



LATIN LITURGY

The Journal of the Association for Latin Liturgy
No 149 – Ascension 2016

Changes are on the way!

You will find enclosed with this edition, the Subscription Renewal Form. ***Please fill in and return it as soon as possible.*** If paying by cheque, it will help the Association if you despatch your cheque promptly. ***If you pay by standing order, please be sure to adjust the amount to the new rate with immediate effect.***

IMPORTANT: IF YOU USE EMAIL PLEASE SEND US YOUR EMAIL ADDRESS NOW, to ***membership@latin-liturgy.org***.

We will ***not*** share your email address with anyone else. Because of enormous increases in the costs of printing and postage in the last few years, the Association must be able to communicate with its members by e-mail, for example to tell you about liturgical and other events taking place before the next edition of *Latin Liturgy* appears.

Do not be alarmed, though: you will not be deluged with messages or with requests for money! In fact you may hear from us quite rarely. But the resource is one which we do need to have. The first edition of our Newsletter, which later became *Latin Liturgy*, appeared in November 1969 (with a report on our inaugural meeting on 27 September 1969), the 50th in March 1982 and the

100th in the summer of 1997. The 150th edition of *Latin Liturgy* will appear later this year

The ALL was launched, at a time of enormous turmoil in the Church, into a world of printing and postage and word of mouth, a world in which such things as the internet and mobile phones would have seemed like science fiction. But now all communications have, for better or worse, been transformed beyond recognition by the internet, and we must of course share in this transformation.

As announced in LL147, there is now an option **for members outside the UK** to pay a reduced subscription if they opt to receive *Latin Liturgy* online only, and not in print. The contents of the printed and online editions will be identical. Payment will be via our website, latin-liturgy.org. Members will be sent a password to give them access to each new edition of *Latin Liturgy*, which will only be made publicly available about three months afterwards.

All web addresses quoted in *Latin Liturgy* will appear on the *Latin Liturgy* page of our website and will enable access to each address with a single click.

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2016 Annual General Meeting

The 2016 Annual General Meeting will take place on **Saturday 15th October** at St Mary Moorfields, 4/5 Eldon Street, London EC2M 7LS. The church is easy to find, being close to Moorgate and Liverpool Street tube and main line stations; the 205 bus stops almost outside the door, and the 23 outside Liverpool Street station. Timetable for the day:

11.00 Rehearsals for the chants for Mass, from the *Graduale Parvum*. If you would like to sing in the schola for this Mass, please email Fr Guy Nicholls fr.guy.nicholls@latin-liturgy.org or write to him c/o the Editor at 16 Brean Down Avenue, Bristol BS9 4JF.

You will need to attend the rehearsal if you wish to sing in the schola at Mass.

12.00 Solemn Mass of St Teresa of Avila.

1.15 Lunch. We had planned to provide a catered lunch, but due to circumstances beyond our control this is now not possible. So on this occasion we ask you to **bring your own packed lunch**. We will all eat together in the hall downstairs, and wine will be available for purchase, at a very modest price.

2.45 The Chairman will give a talk entitled 'Music and the Mass', a close look at where we are today in the relationship between the liturgy and the music which should serve and adorn it, but sometimes does neither.

3.45 Business meeting:

1. Chairman's Report.

2. Treasurer's Report. An Income and Expenditure Account and Balance Sheet for the year ending 5 April 2016 will be distributed at the meeting. The new subscription Rates for 2015/16, voted in by last year's AGM, came into force on 6th April this year.

3. Election of Council for 2016/2017. The elections made at the AGM in August last year this year will remain in effect until the 2016 AGM. The Constitution allows for the AGM to take place on any date between April and October inclusive, and provides for a Council with a maximum of twelve members, three of whom shall hold the offices of Chairman, Vice-Chairman and Treasurer, with the others being ordinary members. The three Officers retire annually; Ordinary Members serve for periods of two years. All are eligible for immediate re-election. The Council has power to co-opt ordinary members to serve for two years, provided that the maximum number of Council members is not exceeded.

The current Chairman, Christopher Francis, Vice-Chairman, Fr Guy Nicholls and Treasurer, Bernard Marriott, are accordingly retiring, but are willing to stand for immediate re-election. The following Ordinary Members are also standing for re-election: Fr Anton Webb and Alastair Tocher. William Carpenter, a seminarian at Oscott, has been co-opted by the Council for two years, and Laura Dance remains as a co-opted member until 2017. Mgr Kevin Hale has resigned from the Council following his appointment as Vicar General for the Diocese of Brentwood, but remains a member of the Association.

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 invited to discuss this with the Chairman (0117 962 3558). 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 Monday 10 October 2016.

4. General discussion. Any member wishing to put a formal motion to the Business Meeting must notify the Chairman in writing or by email by 1 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.

4.30 Tea

5.00 Vespers & Benediction

5.45 (Approximately) Finish

The roots of the parish of St Mary Moorfields go back to several chapels that sprang up in the area in the 17th and 18th centuries. Catholic worship in those days was illegal. The chapels were known locally as 'Penny Hotels', as people had to pay a penny to a man behind a grill in the door before they were allowed in.

