humour, an incisive brain, and a deep religious conviction. These were all put to abundantly good use, mainly for the benefit of others, throughout her long life, and especially in the last third of her life after she had founded and when she directed the Schola Gregoriana of Cambridge.

She was born a daughter of the Vice-Master of Downing College, Cambridge, who was also University Lecturer in Chemistry. Her mother was the daughter of a clergyman. She completed her

secondary education in Paris at the *École Normale de Musique*, and did a degree in music at Girton College, Cambridge, studying with Nadia Boulanger in Paris during the vacations.

Brought up an Anglican, she became drawn to Catholicism and was received into the Church by the Bishop of Liège in 1938, and became a novice with the Canonesses of St Augustine at Jupille in Belgium. This was just before the arrival of the advancing German troops. It is said that she had by then acquired a shotgun and learnt how to use it, and legend has it that when a staff car arrived to take over the convent as their HQ, Mary in full habit and brandishing her weapon said in

no uncertain terms that the Germans might be overrunning Europe, but there was no way they were going to have the convent chickens. The novices were evacuated on the last train to Paris, and they made their way to Lisbon where they remained for the rest of the war.

After the war she was sent to Rome, Jupille, Dijon and Paris, but by this time the winds of change fanned by Vatican II were blowing strongly to the extent that, deeply unhappy that two promises made at her final profession – to teach and to celebrate the solemn Roman office – were being downplayed, she volunteered to be exclaustated, and to live her vocation closer to the secular world.

Mary had two particular friends, Margaret Aitken and Rosemary McCabe. One day, in her bath, Rosemary was perusing an early copy of *Early Music* when she had what might be described as a eureka moment, remarking that it was weird that a learned magazine on early music made no mention of the spinal column of western music – the Chant. Something had to be done, and that was the genesis of the Schola Gregoriana.

They consulted the Bishop of East Anglia, Alan Clark, who gave them support and celebrated the Palm Sunday liturgy at the Schola's inauguration in 1975. Working with Mary must have been like living with a whirlwind. Associates of the Schola were sent newsletters written in a breathless and enthusiastic style. There was still time to produce statistics in 1978. In the 40 months since formation, the Schola had held 30 weekend schools, three summer schools, sung or assisted at 41 services in

22 churches and 30 services in school or college chapels. Of 176 weekends since foundation, 102 had been occupied with Gregorian activities. Those attending sessions numbered almost 3000. Since the beginning, the Schola's Associates have sung in at least 16 English cathedrals, Catholic and Anglican.

A glance at the calendar for the second half of 1982 shows: July – a weekend in Cambridge, a day at Bishops Stortford, a week in Portsmouth; September – visitors from Argentan (Benedictine abbey in France), a day at Folkestone; October – a day near Wakefield, a day in Cambridge, a day at Brighton, a day in Bedford; November – two days in London, a day in Cambridge, a weekend in Bristol. And so it went on.

Despite all this activity, the early years were ones of great loss of Chant in the wake of liturgical change. But Mary never lost her sense of humour. Writing of a forthcoming talk to the Association in 1985, she said: "At least I shan't be talking about the latest sacred music hit 'Jogging with Jesus'; have you heard it? Quite enough to put one off jogging altogether..." And again, when organising a week in France – "If you need any pills, potions or bite balm, do bring a supply with you. It is not easy to get the exact equivalent of remedies we have in our Chemists and we shall not have a great deal of time to hunt from shop to shop for the Fisherman's Friend... (*Excusez-moi, Monsieur, je cherche l'Ami des Pêcheurs...*)".

A key part of Mary's activities was the production of recordings to illustrate the development and interpretation of Chant

through the centuries. For this work, Mary recruited a remarkable number of highly talented professional singers, and forged a fruitful and longstanding alliance with Herald AV. There are twelve Herald recordings, ranging in time from chants to celebrate the coming of Augustine to England in 597, to a recording of Dupré's Vespers versets as they were played at Notre Dame in the 1920s. A feature of the recordings is that, where possible, they were made at actual services in appropriate churches. Thus, for example, the Unfinished Vespers of Thomas Becket were recorded in Canterbury Cathedral, the Dupré Vespers in Notre Dame itself, and Machault's Messe de Nostre Dame (Machault was a canon of Reims Cathedral and his is the first complete polyphonic Mass Ordinary where the composer is known, and thus a turning point in the history of the Chant) at a Mass in Reims Cathedral. The disc 'Tu es Petrus' was recorded in the Vatican.

I doubt that anyone other than Mary could have gained access to these venues. She wrote of Notre Dame: "We are the very first people (apart from the Cathedral's own organist and singers) ever to be permitted to make a record in Notre-Dame, and it was an absolutely breathtaking honour and opportunity." Recording had to take place between midnight and 3am whilst the Metro was not rumbling underneath. "We also had to cope with some really remarkable problems, like getting all the recording machinery dismantled and carried up the 72 steps of two extremely narrow medieval spiral staircases, up to a level above the organ loft, and almost in the roof; special cables had to be put in place,

and we had to work our way through the intricate, ancient spider's webs of the Cathedral bureaucracy. We met difficulties like the fact that the door at the bottom of a staircase was unlocked by one official and the door at the top by another. Everything took for ever, and the clerical politics make Barchester look as modern and simple as a McDonald's restaurant. We never did discover who should actually unlock the door to the sacristy loo!"

A special link was formed with *Les Amis de Pontigny*. The Abbey of Pontigny, not far from Chablis, is the largest Cistercian church surviving in France today, although now serving simply as a parish church. It holds the shrine of St Edmund of Abingdon and in 1988 the Schola were invited by *Les Amis* to sing the Monastic Hours according to the Cistercian Rite and to give a recital on Whit Monday, in commemoration of St Edmund's body having been translated to the Abbey one Whit Monday after his death in 1240. This led to a series of Whit Monday visits to Pontigny, with recitals of Chant regularly attracting audiences of several hundred in a rural area of a country which has abandoned much of its religious and liturgical heritage. The acoustics of the Abbey are magnificent, as the disc 'Pentecôte à Pontigny', recorded in the Abbey, testifies.

