



LATIN LITURGY

The Journal of the Association for Latin Liturgy
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Front cover: The Basilica of St Ambrose, Milan
[photo: Fr Guy Nicholls] See P. 6

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Back cover: Mass at Santa Maria Della Conciliazione, Milan,
during 2017 Sacra Liturgia conference. Cardinal Sarah is on the
left of the picture. [photo: Graeme Jolly] See P. 14

Please read this first

We hope that members will find much of interest in this issue. Three members of Council were able to take part in the recent Sacra Liturgia conference in Milan and in really excellent articles two of them give their impressions of the event. You will find a full and most interesting review of James Hagerty’s biography of Bishop Wheeler, a figure of great importance in the Association’s history, a review of the new Compline CD from St Cecilia’s Abbey, Ryde, and other good things. But first of all an **IMPORTANT REMINDER**: on **28 October** at **Cardiff University’s Catholic Chaplaincy**, Newman Hall, Cardiff, CF10 3UN, we will have our **Open meeting and 2017 AGM**. If you have not already made arrangements to

attend, and booked your lunch (form inside the previous edition)
WE ASK YOU TO DO SO NOW!

Newman Hall is at the north end of Colum Road, Cardiff, just north of Nazareth House, about a mile north of the city centre reached on foot either through Bute Park or the Civic Centre area. The nearest railway station is Cathays, CF10 3LU, half a mile to the south. The talks and workshops will be held in the Newman Hall library, with lunch and refreshments in the refectory. Vespers and Benediction will be celebrated in the chapel of Nazareth House.

Outline of the day's events:

10.00 Normal daily Mass for Nazareth House (Ordinary Form)
10.30 Tea/Coffee provided at Nazareth House
11.00 1st session - Latin (Mgr Bruce Harbert)
12.30 Lunch
13.30 2nd session - Chant (Fr Guy Nicholls)
15.00 Tea, concurrently with which we plan to hold the
Association's AGM in a separate room.
15.30 3rd session - Polyphony (Alexander Thacker)
17.00 Vespers & Benediction
18.00 The regular Extraordinary Form vigil Mass

This will not be the usual kind of ALL event, as we are aiming to have students attending from the Cardiff chaplaincy and from others, so this is an important opportunity for members to mix with younger people and encourage their support for the use of Latin in the liturgy. **Come and enjoy an excellent day and support your Association!**

The focus of the day will be on singing and liturgy, so the formalities of the AGM will be dealt with quite briefly. The Agenda is as follows:

1. Chairman's Report.
2. Treasurer's Report. An Income and Expenditure Account and Balance Sheet for the year ending 5 April 2017 will be distributed at

the meeting. The new subscription Rates voted in by the 2015 AGM remain in force, with one change proposed by Council, that for subscriptions of student members who receive all communications by e-mail there will be no charge during the time that they are students.

3. Election of Council for 2017/2018. The Constitution 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.

Accordingly, Christopher Francis (Chairman), Fr Guy Nicolls (Vice-Chairman) and Bernard Marriott (Treasurer) retire, but offer themselves for re-election. The two-year term of the following Ordinary Members expires, but they are also willing to stand again: Mgr Bruce Harbert, Brendan Daintith, Laura Dance, Graeme Jolly and Ben Whitworth.

Any member may make alternative nominations for any of these positions. The names of nominees, whose prior consent must be obtained, and those of proposer and seconder, must be received by the Chairman (0117 962 3558) not later than Friday 20 October 2017. And if you feel able to make a contribution to the running of the Association in any other way, you are invited to discuss it with the Chairman.

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. Because of the priority being given to the singing, on this occasion there will probably not be time for the usual plenary general discussion, but there will be other opportunities during the day.

Our meetings in 2018:

Please put these dates in your 2018 diary now:

1) Saturday 21 April: Meeting, Mass, and launch of the *Graduale Parvum* at **St Mary's College, Oscott**.

2) **Either** Saturday 15 **or** Saturday 29 September (date to be decided later this year): Chant Day and AGM at the **Cathedral of St John the Baptist, Norwich**.