These were hard times for Catholics. In 1736, for example, the Gordon Rioters attacked the chapel in Ropemakers Alley, ripping out its altar, fittings and crucifixes. Following the Catholic Relief Act of 1791, Catholics were permitted to worship in public. And in 1820 the first church of St Mary Moorfields opened in Finsbury Circus. As the permanent seat of the Vicar Apostolic, it served as Cardinal Wiseman's pro-cathedral from 1850 to 1869.

The church was pulled down in 1899 and replaced by the present church in Eldon Street, which was opened on 25th March 1903. The architect was George Sherrin, who also designed the dome of the London Oratory as well as several Underground stations.

Sacra Liturgia Conference

This major event will take place in London from 5 to 8 July this year. Full details are at sacraliturgia.org. It is likely that by the time you receive this issue of Latin Liturgy the conference will be fully subscribed. (This is a good example of the sort of things about which we will be able to email you in advance – if you give us your email address.) However, the Conference liturgies will be open to all, and will be as follows:

Tuesday, 5th July. 16.30: Solemn Vespers (*Breviarium Romanum* 1961) The Oratory, Brompton Road, London SW7 2RP. Celebrant: Bishop Dominique Rey, Bishop of Fréjus-Toulon.

Wednesday, 6th July. 19.00: Solemn Pontifical Mass (*Missale Romanum* 2002). Also at the Oratory. Celebrant & Preacher: Robert Cardinal Sarah, Prefect of the Congregation for Divine Worship and Discipline of the Sacraments.

Thursday, 7th July. 19.00: Solemn Pontifical Mass (*Missale Romanum* 1962). At the Oratory. Celebrant & Preacher: Archbishop Salvatore Cordileone. Archbishop of San Francisco.

Friday, 8th July. Time tbc: Evensong (Ordinariate Use). Church of Our Lady of the Assumption & St Gregory, Warwick Street, London W1B 5LZ. Celebrant: Mgr Keith Newton, Ordinary of the Personal Ordinariate of Our Lady of Walsingham.

The *Catholic Herald* of 25 March printed an informative interview with Bishop Dominique Rey, who hosted *Sacra Liturgia* in his diocese of Fréjus-Toulon three years ago, and who is also the host of this year's conference. The heading is 'We must get the liturgy right'. That puts it very well: we in this Association cannot but notice the number of reports that reach us from English parishes, in various parts of the country, where they are *not* 'getting liturgy right'.

The absence of *gravitas* is commonly mentioned: priests ad-libbing at the altar, sometimes with misguided attempts at humour, rambling sermons devoid of any proper content, Masses with small congregations but with lay ministers of the Eucharist multiplied without any necessity, and – perhaps the most frequent complaint of all – appalling music, incompetently performed, producing a Mass with music ('Sung Mass' is far too grand a term) which does not enhance the liturgy at all, but instead undermines it. The *Sacra Liturgia* conference will undoubtedly say many fine things about how the liturgy should be done – but will those sentiments filter down to those parishes (not a few of them) where the standard of liturgy is currently at a very low ebb indeed? We wonder. There is something else: *Sacra Liturgia* takes place of course in London, and in an article by Damian Thompson that appeared in the *Catholic Herald* of 1 April, he strongly implies that, partly because of the 'Benedictisation' (as he calls it) of Catholic worship, the standard of liturgical celebration is rising everywhere. But significantly, and this is where I take issue with him, every example of 'good' liturgy that he quotes is from a London church. It is always hard to find out objectively what *is* going on in the liturgy in churches around the country, but looking at it all (as most of us do) from somewhere in the provinces, it's hard to escape the conclusion that, just as it is economically, culturally, musically and socially, London is liturgically Another Country.

CF

Towards Advent

Four members of Council represented the Association at the annual 'Towards Advent' in Westminster Cathedral Hall on 28 November last. It was successful from our point of view, and we were particularly impressed by 'Singing Gregorian Chant', given by Joseph Estorninho, Director of Music, St. James' School, Twickenham, with his accomplished young singers. Mr Estorninho

has produced a whole series of Mass propers for schools, using Gregorian psalm tones; they are admirable, as is his work in getting children to sing them so well.

Your representatives will again have a table at this year's 'Towards Advent', on Saturday 26th November in Westminster Cathedral hall from 10.00am, and we will be very pleased to meet any Association members there.

Sung Mass Booklets

The Association's new range of eight Gregorian chant Masses, fully revised, and extremely well printed by the Benedictine nuns of St Cecilia's Abbey, Ryde, Isle of Wight, is now complete. It comprises the following Masses: I - *Lux et Origo*, IV - *Cunctipotens Genitor Deus*, V - *Kyrie Magnae Deus Potentiae*, VIII - *De Angelis*, IX - *Cum Iubilo*, XI - *Orbis Factor*, XVII - Advent & Lent and the Requiem Mass. All these titles are available for purchase on our website.

Re-dedication of Pluscarden Abbey Church

This event took place on 5 November. The previous dedications had been in c.1230 and in the late 15th century! Many priests from the diocese and beyond came to concelebrate the Dedication Mass, in which the actual ceremony of dedication took place after the Credo, as Bishop Hugh Gilbert, Bishop of Aberdeen, and formerly Abbot of Pluscarden, anointed the altar and then went round the church anointing with chrism each of the twelve consecration crosses. The crosses and the congregation were incensed, and then the candles before the consecration crosses, and all the other candles in the church, were lit. After Mass, a fine lunch in a specially erected marquee followed for everyone present.