Grand tours were another speciality. In 1990, to mark the 900th anniversary of the birth of St Bernard, she organised a 'Bernard and Benedict' week which involved, in the space of nine days, visiting: Laon (cathedral, and seeing some of the earliest Chant manuscripts surviving anywhere), Pontigny, Fontenay (former abbey now a museum), Dijon,

Fontaines (St Bernard's birthplace), Citeaux, Cluny, Hauterive (Cistercian abbey in Switzerland – there for the Solemnity of the Nativity of Our Lady), Solesmes and Argentan (one of the oldest Benedictine foundations in France). Other adventures took Associates to Santiago de Compostella and Venice.

Mary's excursions went beyond Europe. In 1995 there was a visit to Canada: "The climax was climbing the Heights of Abraham outside Quebec (in a temperature in the 90's!) fully robed, and processing down again with all the other hundreds of participants in 'Les Médiévales' festival. The descent, through crowds of a quarter of a million, took one and a half hours, and all along the way down we sang processional chants – in response to cries of '*Chantez, chantez!*'"

Margaret Aitken died in 1996, and Rosemary McCabe's health led to her withdrawing from activities in 2003, taking away much personal support for Mary. But another relationship, forged in the early years of the Schola, came to the fore. The Community of Jesus, an ecumenical community at Cape Cod, Massachusetts, was looking for music for its singing of the Office. Its members came across Mary through a broadcast of hers, and asked her to give them instruction. There followed over the years visits to England from the Community of Jesus, and regular visits there by Mary. As Mary advanced in years, they offered to provide support for her at her house in Barton, just outside Cambridge, and did this with loving care. Support for Mary also included support for the Schola, so whilst Mary remained the driving force behind events until the day she died, the

administration was carried out smoothly and efficiently by members of the Community of Jesus.

In 2000, the Pope said it all (in Latin, of course): "John Paul II, supreme Pontiff, graciously decrees that the august medal, shaped as a cross, *Pro Ecclesia et Pontifice* specially established for those who are illustrious for their renowned works and their dedication, should be bestowed on lady Mary Berry, and hereby gives her the right to wear this decoration. From the halls of the Vatican, 10th July, 2000."

Mary's funeral was a four-day affair with Vespers of the Dead and a Requiem Mass (*novus ordo*) at Cambridge, and Vespers, Mass (*usus antiquior*) and burial at Dorchester on Thames. Mary's body was carried in procession from Mass in Dorchester Abbey through the streets to the Church of St Birinus, accompanied by chants and a litany. It was, as a cleric observed at the time, a funeral to die for.

Mary has left a thriving Schola Gregoriana, with strict instructions to carry on the good work. There are three features of the Schola which particularly stand out in my mind. The early days were entirely the work of three women, Mary, Rosemary McCabe and Margaret Aitken, and it may be a reflection of this that the Schola has a higher number of female Associates than might have been expected in the male-dominated worlds of monasticism and Church music. The Schola has always been ecumenical in its outlook, as the Chant predates present divisions, although its work has been almost exclusively based on Catholic liturgy. And although Mary's preference was for the liturgy in ordinary use before

the Second Vatican Council, she didn't refer to this, and promoted the use of Chant (and Latin, of course) in the new liturgy as in the old (and old included much that was pre-Tridentine).

Mary's death will obviously have a profound effect on the Schola but will not dim its determination to maintain business as usual. The Schola will continue to be based at Barton, and its thrust will be that the Chant is the Church's music, and is indispensable and not just a substitute for anything else that happens to be around.

FR KEVIN DONOVAN RIP
1931-2008
by Ian Wells

FR KEVIN DONOVAN of the Sacred Heart Church, Wimbledon, died on 21st August, shortly after officiating at a wedding and on his way to the reception. A member of the Society of Jesus for 60 years, Fr Donovan taught liturgy at Heythrop College for almost four decades. He was also a talented flautist and a popular raconteur, entertaining his listeners with lively sermons. He was fluent in several languages, including Greek, Latin, French and Russian.

Ian Wells writes:

Those who attended our 2006 AGM at Wimbledon will remember the celebrant and preacher Fr Kevin Donovan. I specifically requested him to celebrate

our Mass because he regularly celebrated the solemn Latin Mass there on a Sunday and because he was a stimulating preacher. Nor did he disappoint. He had the glorious eccentricity of the best Jesuits, and the ability to astonish you in the pulpit. I well remember one Christmas morning at Wimbledon when amid all the celebrations of that day the Latin Mass congregation was not forgotten: we had a full solemn Mass with Latin carols, and even the absence of a choir did not deter full and active participation. Fr Kevin chose to illuminate his homily with a song by Sidney Carter, discreetly accompanied by Bob Rathbone up at the organ.

Many of us recall Latin Masses when we were cheated of at least part of the liturgy because the celebrant "forgot" and went into English. At Wimbledon on the last Sunday of the month the sung service is solemn English; on one occasion Fr Kevin was the celebrant and he ended the sermon by saying: "Let's now profess our faith in a language we all understand" and promptly intoned the Credo, to the surprise of organist and choir: after the English Eucharistic prayer he proceeded with "*Praeceptis salutaribus moniti . . .*" to steer us into a Latin *Pater Noster*.

The parish always fields a team in the London Marathon, inevitably called the Wombles, some of whose members take part suitably vested (Uncle Bulgaria, Orinoco etc). Fr Kevin ran no less than eight marathons, the last one at the age of 68. I was amazed to discover he was nearly 77 when he died; he seemed ageless. *Requiescat in pace!*



The Columbian born Cardinal Dario Castrillón Hoyos, became Pro-Prefect of the Congregation for Clergy in 1996 and its Prefect from February 1998. In addition to that role, in April 2000, he replaced Cardinal Angelo Felici, as President of the Pontifical Commission *Ecclesia Dei*. This commission had been established by Pope John Paul II by his *motu proprio* of July 1988, in the hope of “regularizing the canonical situation of certain groups” (eg the Lefebvrist) and “collaborating with local bishops with a view to satisfying the numerous groups of faithful linked to the Latin liturgical tradition which request a regular celebration of the Holy Mass in keeping with the Missal of 1962”. In the early years he was

subject to criticism from some traditionalists, including the late Michael Davies, for failing to “promote” the use of the older rite as assiduously as they thought he should. But that would have been beyond what Pope John Paul required of him.

