



LATIN LITURGY

The Journal of the Association for Latin Liturgy
No 153 – Paschaltide 2018



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Front cover: the sanctuary ceiling, St Birinus,
Dorchester-on-Thames [Photo: Alastair Tocher]

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Back cover photograph: Fr Guy Nicholls addresses
participants in the ALL/Chaplaincy day at
Cardiff University. [Photo: the Editor]

Readers will find enclosed forms for booking lunch at Oscott on April 21, for purchasing copies of the Graduale Parvum chant books and CDs, and for renewing their subscriptions for 2018.

Saturday 21 April 2018 at St Mary's College, Oscott: open meeting, launch of the *Graduale Parvum* and Solemn Mass

How to get there:

BY TRAIN: From Birmingham (go to New Street or Moor Street): the 907 bus departs from Bull Street every 20 minutes and the journey takes 25 minutes. Alight on College Road, New Oscott, at

Chester Road. The main entrance to the college is on Chester Road, near College Road.

From Sutton Coldfield, go to Gracechurch Shopping Centre (5 minutes' walk), and take a 5 or 77 to New Oscott, Beggars Bush, or a 907 to College Road, the stop after Beggars Bush. Between them, there are 11 buses per hour, and the journey takes 11 minutes.

A Plusbus ticket added to a rail ticket to Birmingham or Sutton Coldfield covers all bus and tram travel for the day throughout the West Midlands. Bus drivers take cash but do not give change.

BY CAR: St Mary's College, Oscott, is in easy reach of the M5 and M6 motorways. The College lies off Chester Road, the main thoroughfare connecting the north of Birmingham and Sutton Coldfield with Junction 5 of the M6 motorway. If using a Sat Nav, put in the postcode **B73 5AA** which will bring you to the main gate. The main entrance is to the north of the College, accessible from Chester Road itself.

The day will run as follows:

10.30am onwards: members and other visitors arrive.

11.00: Launch of the *Graduale Parvum* ['GP']. Archbishop Longley and Bishop Hopes will be present. There will be a short explanation of the GP by Fr Guy Nicholls, after which he will present copies of the book and the CDs to the Archbishop and the Bishop.

12.00 noon: Solemn Mass of Our Lady in Paschaltide, celebrated by the Archbishop. The Proper chants will be sung from the *Graduale Parvum*.

1.30pm: Lunch. Members should book for lunch using the enclosed form.

2.30: Talks/discussion: Fr Paul Gunter and Mgr Andrew Wadsworth will both speak and then, with Fr Guy, will form a panel to answer questions and lead a discussion.

4.00 (approx.): The day will end, and visitors depart.

Copies of the new *Graduale Parvum* (see below) and of its accompanying CDs will be on sale at special prices *at the launch*

only. For the book: £6.00 perfect bound and £8.00 spiral bound, and for the set of five CDs £11.00. Thereafter, prices will be £8.50, £10.00 and £13.50 respectively.

Introducing the *Graduale Parvum*

Gregorian chant, with its relations, Ambrosian, Sarum, Mozarabic and others, has been the constant shining star in the sacred musical firmament for almost the whole life of the Church. From the earliest monody, some roots of which stretched back into the chants of the synagogue, through to many increasingly elaborate mediaeval forms, including tropes and sequences, the chant went on to become the basis of the earliest polyphony: parallel and melismatic organum, clausulae, the first motets. Then into the early renaissance, where chant saturates the polyphony of Dunstable, Dufay, Okeghem and the long procession of musical geniuses through Josquin to its culmination in the unparalleled flowering of the high renaissance, with Byrd, Palestrina and Victoria, for whom the chant was the foundation of all they did. And for a little while afterwards it continued thus, as listeners to Monteverdi's *Vespers* will know.

After that, though the thread was never lost, it became subject to deterioration and decay, as the text of the chant was corrupted and performance standards declined, so that through the eighteenth and nineteenth centuries the star of the chant was eclipsed by other lights, some of them more latterly rather tawdry ones, until, through the labours of the Solesmes monks and others, it began to shine brightly once again. As a result, the *Graduale Romanum* as we have it today is one of the great musical books of the world. Containing chants from very early mediaeval times through to the High Middle Ages, with some later additions from the renaissance and early modern periods, it presents an astonishing richness and variety, and remains of crucial importance today. However, as we all know, Gregorian chant is paradoxically heard far more frequently (as is the sacred polyphony to which it gave rise) in concert halls and elsewhere than it is in church. The forces of secularism are not entirely to blame for this, of course, because the Church herself is guilty of neglecting her own musical heritage. But another reason is that the chants are often difficult music, sometimes extremely

complex, beyond the reach of amateur singers, requiring as they do a developed vocal technique.