Full details will follow in the next edition of this journal. At both events there will be a lunch and time to share views with other members.

'Old' Missals for sale!

A few copies of our 'New Latin-English Sunday Missal' (first published 1982, reprinted five times) have come to light in our archives. In its day this book sold widely, but was discontinued when the forthcoming revised translation was announced (though it took a long time to appear!) and it's possible that some members may not have a copy, and might like to acquire one. It contains, of course, the 'old' translation, so if you are nostalgic for the days of 'And also with you', you can enjoy comparing the 'old' English with the Latin text, which faces it throughout. Another point of interest is that it shows which Propers come from the *Graduale Romanum* and which from the *Missale Romanum*. There is also an Explanatory Note by our Founder and former Chairman, Dr R H Richens.

The following are available for sale: 10 paperback copies in near-mint condition at £5 each; 5 'seconds' (covers slightly imperfect, internally clean) at £3 each and one hardback with marker ribbons (covers marked, internally clean) at £4. Postage for all copies is at cost - £3.00. Orders by post to the Chairman (address on P. 35), with cheques made out to Association for Latin Liturgy.

Sacra Liturgia conference, Milan

1: by Fr Guy Nicholls Cong. Orat.

The announcement at the end of *Sacra Liturgia* (2016) that the next convention would take place in Milan was a source of great interest to this writer. This would be the first time that *Sacra Liturgia* had met in a location where the Roman Rite was not the local liturgical use. For the Ambrosian or Milanese rite is not merely a local variant of the Roman rite, but a rite of great antiquity with its own distinctive forms. Whilst still clearly a Western Catholic and Latin-language rite, it is nonetheless different in many significant ways from the Roman rite, and *Sacra Liturgia* would give us a wonderful opportunity to discover some of its riches at first hand.

The Convention was based in the Catholic University of the Sacred Heart, a large and vibrant university adjacent to one of Milan's most wonderful gems, the ancient basilica of St Ambrose, wherein the great 4th century Milanese bishop is buried between the bodies of the two early soldier martyrs, Gervase and Protase, whose relics he himself had rediscovered during a siege in which he and the Catholics of Milan had occupied a church to prevent the Empress Justina from taking it by force to give to the Arians.

This was only one of the frequently dramatic events in which Ambrose took a prominent part in the struggle for Nicene orthodoxy against Arianism. It was to encourage and instruct his faithful flock that he began to compose those hymns in iambic dimeters which became such a prominent feature of the liturgy not only in Milan but throughout the West, so that all such hymns composed for the liturgy became known generically as 'Ambrosian', and are the true origin of all metrical hymns arranged in four-line strophes.

Therefore, in visiting Milan we were visiting one of the great centres of early Western post-Nicene Catholicism, and one which had not only retained its own rite, but through St Ambrose had had a profound influence on aspects of the Roman rite itself.

The Basilica of St Ambrose was founded by the great bishop in the fourth century to house the relics of the early Christian martyrs, and

was originally known as the *Basilica Martyrum*. The present church on the same site is relatively recent, having been constructed in the 11th century, though it does incorporate some earlier features. The internal arrangement of the church is virtually indistinguishable from any contemporary Roman basilica, with a long arcaded nave surmounted by airy triforia and flanked by wide aisles providing an ambulatory, or processional way. The church itself is reached at the end of a large enclosed rectangular atrium, also arcaded with covered aisles, but open to the sky in the centre; this atrium in previous ages acted as a hostel for pilgrims to St Ambrose's shrine. At the head of the nave is a semicircular apsidal sanctuary with half dome, decorated with a magnificent mosaic of scenes of the Saint's life. On the chord of the apse is an elaborate altar under a substantial ciborium mounted on four sturdy columns.