However, as long ago as the 24th May 2003, he made headlines by celebrating Pontifical High Mass in St. Mary Major, the first such Mass in the older rite for many years in a Roman Basilica. Times have moved on and any earlier ambiguity officially removed, whatever the odd dissident may still pretend. Pope Benedict’s intentions regarding the liturgy have been made clear in the key documents *Sacramentum caritatis* and *Summorum pontificum*. In October 2006, Cardinal Castrillón retired from his position as head of the Congregation for Clergy and was asked to devote himself full time to the work of *Ecclesia Dei*. This now has the official task of overseeing the implementation of the *motu proprio Summorum pontificum*. The Cardinal, who is now 79, has proved to be a dedicated and energetic promoter of that work.

After 14th June this year, it felt, if only briefly, that things would never be quite the same again. That was the day when Cardinal Castrillón Hoyos arrived in Westminster at the invitation of the Latin Mass Society as the guest speaker at its AGM and celebrant of Pontifical High Mass in the older form in the Cathedral. However, the excitement began at his

meeting with a small number of journalists in the nearby Goring Hotel beforehand. Perhaps predictably, it was Damian Thompson of the *Catholic Herald* who was able to secure the Cardinal's response as to how widely the Pope wished to see the older form of Mass celebrated in ordinary parishes:

In all the parishes, not just many. All the parishes, because this is a gift of God. He offers these riches, and it is very important for new generations to know the past of the Church. This kind of worship is so noble, so beautiful – the deepest theologians' way to express our faith. The worship, the music, the architecture, the painting, makes a whole that is a treasure. The Holy Father is willing to offer to all the people this possibility, not only for the few groups who demand it but so that everybody knows this way of celebrating the Eucharist in the Catholic Church.

Subsequently, in his formal address to the LMS meeting, the Cardinal elaborated on the theme:

Let me say this plainly: the Holy Father wants the ancient use of the Mass to become a normal occurrence in the liturgical life of the Church so that all of Christ's faithful - young and old - can become familiar with the older rites and draw from their tangible beauty and transcendence. The Holy Father wants this for pastoral reasons as well as for theological ones. In his letter accompanying *Summorum Pontificum* Pope Benedict wrote that: "In the history of the liturgy there is growth and progress, but no rupture. What earlier generations held as sacred, remains sacred and great for us too, and it cannot be all of a

sudden entirely forbidden or even considered harmful. It behoves all of us to preserve the riches which have developed in the Church's faith and prayer, and to give them their proper place."

Naturally this made the headlines in the Catholic and lay press. Although it may have seemed an answer to the prayers of many traditionalists, even they must have found it hard to believe. It went somewhat further than anything the Holy Father himself had written or said openly. Surprisingly, except for one or two pathetic letters to the Catholic Press, the reaction seems to have been one of either stunned silence or quiet acceptance. There has been no official 'correction' or 'explanation' and no violent howls of protest from the 'usual suspects'. Traditionalists seem to have accepted it gracefully with quiet satisfaction rather than any wild triumphalism.

The other aspect of the visit that excited press comment was the Cardinal's entrance into the Cathedral in scarlet *cappa magna* with its train of amazing length, to modern eyes. Actually old photographs show whole gatherings or processions of prelates in Rome, all going about quite normally with such trains. In fact it is still permissible to use the *cappa magna* today, strictly speaking only within a prelate's own diocese, on suitably solemn occasions, and no longer the ermine-topped 'winter' version!

A word might be said in recognition of the hospitality extended to the visiting cardinal by our own archbishop, Cardinal Cormac Murphy-O'Connor, and the Westminster Cathedral authorities. He was welcomed into the cathedral, in *cappa*, to celebrate pontifically at the

throne, having been made welcome also in Archbishop's House and photographed there with Cardinal Cormac in his private apartment. At the Mass, the provost, Canon Brockie read a warm message of welcome. The newly appointed administrator, Canon Christopher Tuckwell, was also prominent in the sanctuary to lend support. The next issue of the Cathedral's magazine *Oremus* gave approving coverage to the event with a lavish presentation of photographs. Although our own cardinal is not personally an enthusiast for Latin or traditional styles of liturgy, one appreciates that he has always shown tolerance and generosity towards others in the matter.

As expected, Westminster Cathedral was filled to capacity for the great Mass. The usual processions of clergy and dignitaries took place and Cardinal Castrillón made his entrance with due ceremony. Even when worn by a prelate of modest physical stature, the *cappa magna* somehow conveys a notably regal air. In the entrance procession the Cardinal gave the impression, certainly to some, that he was looking directly at them and blessing them individually – a gift observed similarly in Pope John Paul II on his memorable visit in 1982. Having been conducted to the Blessed Sacrament Chapel for a short time in prayer, the Cardinal proceeded to the *cathedra* where he was relieved of the *cappa*, which of course is not a liturgical vestment, and ceremonially vested in a magnificent chasuble of white and gold.

For the celebration he was assisted by distinguished local priests thoroughly familiar with the *usus antiquior*: Fr Antony Conlon was the 'AP in Cope' and

Fr Andrew Wadsworth and Fr William Hudson were Deacon and Subdeacon of the Mass, all beautifully vested. Others closely involved included Fr Andrew Southwell and Fr Tim Finigan at the throne. The Cardinal was of course attended by mitre, crozier and candle bearers and all the servers required for such a Mass, numbering about twenty. How beautifully the great cathedral sanctuary accommodates such a throng, just as its architect J F Bentley intended, when there is no forward altar in place! The choir stalls were fully occupied by priests, abbots and priors, including many recognizable faces. The Cathedral Choir of men and boys gave a fine rendering of Palestrina's *Missa Sacerdos et Pontifex*. All the music was similarly appropriate, the feast being that of St Basil the Great: the Introit was Elgar's *Ecce sacerdos magnus* and other items included Palestrina's *O doctor optime* and Byrd's *Ave Verum Corpus*. The organ recessional was predictably Widor's *Marche Pontificale*.