And to add to these difficulties a greater trial was in store, in the musical horrors of the 1960s and 1970s, many of which are still with us today. The sound of 'folk', the strumming of guitars, the importation of 'worship songs' all threatened to extinguish the chant far more completely than late nineteenth century sentimentalism had done. Mercifully, in some places it has survived, and its position is now powerfully reinforced with the appearance of the *Graduale Parvum*, brought into being through the tireless work of a few individuals, most notably Fr Guy Nicholls of this Association, and it brings the immeasurably precious inheritance of Gregorian chant within the reach of any parish choir.

At first sight the earlier *Graduale Simplex* (1967) might appear to serve the same purpose as this completely new *Graduale Parvum*. But in practice the former is incomplete and the chants and texts it does contain are adapted from the Liturgy of the Hours rather than from the *Graduale Romanum* itself, whereas this new *Graduale Parvum* uses the same modes as the *Graduale Romanum*, and follows its text precisely.

There is another important factor in a practical sense, because we have, for most people's lifetimes, been members of a Church whose worship usually takes place in the local vernacular rather than in Latin, many people not encountering Latin at all in their parish worship. We must always remember that Latin is the core, matrix language of the Church, but the reality of parish life is that the vernacular usually holds sway. For this reason the *Graduale Parvum* is as much an English book, for the whole English-speaking world, as it is a Latin one. But it points the way to bringing that essentially Catholic language back into the Mass, whether as part of a mixture, with some chants in Latin and others in English, or in a fully Latin celebration. We hope that the *Graduale Parvum* and the recordings that have been newly made to accompany it will be a help and an inspiration to all choirs who want to bring to their parish liturgy the riches of this extraordinarily significant and uniquely beautiful form of sacred music. We warmly commend this enterprise to our members, to all choirs and choir directors, and indeed to the whole Church.

CF

September 29 at the Cathedral of St John the Baptist, Norwich: Gregorian chant day and Annual General Meeting

The outline programme for the day is as follows. If there are any changes of detail later, members will be notified in the next edition, well before the event. ***Please put the date in your diary now.***

10.30 am: Coffee and welcome, for an 11.00 start.

11.00: Introduction to the *Graduale Parvum*, and first chant session.

12.15pm: Paul Henriksen will speak on Latin and singing in schools.

1.00: Lunch. Participants will be asked to book in advance as usual.

2.00: Second chant session, in preparation for:

3.00: Sung Mass.

4.15: Tea & AGM.

5.00 (approx.) Day ends.

Report on the joint ALL/ Cardiff University Chaplaincy day 28 October 2017

Members and friends of the Association enjoyed a splendid day of singing, talks, liturgy and socialising in Cardiff, as guests of the Oratorian Fathers of Newman Hall and the Sisters of Nazareth House, to all of whom we are most grateful for their warm hospitality. The two buildings adjoin each other and their communities share the fine church there. The day's events began, after the morning Mass in English, with coffee and a chance for participants to meet and chat. Then Fr Guy Nicholls began the day's proceedings, speaking to an audience of about thirty, including some members of the Chaplaincy and the Convent, on Gregorian chant, what it is and why it is indispensable for the western Church. He began by using the Preface Dialogue interactively, in Latin and English, producing a lively reaction from his audience. Music is the most important of the arts, the only one needed ultimately to praise God, so in heaven, of all the arts, there will only be music, as there will be no need for the others! Earlier that morning your Editor had assisted at Fr Guy's 'Low Sung Mass', as it might be called, which demonstrated the flexibility of the *Novus Ordo*, in that any part or parts of what is basically a *Missa lecta* may be sung *ad libitum* – perhaps the *Sanctus*, *Agnus Dei*, even the

central part of the Canon. This was in the very small chapel of the Oratory, and showed a quite different, intimate kind of *Missa Cantata*, far removed from that in a large church or cathedral.

Then Mgr Bruce Harbert spoke on the rationale for Latin ('*Why Latin in the liturgy?*') explaining that it is something we simply cannot do without. This was a rich and fascinating talk, bringing in, among a myriad of themes, Islam and its intrinsic identification with the Arabic language, St Patrick (the first writer known to have used the Vulgate Bible) and the 'Roman Canon', teasingly suggesting that, since it is first recorded in the writings of Saint Ambrose of Milan, we might call it the 'Milanese Canon'! Both of these excellent and absorbing talks were delivered *extempore*, and were all the livelier for it. That means we are not able to reproduce them here, which is a loss only to those who did not come to hear them.