Abbot Anselm had written in the Advent 2015 edition of Pluscarden Benedictines: 'It will leave an indelible mark on our life in that every year henceforth on 5th November we will celebrate the anniversary of this Dedication... In 1948 the founding monks of our community began the work of restoring this Church after the centuries during which it was lost to its original purpose. Now the work has reached a state of permanence that permits the re-dedication of the Church. It is not simply an event of one day, but the culmination of the process begun 67 years before'.

A full description of the Mass of re-dedication can be found at:
pluscardenabbey.org/newsandevents

Vespers in Hampton Court Palace Chapel

This event produced a great deal of interesting press coverage, of which the following is a fair sample: 'Return of Catholicism to Hampton Court' (headline in *The Daily Telegraph*, 8 January). This article, as well as giving information about the service itself, included a potted history of the English Reformation. 'Open Court' said the *Tablet* of 9 January, adding the names of the composers whose music would be sung. On the 10th the *Telegraph* printed a photograph of Cardinal Nichols being shown round the chapel, and on the 15th the *Catholic Herald* printed the story, adding the information that Michelle Price at the Choral Foundation, whose initiative the service was, is herself a Catholic. All these articles emphasised the ecumenical and reconciliatory nature of the event. Some of the few seats were made available to the general public by means of a lottery.

Jointly presiding were the Cardinal Archbishop of Westminster and the Bishop of London. The choir was composed of The Sixteen and Genesis Sixteen, directed by Harry Christophers.

Vespers began with *Deus in adjutorium* and the hymn 'Glory to thee my God this night', sung to Tallis' Canon. The psalms (in Latin) were 121 and 126, followed by the NT canticle Eph. 1, 3-10, *Benedictus Deus et Pater Domini nostri Iesu Christi*. Whilst the revised Office inclusion of the NT canticle is understandable, use of the *Neo Vulgata* for the psalms is not. It would have been far more appropriate to have used the Vulgate psalter with which our Catholic forbears were familiar.

The short responsory, a homily by the Dean of Her Majesty's Chapels Royal (Dr Richard Chartres, also Bishop of London) and the *Magnificat* (Tallis for five voices) followed. The intercessions were in English, in the now-usual flat, platitudinous style ('Father, you did great things for the Virgin Mary'), the *Pater noster* and the Collect in Latin, and the prayers to St John the Baptist and for the Royal Family in English. The choir sang William Cornysh's *Salve Regina* and, after the (Latin) blessing, Vespers ended with the National Anthem. Altogether a curious, but impressive, mixture. The service was recorded for later broadcast by BBC Radio 3.

Afterwards, the *Tablet* of 13 February gave us the curious and misleading header 'Henry VIII's Chapel rings to the Latin rite of Vespers'. During a public conversation between Cardinal Nichols and Bishop Chartres before the service, the two churchmen were reported as saying that Catholics and Anglicans must forget their divisions to be witnesses to Christianity in a more secular age. "We are all minorities now", said Bishop Chartres. However, in contrast to that sentiment, as the *Tablet* noted, some members of the Protestant Truth Society demonstrated close to Hampton Court before Vespers, saying the service 'reversed the Reformation'.

‘Catholics pray in Henry VIII’s chapel’ said *The Catholic Herald* on 19 February, and the following day in *The Tablet* Christopher Howse quoted Bishop Chartres as saying ‘If I really felt Henry VIII was the true founder of the Church of England, I’d give up tomorrow’. Quite.

CF

New American Supplement to the Missal

The Priestly Society of the Blessed John Henry Cardinal Newman is pleased to announce the availability of a Latin supplement to the English-language Roman Missal, the result of a collaborative effort of Ignatius Press, Newman House Press, and the Saint Gregory Foundation for Latin Liturgy. Available in two sizes (standard altar edition and smaller, ‘chapel’ edition), this supplement contains the entire Ordinary of the Mass (with chants), a generous selection of Propers (one each for Advent, Christmas, Lent, Easter, etc.) as well as several Commons, and Prefaces appropriate for the propers. It is designed to be inserted at the back of the Missal by means of adhesive strips, and comes with tabs to mark the Eucharistic Prayers and other key sections of the Mass.

The revised English translation of the post-Vatican II Roman Missal, in use since the First Sunday of Advent 2011, is without question a more faithful translation of the post-Vatican II *Missale Romanum* than the 1973 translation which it replaced. With the exception of the *Pater Noster* and *Agnus Dei*, however, the Latin texts of the Mass were not provided in the new English-language Missal, making it difficult for priests who might wish to alternate freely between Latin and English. Until now, that is. The price is \$15, and it can be ordered from:

johnhenrycardinalnewman.org (click on ‘Newman House Press’).

Saint Nicholas of Myra

[We are indebted to David Miller, contributions from whom have graced these pages before, for his translation of this extract from the Acta of St Nicholas, and for the explanation that precedes it. We did contemplate also printing the original text, but not being sure how many of our readers would feel up to picking their way through the Greek, we refrained.