All was celebrated with impressive solemnity and scrupulous respect for the rubrics. One very striking realisation, that dawned on the writer at least, was that a Pontifical High Mass at the Throne in the older form has much in common with the *novus ordo* in that only the 'Liturgy of the Eucharist' takes place at the altar, with the celebrant doing everything else from the throne and the scripture readings proclaimed from other suitable places. To this limited extent, perhaps the one form has already "enriched the other" as the Holy Father suggests it could. One point demonstrated is that if only the central rite of sacrifice in the Mass is to take place at the altar, then the 'reform' of

turning to celebrate *versus populum* becomes largely redundant. Attending a great celebration obviously leads one to such profound thoughts! The Latin Mass Society deserves thanks for bringing to Westminster this remarkable event which has helped to focus wider attention on fine Liturgy.

POPE BENEDICT IN FRANCE

Speaks repeatedly on the Liturgy

Pope Benedict has made a four day visit to France in order to mark the 150th anniversary of the Virgin Mary's apparitions at Lourdes.

He clearly had the intention of seeking to inspire a revival of faith among the nominally Catholic, but increasingly secularized, barely practising, population of the 'Church's Eldest Daughter'. Despite its proud Catholic history, the level of religious practice in France today is surprisingly low, with only about 5% of French Catholics attending Mass each week. In homilies and addresses to the bishops and people in Paris and Lourdes, the Holy Father touched on themes ranging from the need to promote vocations to the priesthood and safeguard the formation of priests, to the importance of catechesis, evangelizing the family, and the situation of the role of the Church and state in France. He challenged political leaders to make room for religious influence in public life, intellectuals to recognize the partnership of faith and reason, and young people to live out their faith openly.

Beside these major considerations, it was

clear that the Pope had no intention of putting aside for a moment his passionate concern for the Liturgy. This was immediately evident from the press conference on the papal plane on 12th September, when he answered the inevitable questions about the *motu proprio*, such as persisted in the minds of some French bishops, for example: "Was it a step backward with regards to the Second Vatican Council?" Pope Benedict replied at length:

That is baseless fear; because the *motu proprio* is simply an act of tolerance, with a pastoral objective, for people who have been formed in this liturgy, who love it, who know it, who want to live with it. It may be a small group, because it supposes an education in Latin, a formation in a certain type of culture. But it seems to me a normal requirement of faith and pastoral practice for a bishop of our Church to have love and forbearance for these people and allow them to live with this liturgy.

There is no opposition between the liturgy renewed by Vatican II and this liturgy. Every day, the Council fathers celebrated the Mass following the old rite and at the same time they conceived a natural development for the liturgy throughout this century, since the liturgy is a living reality, which develops and keeps its identity within its development.

So there is certainly a difference of emphasis, but a single fundamental identity that rules out any contradiction or conflict between the renewed liturgy and the preceding liturgy. I believe there is a possibility for both types to be enriched. On the one hand, friends of the old liturgy can and should know the new saints, the new

prefaces of the liturgy, etc. But on the other hand, the new liturgy emphasizes participation, not just within a particular community, but rather as an act of the universal Church, in communion with all the believers of all time, an act of adoration. In this sense, it seems to me that there is a mutual enrichment, while it is clear that the renewed liturgy is the ordinary liturgy of our time.

Again on Sunday, 14th September, meeting the French bishops in Lourdes, the Pope urged them to be pastors welcoming of all:

In the *motu proprio Summorum Pontificum*, I was led to set out the conditions in which this duty is to be exercised, with regard to the possibility of using the Missal of Blessed John XXIII (1962) in addition to that of Pope Paul VI (1970). Some fruits of these new arrangements have already been seen, and I hope that, thanks be to God, the necessary pacification of spirits is already taking place. I am aware of your difficulties, but I do not doubt that, within a reasonable time, you can find solutions satisfactory for all, lest the seamless tunic of Christ be further torn. Including the faithful who feel themselves most at home with the ancient rite, everyone has a place in the Church. Every person without exception should be able to feel at home, and never rejected. God, who loves all men and women and wishes none to be lost, entrusts us with this mission by appointing us shepherds of his sheep. We can only thank him for the honour and the trust that he has placed in us. Let us therefore strive always to be servants of unity.

Speaking on beauty in the liturgy in his homily at Vespers in the Cathedral of Notre-Dame, he had this to say:

The Son of God took flesh in the womb of a virgin. Your cathedral is a living hymn of stone and light in praise of that act, unique in the annals of human history: the eternal Word of God entering our history in the fullness of time to redeem us by his self-offering in the sacrifice of the Cross. Our earthly liturgies, entirely ordered to the celebration of this unique act within history, will never fully express its infinite meaning. Certainly, the beauty of our celebrations can never be sufficiently cultivated, fostered and refined, for nothing can be too beautiful for God, who is himself infinite Beauty. Yet our earthly liturgies will never be more than a pale reflection of the liturgy celebrated in the Jerusalem on high, the goal of our pilgrimage on earth. May our own celebrations nonetheless resemble that liturgy as closely as possible and grant us a foretaste of it!

In his homily at Mass on the Esplanade des Invalides, the Holy Father continued to expound his love of the liturgy:

Christ instituted the Sacrament of the Eucharist on the evening of Holy Thursday. He wanted his sacrifice to be presented anew, in an unbloody manner, every time a priest repeats the words of consecration over the bread and wine. Millions of times over the last twenty centuries, in the humblest chapels and in the most magnificent basilicas and cathedrals, the risen Lord has given himself to his people, thus becoming, in the famous expression of Saint Augustine, "more intimate to us than we are to ourselves". Every time the Mass is celebrated, every time Christ makes himself sacramentally present in his Church, the work of our salvation is accomplished. Hence to celebrate the Eucharist means to recognize

that God alone has the power to grant us the fullness of joy and teach us true values, eternal values that will never pass away. God is present on the altar, but he is also present on the altar of our heart when, as we receive Holy Communion, we receive him in the Sacrament of the Eucharist.