After lunch, Fr Guy Nicholls introduced us to the chants which we would later sing at Vespers. At 3pm tea was taken, in the case of ALL members in the students' congenial and comfortable library, where we held an exceptionally brief Annual General Meeting (the focus of the day being on singing and liturgy) and the formalities were quite briefly dealt with, beginning with the Chairman's report for the year 2016 – 2017, as follows:

'The 2016 AGM was held at St Mary Moorfields in the City of London on October 15. Solemn Mass of St Teresa of Avila was celebrated, with singing by the ALL Schola directed by Fr Guy Nicholls, using chants from the *Graduale Parvum*. After lunch the Chairman gave a talk on *Music and the Mass*, which was followed by questions and discussion. The day ended with sung Vespers and Benediction of the Blessed Sacrament. Later in the year Council members attended *Towards Advent* in Westminster Cathedral Hall, where the Association did well with sales of publications. Work has continued, and will do for some time to come, on our important new venture, the *Graduale Parvum*. Finishing touches have been made to the Association's range of Sung Mass booklets, and three editions of *Latin Liturgy* have been published this year. Links have been strengthened with our American colleagues of the LLA, and through our website, our Facebook page and Twitter account, we maintain a robust online presence. We are sorry to record the death of Mike Carson-

Rowland, who pioneered the ALL's entry into the digital era; we remember him, and all deceased members of the Association in our prayers, and – thanks to our priest members – at the altar.'

The main points in the Treasurer's annual report may be summarised as follows: 'the principal outgoing sum was for the recordings of the *Graduale Parvum* chants at Buckfast Abbey. This is a one-off item of expenditure for the Introits, and an integral part of the promotion of the GP. The expenditure on meetings was unusually high, and this is largely down to expenses involved in Council members attending the *Sacra Liturgia* conference in London. The previous year's expenditure on meetings had also been fairly high, but much of that had been offset by income from those attending the weekend meeting at Buckfast Abbey. Income was unexceptional, and unfortunately lacked the generous donations and legacy of the previous year. Income Tax repayments via the Gift Aid scheme were for one year in comparison with the three years claimed in the previous year.'

The new subscription rates voted in by the 2015 AGM remain in force, but the meeting agreed that for subscriptions of student members who receive all communications by email there will be no charge during the time that they are students. Elections to Council for 2017/2018 followed. The three officers of the Association, Christopher Francis (Chairman), Fr Guy Nicholls (Vice-Chairman) and Bernard Marriott (Treasurer) having stood down as required by the constitution, offered themselves for re-election. The two-year term of Ordinary Members Mgr Bruce Harbert, Brendan Daintith, Laura Dance, Graeme Jolly and Ben Whitworth had expired, but they were willing to stand again and were re-elected unopposed.

After the meeting we went back into church to practise the polyphony for Vespers, under the direction of Alexander Thacker, and at 5.00 we celebrated Vespers & Benediction. Having opened with the dramatic *Deus in adiutorium meum intende* from the Monteverdi Vespers, the Office, the celebrant of which was Mgr Bruce Harbert, continued with the hymn *Rerum Deus fons omnium*, Psalms 118 (part) & 15 and the New Testament canticle *Christus Iesus, cum in forma Dei esset*. The *Magnificat* was the *octavi toni* setting by Lassus. We continued immediately with Benediction, singing an *O salutaris hostia* by Elgar and *Tantum ergo* by Fauré.

Almost immediately after Benediction we proceeded with the regular vigil Mass, celebrated, as is the custom at this place and time, in the Extraordinary Form. This was an opportunity to demonstrate that our Association, though primarily committed to promoting Latin in the post-Conciliar rite, does of course support its use in *all* the legitimate rites of the Church. The Mass being that of Christ the King, the Introit (from the *Graduale Parvum*) was *Dignus est Agnus*, and the other chants (from the *Graduale Romanum*) were the Gradual *Dominabitur a mari usque ad mare*, Alleluia *Potestas eius*, Offertory *Postula a me* and Communion *Sedebit Dominus Rex*. The Ordinary was *De Angelis*, with *Credo III*. The Proper was sung by an ALL Schola directed by Fr Guy, and the organist was Christopher Francis.

Review of 2017 Chant Forum for monastic musicians

The 2017 Chant Forum took place at Quarr Abbey on the Isle of Wight from 18 to 20 July. Mass and the sessions on the 20th were held at St Cecilia's Abbey, Ryde. Our speakers were again Dr Giedrius Gapsys (Paris Conservatoire School), Abbot Xavier Perrin of Quarr, and Sr Bernadette Byrne of St Cecilia's. The general theme was the relationship between text and music, which is so fundamental to Gregorian Chant; and the repertoire focused on was that of the martyrs, especially the chants for St Lawrence.