Archaeology has shown that the columns stand on exactly the same site as those in Ambrose's church. In the apse, behind the altar is the *presbyterium* with the bishop's throne surrounded by seats for the priests celebrating with him. Looking away from what is very ancient, we also see nearby something that is relatively modern, for in the side chapel to the south of the apse is a *mensa* placed over a simple ancient Roman Christian sarcophagus, upon which an inscription records its consecration by the Archbishop of Milan in 1960, one Cardinal Giambattista Montini. Interestingly (and possibly unsurprisingly), the altar is now so placed on the footpace that it is impossible to celebrate Mass at it without being obliged to face west towards the people.

Beneath the apse is a crypt which one can enter in order to venerate the mortal remains of St Ambrose immediately below the High Altar, flanked by the soldier martyrs Gervase and Protase, as though they are permanently guarding their bishop. It is a moving sight to see the bishop vested in episcopal robes, and the soldiers bearing their palms.

It was in this venerable church that the Convention opened with Vespers in the old Ambrosian rite. This was a most interesting experience, for the structure of the Office is quite unlike Roman Vespers. Instead of a series of psalms and antiphons followed by

the scripture reading, responsory, hymn, Gospel Canticle and concluding collect, a roughly similar range of contents was ordered quite differently.

Since the Convention was taking place during the Octave of Pentecost (which was happily being observed in all the old rites of the Ambrosian liturgy which were being used alongside the newer forms in Ordinary Time), the Service was taken from the 1956 edition of the Milanese breviary for Whit Tuesday and opened with the greeting *Dominus vobiscum*, which was repeated prior to every new stage in the service. Then followed the *Lucernarium*, a short antiphon to accompany the lighting of the evening lamp. This is a common feature of Ambrosian vespers which is only found once in the Roman rite, albeit in the highly dramatic form of the blessing of the fire and the Paschal *Praeconium*, at the Easter Vigil. After another antiphon beginning *Laudate* and ending with a double *Hallelujah* (this spelling, rather reminiscent of Handel's Messiah chorus, is normal in Milan), the hymn *Jam Christus astra ascenderat* was sung. After another greeting a responsory *in choro* was sung, *Apparuerunt Apostolis dispertitae linguae* followed by yet another greeting, and psalms 103, 133, 116 under one antiphon *Repleti sunt omnes*, which was not doubled but only sung in full at the end of the psalmody. A short threefold *Kyrie eleison* (n.b. the invocation *Christe eleison* is not used in Milan) and a greeting introduced the first *oratio*. The Gospel canticle of our Lady, the *Magnificat*, framed by the antiphon *Spiritus Sanctus docebit vos* brought this section to a close.

The remainder of the service was quite unfamiliar to anyone accustomed to the swift concluding rites of Roman Vespers. The best way to describe what follows is as a series of three identically structured blocs consisting of an *oratio* followed by a *Psallenda* (an antiphon with a short doxology similar to a Roman responsory). Then immediately together come two *Completoria*, antiphons separated only by a short litanic *Kyrie eleison*. This pattern is repeated twice more (including a commemoration of St Norbert, the date being June 6) before arriving at the *Oratio ultima*, and there followed one more short litany and a short series of versicles and

responses, the Lord's Prayer, a final blessing and *Fidelium animae* for the dead as in the older Roman rites.

On the second day, Whit Wednesday, the liturgical high point was a solemn celebration of High Mass *coram pontifice*, with Cardinal Burke who is a regular participant at *Sacra Liturgia*, presiding from a throne set up on the Gospel side of the sanctuary. The celebrant, being a Canon of the Milanese Chapter, had the privilege of carrying an elaborate *virga* not only in procession to and from the sanctuary, but also whenever he and the sacred ministers moved from their sedilia to the altar. The Deacon wore his stole visibly over the dalmatic in Milan, not unlike the oriental custom, which appears to be a survival of a more ancient practice than the Roman one, in which he wears it virtually unseen beneath the dalmatic. All the sacred vestments were also fitted with elaborate apparels at the neck, and there were embroidered panels to the front and back of the albs.