"A GLIMPSE OF HEAVEN ON EARTH"

Liturgical Congress

THE FIRST LITURGICAL CONGRESS to take place in Asia had as its theme "The Liturgy as a glimpse of Heaven on earth".

It took place in Sri Lanka from 16th to 21st September. Cardinal Arinze, Prefect of the Congregation for Divine Worship and Discipline of the Sacraments, presided over the solemn opening Mass in Santa Lucia Cathedral in Kotahena, Colombo. The congress was attended by delegates presenting reports from 19 Asian countries. The Secretary of the Congregation, Archbishop Malcolm Ranjith, a native of Sri Lanka, explained its objectives:

The celebration of the liturgy becomes the true living out of our faith. Liturgy is the key for any renewal in the Church. What we celebrate is what we believe and what we believe means how we will live, *lex orandi, lex credendi, lex vivendi*. The Constitution *Sacrosanctum Concilium* gives us guidelines for the celebration of Sacred Liturgy. Misinterpretations of these guidelines have led to all kinds of abuses in the liturgy and wrong accents have caused a certain amount of dilution of faith among the people. Faith in the real

presence of Christ in the Eucharist is coming under serious threats.

Many people have become very familiar with the Eucharist, but some have lost a sense of reverence for the Eucharist. The Holy Father is very concerned about this loss of reverence for the Eucharist and the abuses in the celebration of the Sacred Liturgy. Therefore he has spoken about a reassessment of the celebration of the Sacred Liturgy and has called these regional conventions with the bishops. We hope that these liturgy conventions in different regions will become a source of closer communication and dialogue between the Holy Father and the continents.

CARDINAL CASTRILLON HOYOS II

Anniversary of Motu Proprio

Speaking at a conference on 16th September, to mark the first anniversary of *Summorum Pontificum*, Cardinal Castrillón Hoyos, who had himself told us in Westminster that the Pope wanted the older form available "in every parish", now had critical words for those who had become excessively demanding: "Rather than being grateful, some people have reacted to the Pope's *motu proprio* with further demands."

It seems that his office receives letters asking for the Tridentine rite to be used not just at one Mass a week but at every Mass, and available not just at one church in a town but at every church. He said he even had a letter

demanding that the Basilica of St. Mary Major be dedicated exclusively to the celebration of the Tridentine rite. These people were "Insatiable, incredible; when the Vatican does not accept their demands immediately they go directly to the internet and post their complaints. They do not know the harm they are doing."

The Cardinal was, however, able to announce that the work of the Commission *Ecclesia Dei* in preparing the long awaited document regarding the implementation of the *motu proprio* had been completed and the draft passed to the Pope. Its publication may not be long delayed.

THE SMOKE OF SATAN

Cardinal Virgilio Noë

NOW THAT A MORE RECENT MASTER of Papal Liturgical Ceremonies has just been replaced after twenty years and has never been slow to court publicity, it is sad to realize that we had all but forgotten his predecessor, Virgilio Noë, now Cardinal, who held that key position and that of Archpriest of St Peter's Basilica for twelve crucial years during the reigns of Popes Paul VI, John Paul I and John Paul II, between 1970 and 1982. It was interesting therefore to be reminded of his legacy in that role in a rare interview with Bruno Volpe published in Italian on the *Petrus* website in May of this year.



Noë, now 86, is in poor health and retired from public life some time ago. Although he has some difficulty breathing and speaking, Volpe assures us that his mind is lucid. He seemed to have some illuminating light to throw on Pope Paul VI, who to a large extent has been similarly forgotten, and the liturgy in his time and his attitude to it now under Pope Benedict. In particular, he appeared to hold the answer to the longstanding mystery of what Paul VI meant when he spoke of "smoke of Satan" having entered the Church. There remain however those who find some of what he had to say less than wholly convincing.

It is fair to say that in the early days of our Association, the then Mgr Noë was not regarded as a hero in respect of his attitude to the liturgy. The changes following Vatican II were becoming entrenched and Noë was presumably in a position to exert unique influence, bearing in mind also his long relationship with the architect of the reforms, Archbishop Anibale Bugnini. Certainly it was under his direction that the papal liturgy was downgraded from an affair of considerable grandeur to a level closer to that of a 'humble' bishop.

He speaks of Pope Paul with great affection "A true gentleman and a saint. I

still remember how he lived the Eucharistic Mystery, with passion and participation. When I think of him I am moved to tears. I owe him a great deal, he taught me a lot, he lived and paid a great price for the Church." He claims that Pope Paul accepted the liturgical reforms "with pleasure". He recalls his days as Pope Paul's MC:

Once the Holy Father explained to me, personally and in a very tender way, how the MC ought to carry out his role in that particular historical period. He came into the sacristy and as I approached him he said: "The MC must anticipate everything and oversee everything himself. He has the task of making the Pope's road smoother." He said the spirit of the MC must never be distracted by anything large or small of his own personal problems. An MC, he stressed, must remain the master of himself and be the Pope's shield, so that Holy Mass can be celebrated in a dignified way, for the glory of God and His people.

It was in talking about the liturgy that the old Cardinal declared that he would reveal for the first time what had provoked Pope Paul's strange remark about the 'Smoke of Satan'. It came in his homily on the feast of SS Peter and Paul in June 1972, the ninth anniversary of his own accession, and has baffled observers ever since. This is what Noë had to say:

You have a real scoop here, because I am ready to reveal, for the first time, what it was that Paul VI intended to condemn with that statement. It is that, by Satan, Papa Montini meant to include all those priests or bishops and cardinals who failed to render worship to the Lord properly, by celebrating Holy Mass

badly because of a mistaken interpretation and implementation of the Second Vatican Council. He spoke of the 'Smoke of Satan' because he maintained that priests who reduced Holy Mass to straw in the name of creativity, in reality were possessed of vainglory and demonic pride. So the 'Smoke of Satan' was nothing more than the mentality which wanted to distort the traditional and liturgical norms of the Eucharistic ceremony."