David's most recently completed work, shortly to be published, is his translation of the *Novellae Constitutiones* from the *Corpus Juris Civilis* of Justinian.]

From about 317 to his death in 343, St Nicholas was archbishop of Myra, the ruins of which are near the Turkish south-coast city of Demre, more easily found by the name of its ancient port Andriake, which is now advertised as a holiday destination. His hagiography is extant in numerous Greek manuscripts from centuries later; the two most famous miracle-stories are those of the Tax and of the Generals. The Tax contains a vivid account of the saint's celebration of the Eucharist, which was thought relevant for excerpt here.

The context is that the citizens of Myra, starving under an unfairly enormous tax-demand, have appealed in a body to Nicholas to have it reduced. He travels to Constantinople to interview the Emperor, Constantine, and spends the night of his arrival in Blachernae, a suburb in which there was a famous church dedicated to the Virgin - a small modern one has been built on the site. The text below is translated from the earliest version printed in the two- volume edition of G. Anrich.

‘On his arrival, late one evening, he waited in the highly revered holy great church in Blachernae, dedicated to our Lady, the mother of our Lord Jesus, Christ and God of all. There he offered up evening prayer to God, and then prayed unceasingly throughout the night till dawn, together with the local bishop and monks resident in the monastery, for the Lord God to soften the Sovereign’s heart over the wicked act that had taken place. At daybreak, all the bishops of that holy city learnt of the arrival of the celebrated Nicholas, distinguished throughout the world for his angelic nature; they assembled with prayer and acclaim, accompanied by candles and incense, at the great church of our highly revered Lady, the Mother of God. On seeing our holy father they fell at his feet in supplication, beseeching him to give them his blessing, and absolution from their sins. The saint embraced each one of them, neck to neck, and gave them the kiss of peace, not stopping until he had done so to them all. They then sat down, and he explained to them the outrageous, wicked wrong that had been done to his city and all its people.

Greatly distressed at hearing this, they invited our holy father to celebrate the liturgy with them, and render them worthy of the precious body and blood of our Lord and God, at his holy hands. The saint complied, and performed the divine mystery with them, offering up the chant to God in his most holy words. When he came to the breaking of the bread, and the words “Holy things to the holy ones”, something like a flash of fire came out from his lips; those standing nearest him were greatly alarmed at the sight, but glorified God for working His miracles through His servants. When the breaking of the bread was complete, he and the bishops with him received it; they prayed, and then the whole congregation also received it wholeheartedly from his precious hands, as if it were from an angel. Once the Divine Liturgy was perfectly complete, and he had distributed what was left unused, that is of the consecrated bread, he dismissed the congregation as a whole, while the

archbishops, the deacons and all the clergy stayed there with him, and enjoyed the whole day in his company. When the time came for vespers, they attended the service and joined him in prayer. That done, they sat down; then, when it grew late, they again stood up for prayer, after which they laid their heads down and slept till dawn. Once again they stood up, and sang; then finally sat down again.'

Texts and Interpretations 7

Crucifigat omnes
Domini crux altera,
nova Christi vulnera!
arbor salutifera
perditur; sepulchrum
gens evertit extera
violente; plena gente
sola sedet civitas;
agnus fedus
rapit hedus;
plorat dotes perditas
sponsa Sion; immolator
Ananias; incurvatur
cornu David; flagellator
mundus
ab iniustis abdicator,
per quem iuste iudicatur
mundus.

This is the first part of a text from the *Carmina Burana*, included by Dame Felicitas Corrigan OSB in 'More Latin Lyrics, from Virgil to Milton', translated by Helen Waddell and published in 1976. The *Carmina* are in the general consciousness today only because of

Carl Orff's often charming but also rather noisy and superficial semi-oratorio of the same name (1937), in which texts such as this one understandably do not feature. It is generally thought to refer to the capture of Jerusalem by Saladin in 1187 and the loss of the fragments of the True Cross (*arbor salutifera perditur*, 'the tree bringing salvation has been lost'). Helen Waddell's approach, continued from 'Mediaeval Latin Lyrics' (1929) was to convey the tone and atmosphere rather than the literal sense of the poetry, so she is sometimes closer to paraphrasing than to translating. Even so, she is strangely wide of the mark here in her first three lines, of which the Latin requires something like: 'May a second cross of the Lord and new wounds of Christ crucify them all!' For that she puzzlingly gives us 'They have crucified their Lord afresh/Upon another cross/His wounds are new again.'

Turning to the loss of the True Cross, the poet laments that 'the tree that brings salvation is lost, and an alien people has violently overthrown the tomb' [of Christ].

Plena gente sola sedet civitas derives directly from the first sentence of the Lamentations of Jeremiah: *Quomodo sedet sola civitas plena populo*: 'How doth the city sit solitary, that was full of people'. The antithesis between goat and lamb in *agnus fedus rapit hedus* ('the goat plunders the covenant of the lamb') recalls that between goat and sheep in the *Dies Irae*: *Inter oves locum praesta, et ab haedis me sequestra*. For the last three lines quoted here, 'he through whom the world is justly judged is renounced by the unjust', Waddell gives us the slightly curious 'And he thrust down by unjust men/Who justly judges the world'. This is not one of her best translations, but she was a great scholar and pioneer, and even Homer nodded occasionally.