There were many interesting features of the Mass. On major solemnities there is a *Statio* at the altar rails immediately before the Mass proper begins. A *Psallenda* is sung before and after twelve litanic *Kyries*. While the introit, known as the *Ingressa*, is sung, the ministers quietly recite the 'Prayers at the Foot of the Altar', including only very short extracts from pss. 42 (*Introibo*) and 105 (*Confitemini Domino*) before the usual *Confiteor*, which includes St Ambrose among the saints. The Mass proper begins, strictly speaking, with the 'Mass of the Catechumens' as in the older Roman rite, inaugurated by the usual sung greeting and the *Gloria in excelsis*, the chants of which are quite distinctively Ambrosian, the latter ending with a threefold *Kyrie*.

After the *Oratio super populum* the Liturgy of the Word consists, at least on higher days, of the sequence of three readings familiar to us in the current Roman rite: a reading from the Old Testament, or from the Acts (or, more unusually, the local tradition permits at this point a reading from the passion or deposition of the Titular Saint of the day). In Milan, throughout the Octave of Pentecost, the same three scriptural lessons are sung each day. A lector vested in a cope, stands at a lectern set up at the centre of the altar rail, and

facing the presiding Cardinal, announces the reading before asking for a blessing, the form of which varies slightly depending on the origin of the reading. The *Psalmellus* which follows is, like the Roman Gradual, an elaborate chant on an abbreviated psalmic text sung by a cantor and choir. Then the epistle is sung, usually taken from St Paul, by the subdeacon who stands at the same lectern and also asks here for a blessing before singing the sacred text. After the *Hallelujah* the deacon sings the Gospel in the same way as in the Roman rite (except that he is facing the Prelate). Again, the blessing is asked by the deacon after he has greeted the people and announced the Gospel. After the Gospel there is another short litanic *Kyrie*, and then a short *Antiphona post Evangelium* is sung, which is proper to the Mass of the day.

At this point the 'Mass of the Faithful' begins with the first of two exchanges of the sign of peace. The deacon instructs the people: *Pacem habete*, to which all reply *Ad te, Domine*. Then, as the Corporal is spread upon the altar, there is an *Oratio super sindonem*, which introduces the 'Little Canon', as the Milanese rite calls the Offertory of the bread and the chalice. During the singing of the *Offertorium*, the surprisingly large number of prayers spoken *submissa voce* by the celebrant differs considerably from the pre-1970 Roman ones, though some of the formulae with which they begin are familiar, such as *Suscipe, clementissime Pater...* and *Suscipe, Sancta Trinitas, hanc oblationem...* During these rites, where the deacon and subdeacon would stand *unus post alterum* in the Roman tradition, they stand at opposite ends of the altar on the step below the footpace, facing the celebrant. The incensation of the oblata, the cross and the altar follows much as it does in the Roman rite. Then the deacon incenses the celebrant, describing an elaborate vertical circle with the thurible before each of three incensations. The same practice is used for all incensations of persons from the celebrant to the congregation throughout the Milanese rites. Moreover, since the thurible is simply a large bowl hung on three chains with no lid, given the elaborate form of incensation, thurifers need to be very well trained indeed not to shower burning coals over themselves or the entire sanctuary!

The *Credo* is sung at this point. It is worth noting that since its insertion into the rite of the Mass is relatively late, that explains why its position varies considerably in the Milanese rite from our familiar place at the end of the Liturgy of the Word/Mass of the Catechumens. Similarly, the frequency of its use differs from the Roman, for it is sung not only on Sundays and Solemnities but at all celebrations of saints.

After this, as it approaches the most sacred parts, the Mass continues in a way more recognisably similar to the Roman rite, with the *Oratio super oblatam* (sic), the Preface, *Sanctus*, and the (Roman) *Canon Missae*. The only significant textual variants here occur among the lists of the saints in the commemorations of the living and the dead, which include several local saints; and more significantly in the consecration of the chalice where the Lord's final words in the old Roman rite (viz. *Haec quotiescumque feceritis, in mei memoriam facietis*) are extended considerably with these: *mortem meam praedicabitis, resurrectionem meam annuntiabitis, adventum meum sperabitis, donec iterum de caelis veniam ad vos*. From a ritual point of view also, there are a few interesting variants during the Canon: the celebrant washes his hands immediately before the *Qui pridie*, and at the *Unde et memores* he stands with his arms fully extended in the form of a cross for a few lines of the prayer until he makes the sign of the cross thrice over the Host and Chalice, rather as the celebrant does in the Dominican and certain other uses of the Roman rite.