Giedrius gave a historical overview of the development of the Mass repertoire for the martyrs, showing the continuities and alterations in the feasts and chants to be found in the *Antiphonale Missarum Septuplex* (Dom Hesbert's invaluable 1935 synoptic edition of six ninth century manuscripts which provide the earliest complete listings of Mass chants in use), the 1570 Tridentine Missal and the 1974 *Graduale Romanum*. St Lawrence's chants offer a particularly interesting example: while the current chants for his feast are in direct continuity with some used in the sixth century, he has been celebrated by no fewer than four Masses which have had different historical trajectories. The earliest known Mass, found in the Gelasian Sacramentary, uses chants which are not proper to St Lawrence, and are currently provided for use in the Commons of Martyrs and of Saints. It was apparently the expansion of the basilica of St Lawrence which prompted the composition of the

proper Mass known to us today. By the eighth century at least, however, he also had Masses for the Vigil and the Octave of his feast; the latter was suppressed after Trent, and the former after Vatican II (two of its chants are offered for use *ad libitum* on 10th August). All this fascinating information helps us to see the road many of our chants had already taken before the earliest musical notation was developed, and Giedrius's frequent emphasis was that in singing the chant we have to enter into its musical world. This is a world of music transmitted by heart rather than read from the page, a world of modality rather than modern tonality, and yet a sound-world which is more complex than the codified theories of modality, a world of a musical language best absorbed through long exposure to the repertoire. Giedrius made use of the St-Gall and Laon notation found in the Graduale Triplex to help us enter this world more fully as we sang the pieces for St Lawrence and other martyrs.

Fr Abbot Xavier conducted the choir practices and commented on the spirituality of the Mass chants for the martyrs with great sensitivity and insight. One striking point was that the Church at Mass rarely sings directly about the sufferings of the martyrs. Her interest is much more in the great deeds which God is performing in them. There is nonetheless some theology of suffering expressed, notably in the Communion antiphon *Etsi coram*, which teaches that martyrdom is a supreme kind of participation in a sacrifice acceptable to God – a supreme union, then, with the perfect offering of Christ to the Father. The voices of the martyrs can also be heard in different ways in the chants – before, during and after martyrdom, so to speak. In the Introit *Me expectaverunt* little St Agnes (its original subject) seems to meditate on the persecutors' plans for her, and finds her way with the wisdom of holiness to the 'broad place' of the Lord's law. And there is always only one liturgy – ultimately at the Mass where we are called to share in the banquet of the Lamb, which the martyrs already enjoy to the full, as we hear in the Introit *Iusti epulentur*.

Sr Bernadette analysed antiphons from the Office repertoire for the martyrs while giving an excellent discussion of the basic building blocks of sung text: vowels and consonants, accentuation and phrasing. The simplest responsories and antiphons are effectively a

direct melodic representation of the text's natural contours, while the more developed antiphons show a range of sometimes unexpected rhetorical effects. Intelligent attention to the text is the most important starting point for singing. It helps us (for example) not to fall into the pitfall of getting stuck at the bottom of an apparently downward-moving intonation – take the antiphon *De palma*, which begins la-fa-sol: the la-fa downward third is really a sweep around the modal note sol, and it is all leading up to the next words, *ad regna*: the movement 'from the palm to the kingdom' directs our singing as well as our thoughts.

These few words give only a brief indication of the rich analyses presented to us, which all came to life amidst the enthusiasm of the thirty-odd participants, religious and lay, from several countries. Besides gratitude to our speakers, thanks must go for organisation and hospitality to Fr Benedict Hardy of Pluscarden and Fr Abbot Xavier Perrin and Fr Brian Kelly of Quarr; thanks too to those of my own sisters who welcomed the group at St Cecilia's. Most importantly, may these days contribute to the prayer of the Church as expressed in her chant – a Church which, we do not forget, is still a Church of the martyrs.

Sr Mary Thomas Brown OSB (St Cecilia's Abbey, Ryde)

Review: 'Retreat: Meditations from a monastery:

Pluscarden Abbey' BBC4 25 October 2017

With the sound of an early-morning cockerel crowing in the distance, we find ourselves looking down a corridor with doorways set in it at intervals, at the far end of which a white-habited figure is knocking on a door and saying *Benedicamus Domino*, in a domestic and un-declamatory tone of voice. There is a scarcely audible response, and the monk performing this office of waking follows it up with *Laudetur Iesus Christus*, to which we hear a more audible *Amen*; at the third door he has to say *Benedicamus Domino* twice before he gets a response. Some of the responding voices sound wide awake, others still somnolent.

As anyone familiar with monastic life will know, this is how the day begins in a religious house, though probably more often in the vernacular these days than in Latin. And it is a fitting way for us first

to encounter life at Pluscarden in this documentary. At the final door the brother gets no response even at the second attempt, so he opens the door and tries again, this time successfully. His work is now complete and he goes out. The pace of this film, like that in the other two in this short series (featuring Belmont and Downside) is quite slow, so it is a while before a door opens and another monk appears, with others, out of focus, further away.

The largest bell is tolled, and one can see that this plainly needs a real physical effort, after which two higher-pitched bells join it. We next see the sacristy, as priests in chasubles and the other monks assemble for the conventual Mass, and process, rather informally, into the church, simultaneously beginning to sing the Introit. Apart from the singing, it is all quite brisk, something that often surprises visitors to monasteries, who imagine the pace of life there to be slow. From time to time the film introduces us to individuals, rather as *Into Great Silence* did. Here, Br Michael leads the Schola. The singing is good, and nearly everything is in Latin. We feel that we have come to the right place.