CF

An Ascension meditation

From Sermons on the Gospels of St Gregory the Great
(c. 540 –604, regn. 590 - 604)

Et Dominus quidem Jesus, postquam locutus est eis, assumptus est in caelum, et sedet a dextris Dei. In veteri Testamento cognovimus quod Elias sit raptus in caelum. Sed aliud est caelum aereum, aliud aethereum. Caelum quippe aereum terrae est proximum: unde et aves caeli dicimus, quia eas volitare in aere videmus. In caelum itaque aereum Elias sublevatus est, ut in secretam quamdam terrae regionem repente duceretur, ubi in magna iam carnis et spiritus quiete viveret, quousque ad finem mundi redeat, et mortis debitum solvat. Ille etenim mortem distulit, non evasit: Redemptor autem noster, quia non distulit, superavit, eamque resurgendo consumpsit, et resurrectionis suae gloriam ascendendo declaravit.

And in fact the Lord Jesus, after he had spoken to them, was taken up into heaven, and sits at the right hand of God. In the Old Testament we learn that Elias was snatched up into heaven. But there is one heaven of the lower air and another of the upper air, or aether. In fact, the heaven of the lower air is closest to the earth; thus we talk about the birds of the air, because we see them flying in the lower air. And so Elias was lifted up into the heaven of the lower air, so that he might swiftly be led into some remote region of the earth, where he might live in deep quiet of body and spirit, until such time that he return at the end of the world and pay the debt of death. So he deferred death [but] did not escape it: but our Redeemer, because he did not defer it, conquered it. By rising, he devoured it, and by ascending showed forth the glory of his resurrection.

[Translation by Christopher Francis & David Miller]

Octavarium Romanum

We print here the title page and engraving from this book, printed in Antwerp in 1728. After the engraving we find the following:

'Octavarium hoc a R P Bartholomeo Gavanto, Clerico Regulari S. Pauli, celebrandis cum Octava Festivitatibus iampridem elaboratum, ac, referente bonae memoriae ILLUSTRISSIMI CARDINALI BELLARMINO...'

[Saint Robert Bellarmine, a prominent figure in the Counter-Reformation, had died over a hundred years before this book was printed.] Distributed in various corners of the engraving there is an interesting collection of quotations and maxims connected with the number eight, on which we offer the following notes.

Octo animae salvae: 'There are eight souls that are saved'. The picture of Noah's ark coming to rest on Mount Ararat, complete with the dove doing a fly-past with her olive branch, provides a strong clue. See also the first Epistle of Peter 3.20.

Octava clarificat: the sense here is probably something like 'The Octave adds splendour'.

Octo gradibus ascendebatur: 'there were eight steps going up to it' Ez. 40,31.

Pro Octava: '[In finem] pro octava [Psalmus David]' '[Unto the end] for the octave [a psalm for David]'. Ps. 11,1.

Celeberrimus octavus dies: '*Dies quoque octavus erit celeberrimus*' – 'The eighth day also shall be most solemn'. Lev. 23,36.

OCTAVARIUM
ROMANVM:

Lectiones II. & III. Nocturni comple-
ctens, recitandas infra Octauas Festorum,
præsertim Patronorum locorum, & Titu-
larium Ecclesiarum, quæ cum Octauis ce-
lebrari debent, iuxta Rubricas Breuiarij
Romani:

A S A C R A
RITVVM CONGREGATIONE
A D V S V M
TOTIVS ORBIS ECCLESiarVM
A P P R O B A T V M.



A N T V E R P I Æ,
EX OFFICINA PLANTINIANA
M. DC. XXVIII.



Da partem [septem]nec non et octo: 'Give a portion to seven, and also to eight' – Eccles. 11.2.

IESOUS HOC EST 888: this number is the 'numeric value' of the letters of the Holy Name in the Greek alphabet.

The eight Bs, set among flowers which, though not botanically quite correct, could be roses (without thorns) and pomegranates, stand for the Eight Beatitudes.

I am most grateful to Mgr Bruce Harbert, Fr Jerome Bertram and Fr Guy Nicholls for their expert help in elucidating these texts. Following on from this, our next issue will contain a new article by Fr Guy, on 'John Henry Newman and the Octave of Pentecost'.

CF

Weddings since the Council

In 1972 there issued from the Congregation for Divine Worship the *Ordo celebrandi Matrimonium*, a fruit of the revision of the Roman Rite that followed the Second Vatican Council. Before the Council the rite of Marriage had been extremely brief, unless followed by a Nuptial Mass, which included the Nuptial Blessing. In 1972 the Rite was incorporated in the Mass, and it was laid down that, for marriages between two Catholics, celebration during Mass was to be the norm. The book also contained rites for marriages where one party was a non-Catholic Christian, and for those where one party was unbaptised. The Nuptial Blessing was retained, but modified so as to be a blessing for the couple rather than for the Bride alone.