He condemned priests who craved to be in the limelight and had delusions of their power to interpret the Council's ideas about the liturgy. The Mass is a sacred ceremony, he often repeated, everything must be prepared and studied properly, respecting the rubrics. No one is 'lord of the Mass'. Sadly, after Vatican II many did not understand him and Paul VI grieved over this phenomenon, seeing it as work of the devil.

It has to be said that Pope Paul did not show noticeable concern over the liturgical reforms once *Sacrosanctum consilium* had set out the guidelines. We are told he was well pleased with the reform, but he allowed Bugnini and his team a remarkably free hand during the vital years, often in the face of opposition from the established guardians of worship at the Sacred Congregation for Rites. Cardinal Noë himself is not known to have shown concern over the developing situation at that time. It is however reassuring that he now speaks of the liturgy in terms we can warmly applaud:

What is true liturgy? It renders glory to God. Liturgy must be carried out always and no matter what with decorum: even a sign of the Cross poorly made is synonymous with scorn and sloppiness. Alas, I repeat,

after Vatican II it was believed that everything, or nearly everything, was permitted. Now it is necessary to recover, and in a hurry, the sense of the sacred in the *ars celebrandi*, before the smoke of Satan completely pervades the whole Church. Thanks be to God, we have Pope Benedict XVI: his Mass and his liturgical style are an example of correctness and dignity.

ST ETHELDREDA'S, ELY PLACE *Plus ça Change*

As many members will have experienced for themselves, St Etheldreda's, Ely Place, "London's oldest Catholic Church" (dating from 1290 but restored to Catholic use in 1873) has consistently offered a full Sung Latin Mass in the *novus ordo* on Sundays and major feasts on weekdays for many years. The Association held its AGM Masses and Meetings there four times in the 1980s and once again in 2001.

There was some apprehension as to the future of its liturgy after its venerable and popular incumbent Fr Kit Cunningham retired at Pentecost this year, with a splendid farewell party on 11th May, after no less than 32 years in charge. The church is under the control of the Rosminian order (Institute of Charity) whose churches are generally no longer noted for valuing Latin in their liturgy. In the event, the newly appointed parish priest Fr Tom Deidun, a biblical scholar, let it be known that the Latin Mass would not be abandoned. Nevertheless, it was inevitable that some of the long accepted

eccentricities of the former regime would be subject to change, in reaction to which a small handful of the old key personnel, aghast at the idea that things would not be quite the same again, made their excuses and departed. All was duly written up by Damian Thompson in the Daily Telegraph and in the world of 'blogs'.

The one change that might arguably be regretted was the abandonment of the *ad orientem* position that had long been retained been for Solemn Mass. As a historical note, the editor recalls hearing the late Cardinal Hume say that in a church such as St Etheldreda's it would be acceptable to keep the existing altar undisturbed. However, Fr Kit had the ingenious idea of reducing the depth of the altar and moving the tabernacle into a niche cut into the wall behind it, to allow just sufficient room on that side to celebrate the daily said Masses 'facing the people'. It was always intended that Solemn Mass would continue to be celebrated *ad orientem*. Now all Masses are to be celebrated *versus populum*, at a time when the justification of that 'reform' has come increasingly to be questioned.

Other features to disappear, not inappropriately, include the older version of the *Asperges*, the greeting and conclusion from the altar steps rather than the chair, the silent Canon and the split *Sanctus/Benedictus*. One can say that all is now done in proper conformity with the rubrics, while Fr Deidun is a dignified celebrant whose Latin enunciation cannot be faulted. The renowned Choir of St Etheldreda's continues to offer an outstanding repertoire of the highest standard, under its relatively new director, Stuart Kale. Members will be

In such an atmosphere it was not surprising that Faber's earlier Calvinist inclination gave way to 'Puseyite' High Church Anglicanism, and ultimately went beyond that. At one stage in the book one might be excused for imagining that Faber and Newman were scarcely aware of each other's presence at Oxford, but we soon learn that Faber was forcibly criticizing Newman, who at that time held an important pastoral role as Vicar of St Mary the Virgin. In fact he became an enthusiastic follower of Newman, although their relationship was never entirely free of disagreements.

We are told of two continental tours made by Faber, about which he wrote poetic reports and through which he was left with a lasting enthusiasm for things European, not least the rites of the Catholic Church. Having been ordained in the Church of England, he was eventually appointed rector of Elton in Huntingdonshire (as it then was). There he was apparently a solicitous pastor but boldly introduced his rural Anglican parishioners to Roman features such as vestments, regular communion, confessions, celebration of saints days, confraternities and spiritual exercises. It was at that time that he wrote his life of St Wilfrid, in which he openly advocated the superior status of Rome. Although he had threatened conversion a little earlier, it was Newman who acted first in, October 1845, to be followed by Faber just a month later.

Faber's first project as a Catholic was to gather together a community of men, something he had done more than once in the past, this time under the title Brothers of St Wilfrid, at Cotton, near Cheadle, Staffordshire, the premises being a gift

from the Earl of Shrewsbury. In 1847 he was ordained into the Catholic priesthood and led his community at Cotton in converting the local parish. But the story took a further turn after Newman had established his Congregation of the Oratory of St Philip Neri at Maryvale. Faber felt he had to join that community and took with him some, but not all, of his own 'Wilfridians'. Developments followed remarkably quickly as Newman sent Faber to London in 1849. A chapel was established in King William Street, not then particularly salubrious, and Faber was appointed its superior. It was from this base that so many of his great and varied works were to flow. From the start there was an exemplary standard of liturgy, the sacraments, great preaching and music. Faber himself established a reputation as a composer of hymns. He also threw himself into writing, his prolific output of books beginning in 1853/4 with *All for Jesus* and *Growth in Holiness*.

That any of these achievements were possible is truly remarkable, when we learn of his fearsome struggle with ill health. The shocking extent of this is revealed more vividly by the present author than most of us had heard of formerly. According to her researches, his symptoms indicated Bright's Disease and possibly chronic nephritis. More horrific perhaps than Faber's underlying condition were the extraordinary and potentially lethal 'remedies' that he took habitually to deal with it, frequent use of mercury in particular, which could itself account for the damage to his kidneys. He also used arsenic, laudanum, quinine and chloroform, all believed to have some curative effects at that time. His courage

was never in doubt, but there were obviously times when he was seriously incapacitated by any normal standard. When the Oratory moved to Brompton and was opened in March 1854, Newman was the celebrant of the inaugural Mass but Faber had to be helped with difficulty from his sickbed to preach the sermon and back to it immediately afterwards.