One drawback of this film is that in the editing, the parts of the liturgy and office are not properly connected, or in the right sequence. Perhaps the film crew did not quite know what they were filming, or the editor did not fully understand what he was looking at when he made the cuts. In terms of 'atmosphere' this didn't really matter, but to the knowledgeable viewer the effect was disjointed.

However, moving away from the church we next see, in a small, whitewashed mediaeval chamber, equipped only with a sewing machine and a steam iron, a monastic habit being sewn, of the thick, rough white cloth they use. Elsewhere, someone is mopping a tiled floor in what might be a library; the camera-work again suggests that the film-maker has watched *Into Great Silence*. Then we are in the laundry, large and variously equipped, purely functional in appearance. The new habit is soaked in water and hung up to dry.

Outside, there is the profusion of nature, and aerial film has earlier shown us how beautifully the monastery sits in its lovely valley. We see a rippling brook, tree-shaded grassy paths, hear the cooing of pigeons. It all looks pretty good. Occasional quotations from the Rule of St Benedict come up on the screen, insects hover in the air,

a monk chops up firewood, of which there needs to be a good supply in winter here, close to the northern coast of Scotland. Fr Benedict attends to his hives (and later we will see him extracting honeycomb from the frames). The myriad bees seem unconcerned by his benign intervention. Through a gate under an arch we look out into distant wood, across the fields. Everywhere there is light, space and quiet.

Most of this film shows the monks *doing* things. That is all it can show. As in all such documentaries, we see only the externals. The spiritual life within is hidden. Purely secular viewers would find it difficult to grasp what it was they were looking at, for when we watch a monk (or anyone else) praying, actually we see nothing.

But always this feels like a good place. Later it rains, and all is saturated. Br Michael weaves at a large loom. Into the refectory files the community. The lector, from a pulpit high up under a remarkable curved tripartite gothic window, declaims a chapter from the Rule, about the spirit of silence, while his fellow-monks eat, waited on by others. The food – Pluscarden honey, bread, cheese, salad, looks good.

The bells toll for Compline. Psalm 4, *Cum invocarem*, is sung to the *tonus sine antiphona*, accompanied softly by the organ. This film captures a little of what monastic life is like, but of course only on the outside. The truth lies within, and is visible only to the eye of faith.

CF

Protector noster aspice Deus [Matthew 15:21-28]
'O God our Protector, behold and consider the face of your
Anointed; for one day in your courts is better
than a thousand elsewhere.' [Psalm 83]

Sermon for the 20th Sunday *per annum* in year A,
Given at Pluscarden Abbey

Through all the many liturgical reforms of the past millennium and more, the Entrance Chant for today's Mass has survived intact. We find it heading the texts given for that Mass in the current Roman Missal. We find it also set out in the most ancient surviving Antiphonaries for the Mass of the Latin West, dating from the late

eighth and mid ninth centuries. Those manuscripts originated from monasteries within the Carolingian Empire. We can be confident that their scribes would have inherited their selection of texts from much earlier sources. Although those sources are now lost, we can presume their origin would have been Roman. In those days, and until quite recently, today was known as one of the Sundays after Pentecost. And there, set out for that Sunday, we find not only our Introit *Protector noster*, but also our Gradual *Bonum est*, and our Offertory *Immitet angelus*, just as we have them in the current Roman Gradual. As for the Alleluia Chant: the earliest chant books offer a wide selection, without specifying any for a particular Sunday. Also, today's Communion Chant is different from the one given in the early manuscripts, because it should echo the Gospel, and that changed in the post Conciliar revision of the lectionary.

The Entrance Chant, which has been sung today for well over a thousand years, is taken from Psalm 83. *Quam dilecta tabernacula tua, Domine virtutum!* 'How lovely are your dwelling places, O Lord of hosts! My soul ardently desires and pines after the courts of the Lord'. It's a text which lends itself very well to the occasion of a Monastic Experience Weekend. The Old Testament Psalmist sings about pilgrimage to the Temple in Jerusalem, where the Lord God of Israel is truly worshipped. *Blessed, he cries, are those who dwell in your house! They shall be always praising you!* (v.5). To dwell in God's house, to praise him: this is to be touched by God's own holiness, his own goodness, his beauty. This is to be truly blessed, happy; to be in the right place to receive God's mercy and his love. Whereas, to be separated from God; to live, as the Psalmist puts in, 'among the tents of the wicked' (v.11): this is to live in exile, away from our true home, unhappy, placed in the valley of bitter tears (cf. v.6).