Then in 1991 the same Congregation, now known as the Congregation for Divine Worship and the Discipline of the Sacraments, issued another *Ordo celebrandi Matrimonium*. Why,

after so few years? There are two principal reasons. First, in 1980 a synod on the family had been held, followed by Pope John Paul II's Apostolic Exhortation *Familiaris Consortio*. Then 1983 saw the promulgation of a new Code of Canon Law. Both these documents are quoted frequently in the *praenotanda* to the rite, which occupy 10 pages and contain 44 paragraphs in contrast to the 18 paragraphs in 4 pages of the 1972 book.

In this country we are accustomed to weddings that begin with a bridal procession, often accompanied by the wedding march from *Lohengrin*, but the *Ordo* offers an alternative pattern - Bride and Groom enter together, with a small group of attendants if desired, after the Celebrant in the Entrance Procession. This would have been quite impossible before the Council, when the Mass was entirely separate from the wedding service proper. In medieval England, couples did not even enter the church until they were married: they would exchange their vows at the church door, something that Chaucer tells us the Wife of Bath had done no fewer than five times.

The ceremony, whether including Mass or not, begins with a Collect and the Liturgy of the Word. There is no Penitential Act. The *Gloria* is included on days when it belongs in the liturgy, but it is unusual to find a congregation (especially a wedding one that is generally only partly Catholic) that can sing the *Gloria* convincingly. Few of the orations in this rite (Collects, Prayers over the Offerings and Prayers after Communion) are of ancient provenance: most were freshly composed for the 1972 book. One of the readings must explicitly mention marriage. Love alone is not enough, so the ever-popular 1 Corinthians 13 fails to satisfy this criterion.

English Catholic weddings used to begin with a single question to Bride and Groom that had no equivalent in the Latin books, but had been imported from the pre-conciliar rite: 'will you take X here

present for your lawful husband/wife, according to the rite of our holy Mother the Church?’ It seemed to duplicate unnecessarily what was to follow, and its somewhat technical language was difficult to explain to young couples. This has now been dropped.

The next part of the rite is subject to Civil Law, and is usually conducted in a vernacular. In fact, I have never heard of a couple exchanging vows in Latin, nor do I know whether this would be legally permissible.

After the vows, the Celebrant receives the consent of the couple. Before the Council he used to say *Ego coniungo vos in Matrimonium in nomine Patris et Filii et Spiritus Sancti*, which may have given the impression that he was the minister of the sacrament, whereas the ministers are the couple themselves. There are two forms for the Reception of Consent, the first of which ends with Our Lord’s words *quod Deus coniungit, homo non separet*. The second form was not in the 1972 book. It is based on ancient models, and recalls Adam, Eve, Abraham, Isaac and Jacob. It seems appropriate to remember the succession of human generations, and in particular the patriarchal family, as a new family is formed. Moreover, in the second form, the words of Christ are put into a dependent clause, so that obedience to them is seen as a consequence of God’s blessing.

There now follows an acclamation, to be freely chosen. (The latitude permitted reminds us that the rite dates from 1991: more recent liturgical books are less permissive.) There is scope here for innovation, for a singable acclamation that will catch on. ‘All things bright and beautiful’ will hardly fit the bill.

Husband and wife now give each other rings. Neither the Latin nor the English form of the rite makes any provision for the custom whereby only the wife receives a ring, ancient though that is. Three

forms of words are offered to precede this exchange, the third being more a blessing of the couple who are to wear the rings, rather than the rings themselves. This is of a piece with other blessings in the post-conciliar liturgy that reflect the assertion in the *Ordo Benedictionum* that blessing is due in the first place to God, next to human beings, and only thirdly to objects, and then only in view of their intended use by humans. Compare the blessings at the beginning of Mass on Candlemas and Palm Sunday. If the third form is used, sprinkling with Holy Water, which is optional, may be considered inappropriate.

In 1972, a special form of the *Hanc igitur* in the Roman Canon was included. In 1991 similar interpolations for the second and third Eucharistic Prayers were added.

After the *Pater Noster*, the *Libera nos* and the *Domine Iesu Christe* are omitted, and the Celebrant proceeds to give the Nuptial Blessing, which the *Praenotanda* (§35) call ‘the venerable prayer by which the blessing of God is invoked upon the Bride and Bridegroom’. The rubric preceding this prayer was altered in 1991. The 1972 rite said simply *manibus extensis*, which is what the Missal says before Collects, but in 1991 this was changed to *manibus extensis super sponsos*. The gesture thus mandated is the epicletic gesture, used when the Holy Spirit is invoked over candidates for Holy Orders, over the bread and wine at the Altar, over penitents in the Sacrament of Reconciliation, and over the sick before they are anointed.

Three forms are offered, the first coming from the eighth-century Gregorian Sacramentary, the others composed after the Council. Music is offered for all three, setting the prayers to the Preface tone. The Gregorian original was an impressive piece of Latin rhetoric, beginning with what may be, at 124 words, the second-longest sentence in the *Missale Romanum*. It fails by a mere six words to

equal the second sentence of the Roman Canon. [Note: by 'sentence' an independent syntactic unit is meant, not the space between two full-stops, which in liturgical texts often occur within sentences.] When an English version was in preparation, the translators looked at the translation of the same text incorporated in Cranmer's *Book of Common Prayer* and were amused to note that it began by trying to render the opening Latin sentence with a single English one, but eventually gave up the attempt and permitted itself a period.