On a lighter note, the book contains some nicely chosen photographs. In one of the original London chapel it is interesting to see that the Oratorians were already inclined to build up lavish ornamentation on their altars. Unfortunately, the atmosphere of the King William Street chapel was not entirely wholesome. We are told that fleas and cholera and the dirt and smell of the poor was making people ill and alienating the middle and upper classes. Newman's advice was sought and duly given, to the effect that Faber should segregate his congregation, holding one service for the poor and another for everyone else. One wonders if any trace of this was carried across to Brompton!

The book concludes with valuable chapters on Faber's books and sermons, followed by a useful bibliography and various indices. The subtitle "A Great Servant of God" was bestowed on Faber by Henry Manning, the future Cardinal Archbishop of Westminster. This thoroughly researched book provides plenty of material to support that description.

Melissa J Wilkinson: Frederick William Faber, a Great Servant of God, Gracewing, Leominster 2007 ISBN 978-0-85244-135-0 Hard cover 322pp, 10 illustrations £20.00
THE MASS AND THE SAINTS

by Fr Thomas Crean OP

Christians are greatly indebted to the Dominican, Fr Thomas Crean for his slightly earlier work, *A Catholic Replies to Professor Dawkins*, in which he sets out a masterly repudiation of that academic's atheistic utterances. On more familiar ground, we are aware of Fr Crean's profound concern for the Church's liturgy and therefore keenly welcome his latest book which is clearly the fruit of diligent research, revealing to us much of what the saints have had to say about the Mass across the centuries, their words in many cases freshly translated here for our benefit.

It is inconceivable that the saints, examples for us in our faith, would not have been imbued with love for the Mass, many of them cruelly martyred for it. We celebrate their lives with specific texts in the Mass on their feast days. We appeal to them for intercession and believe that our prayers will be answered. We can learn essential truths from them about the Mass and Fr Crean's research will inspire us to do so. He has gathered together valuable insights from their works, covering different aspects and elements of the Mass and has divided them under relevant headings in a logical order for us to appreciate.

In his analysis Crean divides the Mass much more minutely than into the conventional stages. In Part I, The Sacrifice and the Setting, he looks at seven different elements, including: the Church, the Time, the Language. Part II: The Rite contains no less than fifty separate headings, including fifteen of

elements from within the Roman Canon. There are quotations from forty-six different saints or other saintly figures, a few of whom “have not been raised to the altars and perhaps never will be”. All have something relevant to tell us. Some have more than one thing to say about a part of the Mass and Crean is happy to let the same saint appear more than once under one heading.

As expected we have quotations from the great names including the Fathers, such as St Augustine, St Gregory the Great and St Jerome, all of whom Pope Benedict has quoted recently in his own discourses on the liturgy, particularly during his visit to France. We read contributions from some early figures who are not so well known, such as Origen, Amalarius and Durandus, these last two French bishops of the ninth and thirteenth centuries. St Anselm and St Thomas Aquinas are further important sources, as are St Robert Bellarmine and Dom Prosper Guéranger. Popes John XXIII and Paul VI are quoted, and they are prominent among those who speak of the value of the Latin language and Gregorian Chant. There are surprisingly few other popes of the 19th and 20th centuries mentioned. Pope St Pius X, of the great 1903 motu proprio *Tra le sollecitudini* and the original concept of *participatio actuosa*, is notably missing.

One saint quoted more than most is St Albert, with whom not many will be familiar. Known in his native Germany as Sanctus Albertus Magnus, he was a Dominican, but also Bishop of Regensburg. He lived in the 13th century and died in 1280. He appears in any case to have been a truly brilliant scholar and was undoubtedly a prolific author,

writing at least two works on the liturgy, *De Sacrificio Missae* and *De Eucharistia*. His greatest claim to fame however was as professor in Paris to an even more brilliant student, St Thomas Aquinas. His feast was, and remains, the 15th November, but only an optional memorial in the current Calendar.

Some of the quotations give practical information, the whys and the wherefores of the rubrics. Others invoke the spirituality and glories of the Mass, entirely in line with Pope Benedict’s repeated emphasis on the need to preserve the beauty of our liturgy. All of this must serve to enhance the celebration of the Mass and our understanding of it. Inevitably the Mass known to these saints was that of the pre-conciliar form, but we have Pope Benedict’s assurance that the *novus ordo* is absolutely of the same Latin rite, therefore all this valuable material remains perfectly relevant. The book is ideal for dipping into, to refer to a particular aspect of the Mass or the insight of a particular contributor. One can then expect to be rewarded by something practically helpful, thought provoking, inspiring, or all of these. After the main body of the book and its wealth of quotations, Fr Crean gives us a concise thumbnail sketch of each of his contributing saints, not alphabetically, but in their chronological order. He also provides a sensibly succinct bibliography. This is a good book to have, perhaps especially welcome if received as a present.

Fr Thomas Crean OP: The Mass and the Saints, Family Publications, Oxford 2008 ISBN 978-1871217-77-3 Hard cover 208pp £13.50

MAGNUS SANCTUS PAULUS **CD of Music and Meditation**

The Jubilee Year dedicated by Pope Benedict XVI to St Paul began on 29th June, the Solemnity he shares with St Peter, his partner in the foundation of our Holy Church. To enhance our celebration of the year, our friends The Music Makers have again risen to the occasion, encouraged we understand by the eponymous bookshop, in producing a new CD splendidly entitled *Magnus Sanctus Paulus*.

Finding material for this work has called for some ingenuity, as the good Paul has not attracted a large body of music. The Music Makers' very successful solution has been to intersperse the music with a meditation spoken by Bishop Bernard Longley, Auxiliary Bishop of Westminster, structured on readings from the saint's own prolific work in his great Epistles.