We Christians sing this Psalm as a song of our longing for heaven. But we also sing it on entering Church for the celebration of the Holy Eucharist, because here God is made present for us; here heaven is brought down to earth; here we are brought into immediate fellowship with the Holy Angels and all the Saints, who live forever singing his praise. Surely also a monk may sing it of his monastery, and of his monastic vocation; and guests and visitors may sing it of their time at the monastery. For although of course no

monastery can be quite coterminous with heaven, nevertheless it is consecrated as a house of God; his praises are sung constantly within its walls; it at least points towards or symbolises heaven; it's a place where all who come receive a blessing; while they in turn bless God, and call down his blessing on all whom they love.

Nowadays it's becoming ever easier for us to identify with the Psalmist's sentiments about the world outside the Temple; where God is not known, or loved, or worshipped; where, on the contrary, those who are faithful to him are likely to be mocked and ridiculed, or actively persecuted, legislated against, marginalised, excluded. Somehow every Christian is called to carry about with him, even in a toxic environment, his love for God, his longing for heaven, his ceaseless prayer, his desire to be always and inseparably with Christ.

In today's Gospel Jesus, for reasons that are not explained, steps outside Israel and into pagan territory. There he encounters a woman who is called a Canaanite. For the contemporary Jews, the very word 'Canaanite' was fraught with negative resonance. Canaanites could almost be defined as enemies of God and of Israel; people polluted by the worship of idols and by child sacrifice; people who inhabited the archetypal region of darkness and of death.

Out came Jesus, says the Greek text, and out came a Canaanite woman; and they met. A pagan, an outsider, having no rights whatever among God's holy people, she nevertheless addresses Jesus by his Messianic title, Son of David. No fewer than three times she gives him the divine title 'Lord', and she prays the prayer of the pious Jew: κύριε ἐλέησόν - Lord have mercy on me! And three times St Matthew gives the response beginning with the Greek word οὐκ - not! Not a word did he answer; I was not sent; it's not good to take the children's bread.

But boldly and also humbly the woman perseveres, and she receives high praise from Jesus. As if in wonder and joy he cries out: *O woman, great is your faith!* We're reminded of a similar cry when he was confronted by the faith of a pagan Centurion: *I have not found such faith in all Israel!* (8:10). And we, who read the story,

are encouraged to persevere in our prayer, in asking God for what we need, even if at first we seem to be rebuffed, to get nowhere, to meet only discouragement and disappointment. In the context of our Monastic Experience Weekend, we monks continue with insistence to ask the Lord to send us new vocations: because our need, and the need of the whole Church, is very great.

Fr Benedict Hardy OSB, Pluscarden Abbey

The Fortescue Facsimiles: No. 9

The facsimiles of the postcard are not available on the website

The postmark is perfectly clear: Ongar, 2.30pm August 16th [19]02; it was a Saturday. The picture shows us how the main street in Ongar looked at the time, and the Revd Dr Fortescue has written his postcard in Latin, as follows: *Adrianus a Forti Scuto presbyter ritus latini Caecilio Firth optimo viro s[alutem] d[icit] plur[imam]. Litteris igitur a te acceptis, sumopere de adventu tuo gaudeo, sperans quoque ut quamprimum accedere velis. Fac ut sciam quona[m] die expectatur ut sis, et veni. Interim valeas. Il die inf.[ra] Octavam Dormitionis Deiparae (the same in Greek) 1902.*

‘Adrian of the Strong Shield, priest of the Latin rite, wishes the best of health to the excellent Cecil Firth. So, having received a letter from you, I am extremely glad about your coming, hoping also that you will wish to arrive as soon as possible. Please be sure to let me know on which day you will expect [to arrive], and come [then]. Meanwhile, may you be well [or, as we might say, ‘Meanwhile, I trust you are well’ or ‘I wish you good health.’ Or it can simply mean ‘goodbye’.] On the second day within the octave of the Dormition of the Mother of God (*the same in Greek*), 1902.’ [I am indebted to David Miller for this translation.]

An interesting feature of Fortescue's handwriting, a consequence of his intense interest in and use of the Greek language is that, as in Greek, the letter s has two different forms, according to whether it is placed at the start and in the middle of a word or at the end. An example can be seen in *sperans* (l.12–13). This postcard is something of a *jeu d'esprit*, using Latin to convey a simple message about travel arrangements. Most people seeing it would have been baffled, but at its destination Cecil Firth, a scholar to his fingertips, would have read it as easily as if it were English. But it is more than just a harmless joke, because Fortescue would have been conscious that up to comparatively recent times this was how nearly all scholars across Europe communicated with each other, when Latin was not only the language of the liturgy and of classical studies, but of everyday communication too. We are now nearing the end of this series, which was begun in *Latin Liturgy* 137. In the final letter, which will follow in a subsequent edition, Fortescue relates that he has been invited to become 'a sort of chaplain to Rumcat undergraduates' at Cambridge. CF

Letter to the Editor

When my husband and I were in Venice in 1982 to celebrate 30 years of marriage, it was the time of the Falklands War and the English were not over-popular. We noticed that there was to be a special Mass in one of the basilicas to celebrate the first anniversary of Pope John Paul II's survival of an assassination attempt. We went along in very good time and sat very near the front. A nun came next to me, muttering something to me in Italian to which I could only answer *Inglese*. Thereupon she became distinctly chilly, presuming, I suppose, that I was not a Catholic. The Mass was said in Italian, but the *Missa de Angelis* was sung, so I could join in *magna voce*. At the Sign of Peace everything changed, and the nun pressed my hand most warmly. Thank God for the Latin!