This prayer was a blessing of the Bride, in which the Groom hardly got a mention. After the Council this was changed, so that the prayer became a blessing of the couple. This produced some oddities. The Gregorian Sacramentary prayed that the wife would be *uni iuncta thoro*, 'yoked to one bed', that is, sexually faithful to her husband. In 1972 the singular *iuncta* was changed to *iuncti*, the plural. But this could be understood to mean that marital intimacy could only take place in one bed, obliging the couple to abstain when, for example, staying in a hotel. The English translators considered many renderings of this phrase, the winner eventually being 'faithful to the bed they share'. However, in the final revision all mention of bed was removed, thus offering further proof, as if such were needed, that the Latin liturgy is more earthy than the English.

The prayer opens with three paragraphs that allude to teachings on marriage contained in Scripture. As Kenneth Stevenson wrote, these paragraphs 'recall both the past dimension of marriage, rooted in the dawn of creation, and its future dimension, the marriage of Christ and his Church. . . . Thus the bridal pair assume a larger, archetypal identity, in which both past and future meet'.

In the first paragraph, the reference to woman's creation from a rib from Adam's side has been removed, perhaps because it was

thought to imply female inferiority. Thus the feminism of the 1960s has left its mark on the Roman Rite.

The text was revised further in 1991: the 1972 text had prayed first for the Bride, then for the Groom, and then for the couple. 1991 changed the order to Couple - Bride - Groom, and expanded the first of these paragraphs with a newly-composed invocation of the Holy Spirit.

The Gregorian original requested specific virtues for the Bride - that she may be *amiabilis viro suo ut Rachel, sapiens ut Rebecca* and *longaeva et fidelis ut Sara*. Presumably this was deemed unduly prescriptive, so a more generic request replaced it in 1972, and remained in 1991. I must acknowledge that, when celebrating vernacular weddings and praying 'May she always follow the example of the holy women / whose praises are sung in the scriptures', I have been tempted to think, not so much of Rachel, Rebecca and Sara as of Jael and Jezabel.

I am not convinced that the attempt to adapt this elaborate text to modern taste has been successful. So it is good to know that two alternative blessings, shorter and simpler, were provided in 1972, and have survived in 1991 with the addition of references to the Holy Spirit. These focus more on the daily realities of marriage than on its wider horizons. The third blessing contains some moving words:

*Laeti te laudent, Domine, te maestri requirant;
te in laboribus sibi gaudeant adesse ut faveas,
te sentiant in necessitatibus adstare ut lenias . . .*

The *Ordo celebrandi Matrimonium intra Missam* is followed in the book by the Order for weddings without Mass, which, though not defined by the *Ordo* as the norm, are common in the UK. They may

be celebrated by a deacon, who gives the Nuptial Blessing with hands outstretched just like a priest - a rare and perhaps unique example of a Deacon doing so.

Other rites contained in the 1991 book are: weddings with a layperson as witness, the wedding of a Catholic with a catechumen or a non-Christian, the blessing of an engaged couple and a blessing for a wedding anniversary. The book itself was well produced by the Vatican Press, being far more dignified and durable than its predecessor.

Why produce in 2016 an account of a book published in 1991? Because it has taken a quarter of a century for the 1991 book to appear in an English translation for the UK. There have been two principal reasons for this: the need to involve British civil authorities, and changing attitudes to liturgical translation in the Catholic community. But now, should any ALL members wish to organise a vernacular wedding according to the current Roman rite, they will have the materials for doing so.

Mgr Bruce Harbert

Varia Latina

“This year Good Friday falls on Lady Day, the feast of the Annunciation. This is a rare occurrence and a special one, because it means that for once the day falls on its ‘true’ date: in patristic and medieval tradition, March 25 was considered to be the historical date of the Crucifixion. It happens only a handful of times in a century, and won’t occur again until 2157.” Read all of this fine and learned article at:

<http://aclerkofoxford.blogspot.co.uk/2016/03/this-doubtful-day-of-feast-or-fast-good.html>

Damian Thompson caused a stir with his article 'Can Bad Catholic Music be stopped?' in the *Catholic Herald* of 6 November last. Mr Thompson is a flamboyant and outspoken writer, and this piece was no exception, the most pungent sections being his attacks on the coterie of those composers – we name no names – whose music still drones blandly along in what they remain convinced is 'the spirit of Vatican II'.

An unsigned editorial article in the same magazine touched on the same subject in 'The Holy Warrior with a baton' (18 December), a portrait of Sir James MacMillan, of whom they say: 'MacMillan is waging a holy war on 1970s-style Mass settings that he describes as 'musically illiterate, almost as if they were written by semi-trained teenagers. The style is stodgy and sentimental, tonally and rhythmically stunted and melodically inane'. The bulk of the article, though, focuses on the excellence, complexity and spiritual depth of MacMillan's own music, including the Fourth Symphony, drawing on, *inter alia*, Gregorian chant and the Mass *Dum Sacrum Mysterium* by the 16th century Scottish composer Robert Carver. 'Beauty', says MacMillan, 'is at the heart of our Christian faith. It should be paramount in our attentions'.