The singers are the highly accomplished *Schola Cantamus* conducted by Jeremy de Satgé. The chant and hymns come from an 'ecumenical' range of sources, Catholic, Orthodox, Anglican and Wesleyan. Both Latin and English compositions are sung, the English of a suitably venerable quality that blends happily with the Latin. The latter comes mainly from the Mass Propers of the feast of the Conversion of St Paul (25th January) and of the Solemnity of SS Peter

and Paul (29th June), including Introit, Gradual and Communion chants.

The outstanding Latin plainsong item is the 6th century hymn *Aurea luce*, an effusive tribute to the founders of the Church in Rome. The words are wildly lyrical and if one does not quite believe one's ears on hearing the Latin, the translation makes it all clear: "O lucky Rome, made purple with two such leaders' most precious blood twin fountains filled to the brim with love." The booklet provided is indeed an asset, which gives invaluable notes on the music as well as translations.

Among the English gems is a five part verse anthem *O God which hast taught*, discovered in Durham Cathedral library and believed not to have been performed since 1690. To complement the esoteric material there are just a few well known hymns including *Be Thou my vision*, *Fight the good fight* and Charles Wesley's *And can it be*. In addition to all this, we have the readings and meditation spoken by Bishop Longley in an elegant tone, nicely judged to suit the mood of the work. We are glad to know it is already selling well, not least in Malta where there is special devotion to the saint. An inspiring CD!

The CD *Magnus Sanctus Paulus – a Meditation on Saint Paul in Words and Music* by the Music Makers costs £12.50 per copy and is available from St. Paul's Bookshops, or by direct mail order from The Music Makers at www.themusicmakers.org

A MESSAGE FROM THE CHAIRMAN

EDITOR OF THE NEWSLETTER

by Bernard Marriott

Edward Barrett, who has edited the Newsletter so excellently since 2002, is fast approaching the age at which bishops retire and he too feels the need to relinquish the reins to another. So we are looking for a new Editor, and this is an appeal to members to consider whether they would be able to take this on.

How much work is involved? The answer is almost as long as a piece of string. We have two meetings a year and, as an absolute minimum, we need to send two mailings a year to members to advise them of these. But, as you will have seen, having reached the end of this Newsletter, let alone all the others, there is much more of great interest to report. Almost the only pre-conditions are to have good access to e-mail and the internet, and be a regular reader of the Catholic press. Edward can advise on the best sources of reliable information.

The Editor is responsible for assembling all the text to an agreed deadline, then the layout, photographs, printing and despatch are taken over by Mike Withers. Edward has offered to continue to provide editorials if required, Christopher Francis (Edward's predecessor as Editor) could contribute reviews and other material, and Mike Withers and I will also be making contributions. We also very much welcome news and views from members in the form of articles and letters. The Editor may wish to attend Council meetings, but this is not essential.

If you wish to discuss this with either Edward or me, you are welcome to telephone (020 7978 5676 or 0116 285 6158 respectively) or e-mail (addresses inside front cover).

CELEBRATING ST PHILIP'S DAY

by Mike Withers

Although my wife and I return frequently to Birmingham, for family visits or for me to attend ALL Council meetings, we had not been to a St Philip's Day Mass at the Birmingham Oratory for, I think, 53 years.

We were married at the Oratory, as were our parents and my grandparents; my father and two uncles had sung in the pre-war Choir under Fr Robert Eaton; as a boy in the late 'forties, I sang for two

years or so in the choir; as a teenager, I served the 7.00am weekday Masses and was thurifer at High Mass and Vespers on Sundays and Holydays. It was with a sense of excitement, then, that we arrived at the Oratory on 26th May.

When I had asked Fr Guy whether St Philip's Day had changed he replied, "It's just the same." "But what about . . .?" "*It's just the same.*" Apart from the *Novus Ordo* – and a choir and organist of professional quality – it *was* just the same, although I suspect that the "best" vestments are new since my day.

continued on page 35

**Spring Meeting
31st May 2008
Gloucester Cathedral**



Why not visit www.latin-liturgy.org and see this Newsletter in colour?

Celebrating St Philip's Day

continued from page 33

The rectangular columns were hung with red, the best carpet adorned the sanctuary floor, the gilded figures of the saints stood above the altar; there were flowers in abundance – all was festive and joyful, as was so appropriate in celebrating St Philip. Indeed, as the principal celebrant, Abbot Cuthbert Johnson OSB, told us in his homily: “Saint Philip Neri reminds us that our faith brings us a deep and abiding joy that no one can take from us. He always manifested joy, kindness and good humour even in times of trial and tribulation.”

The Mass was Dvorak in D (including the *Credo!*) – the first liturgical performance of which had taken place in the old Birmingham Oratory on Rosary Sunday, 1893. Originally written with organ

accompaniment in 1887, the work was first published by Novello only a few months before it was sung at the Oratory. The Offertory Motet was *Pangamus Nerio*, an old favourite composed in 1895 by William Sewell (Oratory organist from 1886 to 1909) for the tercentenary of the Feast of St Philip.



St Philip's Day 2007

TAILPIECE

Pro sacerdote pinguiore

WE WERE AMUSED TO FIND SOME ADVICE IN THE CATHOLIC HERALD of 27th June 2008 for priests who may be tending to overweight. It arose from a report that American bishops were alarmed by the number of their priests who were clinically obese.

In England, too, many clergy are on the plump side – and who can blame them? When a priest drops in at a parish function he is expected to tuck in heartily: it is a brave man who refuses a slice of Mrs O'Grady's lemon drizzle cake. Many of these priests carry their weight with appropriate dignity – until they are expected to vest in one of those ubiquitous nylon Gothic chasubles, at which point they resemble nothing so much as a statuesque Covent Garden diva. If priests do not fancy going on a diet, may we suggest a solution? Switch to an elegant Roman chasuble that conceals the fuller figure!

PICTURES

p4 © 2007 Ray Teece; with permission

p8 Mike Withers

p9 Mike Withers

p10 organ: Ian Wells

p10 Vespers: Mike Withers

p11 Mike Withers

p14 unknown

p19 www.washingtonpost.com

p25 www.ewtn.com

p34 Mike Withers

p35 Kevin Molloy



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