Truda Weila

Varia Latina

The News in Latin: for nearly three decades, Finland's YLE radio has been broadcasting a weekly news programme in Latin to a small group of committed listeners around the globe. Although with an audience of some 10,000 and with the news also available online at areena.yle.fi/1-1931339, last December was meant to be the end of the road for *Nuntii Latini*, but more than 3,000 fans wrote in from around the globe, some in fluent Latin, encouraging the station to save the programme. The leaders of Finnish Radio listened, and agreed to extend the programme until at least its 30th anniversary in 2019. *Ne umquam desperaveris* (loosely translated: 'never give up') said co-announcer Reijo Pitkaranta, a lecturer in Latin in the University of Helsinki, and one of the original creators of the programme, which started in 1989 and has ever since inspired Latin students and academics all over the world. Lauri Kivinen, Director General of YLE, said 'It's not just about the language, but is also a question of the perspective that is brought to issues by expressing them in Latin'.

Two letters to *The Guardian* at the end of last year attracted the attention of our Treasurer. In the first, John Haigh wrote from Brighton: 'There is a simple solution for the coronation oath for

Prince Charles: he should use Latin, which had no definite or indefinite article, so that *fidei defensor* has the constructive ambiguity to mean either defender of the faith or simply defender of faith'; which drew this response from Richard Watson in Cardiff: 'John Haigh's suggestion that Charles use the Latin *fidei defensor* has the added advantage that it was the original title (as bestowed by the Pope).'

Readers may be interested to know that Fr Reginald Foster's *Ossa Latinitatis Sola ad mentem Reginaldi rationemque* (The Mere Bones of Latin according to the thought and system of Reginald) is available online. The book has 831 pages. Various views and opinions about it, both for and against, are to be found online. A humorous but tart little letter from him - in the best Reginald tradition - appeared in the *Catholic Herald* of December 22, saying 'Thank you for your pitch for Latin studies among the young (*Papa Franciscus iuvenes hortatur ut linguam Latinam studeant*). However, be careful! Every Latinist in the world knows that *studeant* does not take a direct object, but an indirect one...It is a famous error, so you cannot be blamed unconditionally.'

A member reports that in the church of Our Lady and the English Martyrs, Cambridge, at 6pm on Sundays, the Holy Rosary is now being prayed in Latin, before the solemn Latin Mass there at 6.30 pm.

Questions of translation have continued to convulse the Anglophone Catholic press and internet, with even retired English Bishops confessing to have done wrong by accepting the current translation of the Missal, and Eamon Duffy writing in strikingly immoderate terms about it in *The Tablet*. Commenting on the motu proprio *Magnum Principium* in the *Catholic Herald* last September, Fr Raymond de Souza remarked 'while the Holy Father urges the Church to get out of the sacristy, there is nothing like liturgical strife to keep everyone holed up precisely in the sacristy, where the liturgical books are kept.' Accompanying the new directive was an explanatory article by Archbishop Arthur Roche, secretary of the Congregation for Divine Worship. *The Tablet's* Rome correspondent, Christopher Lamb wrote that 'the former Bishop of

Leeds is increasingly Francis' point man [whatever that means] on the liturgy...Significantly, it was not Cardinal Robert Sarah... who wrote the article'. 'Sidelined' said *The Tablet's* caption to its picture of the Cardinal. And Cardinal Reinhard Marx, president of the German bishops' conference, was plainly at odds over this issue with Cardinal Sarah, who insisted that the Holy See retains the power to impose certain liturgical translations to ensure that they are in keeping with the Latin originals (*Catholic Herald* October 20). Cardinal Marx, on the other hand, said that the *motu proprio* was a 'huge relief', and that 'Rome is charged with the interpretation of dogmas, but not with questions of style'. However, Cardinal Sarah responded, in the French Catholic journal, *L'Homme nouveau*, that the *confirmatio* was 'by no means a formality'. Instead, it presupposes and implies a detailed review on the part of the Holy See', including the ability to refuse assent unless certain modifications are made.