An illustrated feature in the *Catholic Herald* of 25 March on the Cistercian monastery of Stift Heiligenkreuz near Vienna demonstrates that those monasteries which 'modernised', and abandoned the Latin Office and Gregorian chant, and are now suffering a severe shortage of vocations, may not have taken the wisest course. Heiligenkreuz has more than 90 monks – 30 years ago it was half that - with an average age of under 50. It is a popular centre for Catholic youth, and administers more than a dozen parishes and two large priories. Since its publication in 2008 their CD *Chant* has sold millions of copies. 'They find us interesting, cool, exotic', says one of the monks, of visitors to the monastery.

‘When they see us praying in long robes, singing in Latin – the modern world as they know it is boring in comparison’.

The Office is sung daily in Latin, as follows:

5.15 Vigils

6.00 Lauds

6.25 Conventual Mass (weekdays)

9.30 Solemn Mass with Gregorian chant (Sundays)

12.00 Terce and Sext

12.55 None

18.00 Vespers

19.50 Compline with Salve Regina, adoration and rosary

See: <http://www.stift-heiligenkreuz.org/english/>

And, if you read German:

<https://www.facebook.com/stiftheiligenkreuz/>

Not necessarily Latin, but several news sources reported the growing popularity of Choral Evensong in Cambridge and Oxford college chapels ‘as an escape from the pressures of modern life’. Chaplains report rising attendance at these services, though whether that increase is also seen at *said* evensong we rather doubt. Whilst not excluding the possibility of a dramatic increase in piety at our ancient universities, it will probably be nearer the truth to see this trend as an extension of the ‘commodification’ of religious services of a certain kind, already very familiar from the greatly increased congregations now usual at Christmas carol services.

We strongly recommend to all those singing Gregorian chant, or with an interest in it, to hasten to this website, <http://gregobase.selapa.net/scores.php>. Choir directors and others will find that they can make their own pdf of any chant in the *Graduale*, not to mention chants from a variety of other sources.

And on an actively anti-Latin tack, the Anglican group 'Reform' has launched an attack on the return to worship in the Church of England of 'Roman Catholic' features. (*Daily Telegraph* 21 February). Reform particularly objected to the ecumenical Vespers at Hampton Court (qv), the appearance of the Hail Mary on a C of E website, and the veneration of relics of St Thomas à Becket at Canterbury Cathedral. Susie Leafe, director of the Reform group called the latter a 'retrograde step', and continued 'it is a whole range of things which show a moving away from the 39 articles of the Reformation'.

Christopher Howse's columns in the Saturday edition of *The Daily Telegraph* are always to be looked forward to and invariably contain something unusual and interesting. On 16 January he was writing about the use of Cranmer's prose in the liturgy created for the Ordinariate of Our Lady of Walsingham. There has been much debate over the last few years about what exactly constitutes 'Anglican patrimony': clearly it is not just a matter of Choral Evensong, as some wits like to suggest, but it is certainly closely bound up with a certain type and indeed quality of English, including Coverdale's psalms as contained in the Book of Common Prayer. Howse was able to witness what he calls the 'Cranmer-infused Mass' when one was sung at Westminster Cathedral. He commented: 'It did seem pretty odd. Nothing like as odd, for example, as the Mozarabic Mass celebrated at Toledo Cathedral, in which it is no easy matter to find your place....At Westminster Cathedral there was no ululation, or use of sacred umbrellas, such as the Ethiopians enjoy. In fact the look and demeanour of the thing was rather Tridentine - birettas and lacy cottas.' (I would suggest that when people talk about 'Anglican patrimony', what they sometimes mean is 'Anglo-Catholic patrimony', the sort of thing redolent at the liturgies at which I was present in Pusey House years ago, when Palestrina in Latin could be heard just as

frequently as Howells or Stanford in English). Howse concludes: 'No, the oddness was to hear words familiar from the Anglican Holy Communion'.

At our AGM in 2014 Fr Uwe Michael Lang of the London Oratory spoke on 'Ritual and the Sacred in the Catholic Liturgy', and he kindly allowed us to print, in advance of its publication, the introduction to his book '*Signs of the Holy One*', which was then yet to appear. (See LL147). The book has now been published, and received a very favourable review in the *Catholic Herald* of 8 April. 'Fr Lang', the reviewer said, 'has done good service to Catholics who long for the sacred to be returned to the heart of the Church's worship'. 'All who are aghast at the ugliness of some modern churches', the review continued, 'and who yearn for the profundity of the liturgy to be expressed with appropriate reverence and beauty should read this book'. *Signs of the Holy One* is published by Ignatius/Gracewing at £12.99.

The *Catholic Herald* of 15 April carried an article reporting the possibility of a rapprochement between Pope Francis and the Society of St Pius X. As always with this particular group, the situation is very complicated, but it is striking that in this post-*Summorum Pontificum* liturgical climate, the question of the exclusive use of the pre-Conciliar liturgical books is by far the least contentious aspect of the matter. The article was illustrated by a photograph of Bishop Fellay celebrating a low Mass in a small chapel, at the moment of turning *versus populum* for the *Dominus vobiscum*, and, rather touchingly, by a picture of the preparation for an ordination in a large marquee at Écône, in which a seminarian with a vacuum cleaner strapped to his back is cleaning the enormous red carpet, against a background of a splendidly decorated high altar.

CF

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
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