A surprising news item in the *Catholic Herald* of 15 December was headed 'Pope: it's good to study Latin'. Pope Francis has granted another five-year term to the president of the Pontifical Academy for Latin, Professor Ivano Dionigi, and in a message to him on the occasion of a meeting on the theme '*In interiore homine*: research paths in the Latin tradition', he praised the 'unforgettable wisdom' of St Augustine and said that great Latin authors could help people reflect on 'the inner and intimate essence of the human being'. Pope Francis said he considers it 'urgent' to rediscover and cherish the Latin tradition in order to transmit it to new generations, adding that the very rich heritage of Latin can help young people steer away from 'superficiality and banality'.

James Macmillan, our foremost living Catholic composer, has said in *Standpoint* magazine that nowadays he doesn't get involved in the 'liturgy wars'. While still writing for choirs, he tends to 'just sit in the pews, suffering with the rest of the Catholic faithful'. He may have been thinking of the sort of thing he had previously described as 'those aisle-dancing and numbskull jogging for Jesus choruses.'

We notice that Redemptorist Publications have a new publication, *Adoremus*, a 'notebook which offers the opportunity to record and

reflect on your personal journey to the National Eucharistic Congress, and keep a diary of your preparation and reflections. On every other page is a thought-provoking passage with an intricate frame for you to colour in whilst you meditate, relax and unleash your creativity.' On the front cover is a picture of a monstrance. Our readers may well be experiencing a sensation of *déjà vu* at this point, which they can confirm by looking at the ALL's very own *Adoremus*, also with a monstrance on the cover, which we first published in 1993. But we're afraid that it has no intricate frames for you to colour in. Go to <http://latin-liturgy.org/product/adoremus>.

In the foreword to the Russian edition of his collected liturgical writings, Pope Emeritus Benedict XVI writes that a misunderstanding of the nature of liturgy has led to man putting his own activity and creativity at the heart of worship, so that God has become 'obscured' in the liturgy, resulting in a crisis for the Church. 'Nothing precedes divine worship': with these words St Benedict, in his Rule (43, 3) established the absolute priority of divine worship over any other task of monastic life. Today, however, 'the things of God and thus the liturgy do not appear urgent at all. The Church... is in danger when the primacy of God no longer appears in the liturgy nor, consequently, in life'.

A letter to *The Tablet* from a reader in County Tipperary struck a most unusual note for those correspondence columns. He quoted the Irish text, and gave a translation of it, for the words *ex Patre natum ante omnia saecula*: 'born of him when there was no world', and *consubstantialem Patri*: 'of one substance with the Father'. The writer continued 'I was privileged when in the East to attend the Sacrifice said in Coptic, Armenian and Aramaic. There is little in your columns from those who, like me, prefer the ancient liturgical languages, especially Latin, which in the West bears much of our intellectual inheritance. Perhaps the dinosaurs have either died off, or cancelled their subscriptions?'

Finally, and actually from a *Tablet* editorial (September 16 last), this: 'Indeed, an appropriate response to the latest papal decree would be to encourage greater use of the Latin text in parish worship. Congregations already know the English words by heart,

so the original reason for preferring the Mass in English, to aid understanding, no longer applies. Like good English, Latin is a cultural treasure well worth preserving.' Yes, you read it in *The Tablet*!

CF

Readers will have noticed that this edition of *Latin Liturgy* is thinner than usual. Weight is not the problem: it is because current postage rates limit the thickness of the item being mailed, including its envelope, to 5mm. As this particular mailing has to contain three folded A4 inserts, that drastically cuts down the size of the journal itself. This is frustrating, but since these limitations were imposed by Royal Mail a few years ago, there has been no way round it.

APPENDIX

Association for Latin Liturgy Cash Receipts & Payments for the year 6 April 2016 to 5 April 2017

Receipts		Payments	
2015/16	2016/17	2015/16	2016/17
£	£	£	£
2,781 Subscriptions	2,647	193 Printing of publications/stock purchase	47
7,100 Donations	0	665 <i>Graduale Parvum</i>	2,824
380 Sales of Publications/Compact discs	311	136 P & P on publications	112
1,220 Meetings	26	100 Internet costs/software	156
4 Bank Interest	3	923 <i>Latin Liturgy</i> (inc postage)	778
0 Royalties	0	1,893 Meetings	1,307
887 Income Tax Repayments	328	246 Advertising/Promotion	85
0 Miscellaneous	0	27 Purchase of publications	0
12,372 Total receipts	3,315	4,183 Total payments	5,309
		8,189 Difference between receipts & payments	-1,994
<u>12,372</u>	<u>3,315</u>	<u>12,372</u>	<u>3,315</u>
Cash capital	£		
Opening balance at 6 April 2016	18,140		
PayPal balance from 2015/16	20		
Surplus (-Defecit) for the year	-1,994		
Closing balance at 5 April 2017	<u>16,166</u>		

Report by the Treasurer:

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

Bernard Marriott (Treasurer)

ASSOCIATION FOR LATIN LITURGY

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

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

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Fr Guy Nicholls addressing the meeting in Cardiff