At the end of the Canon, immediately after the doxology, the celebrant performs the fraction and commingling while the choir sings an antiphon proper to the day, known as the *Confractorium*, before introducing the Lord's Prayer. Then the *Pax* is exchanged in the same way as in the ancient Roman rite following the fraction of the Host. The deacon gives the direction *Offerte vobis pacem*, which has now been adopted into the Ordinary Form of the Roman rite, though it is clear from this example that it is of ancient origin. The *Agnus Dei*, again a late introduction into the Roman rite, is only used in Milan at Requiem Masses, when the *Pax* is omitted.

During the distribution of Holy Communion the *Transitorium* is sung, another antiphon proper to the day, which, as its name suggests, accompanies the passage of the communicants to the altar rails. After Communion, the celebrant sings the *Oratio post Communionem*.

Finally, as the end of the rite draws near, so the differences from the Roman rite begin to multiply once more, just as they had done at the earlier stages. The celebrant once again greets the people and initiates another short litanic *Kyrie*. Then he (not the deacon) dismisses the people with *Procedamus cum pace* and *Benedicamus Domino*. After the *Placeat*, he sings the blessing, briefly prays for the dead *Requiem aeternam* and then quietly recites the opening passages of St John's Gospel as in the old Roman rite. After this it is customary to sing the appropriate Antiphon in honour of our Lady. The series includes those familiar in the Roman office, but also adds the *Inviolata*.

It is important to make some reference to the Ambrosian chant. Those accustomed to the Roman (Gregorian) chant will note two things in particular: the greater degree of unusual intervals in the musical scales, and the enormous prolixity of the *Hallelujah* before the Gospel. Indeed, it is fairly well known that Pope St Gregory the Great quite drastically shortened the *Alleluia* at this point, and from the example sung at the Mass of Whit Wednesday in Milan, albeit that it was indeed sung most expertly, one can perhaps begin to understand why St Gregory felt the need to curtail a chant that seemed too long for that place in the liturgy.

No less an observer than Blessed John Henry Newman was struck by the 'majestic austerity' of the Ambrosian chant when he heard it in 1846 whilst staying in Milan for a month on his way to prepare for ordination in Rome. Yet he also admitted to a friend that 'I cannot say that it pleases my ears...when all sorts of dissonances, sharp fourths and flat sevenths, are introduced, my ears suffer.' Certainly, Milanese chants seem to have suffered far less 'modernisation' in the form of recasting of the ancient modal melodies into diatonic scales, as had been done with the Roman chants at least since the 16th century. Of course, the researches and publications of the

monks of Solesmes were still some way in the future even when Newman was a Cardinal in his extreme old age, so the kind of restored modal Gregorian chant with which we are now more familiar might not have sounded comfortable to his ears, attuned as they were to classical 18th and early 19th century tonalities.

Milan was a revelation to Newman, being the first Catholic city in which he had ever stayed as a Catholic, and striking him as 'altogether a wonderful city' which he preferred even to Rome. The very possibility of receiving the sacraments and taking a full part in the liturgy as a Catholic was completely new to him. When he had visited the Mediterranean as a young man in 1833, he had felt completely alienated from the church services, and with a few exceptions he had stood aloof from them in Rome and Malta. Now, in the city of St Ambrose, whom he described to friends at home as a boyhood hero, 'whose name for thirty years, a long time, [he had] so revered and loved,' he was overjoyed at being able to walk into any Church and visit the Blessed Sacrament, and he appreciated the welcoming spirit of the Milanese churches, each with its 'sweet, smiling open countenance' in which 'the altar is so gracious and winning - standing out for all to see, and to approach.'

It is impossible to give an account of Milan without at least mentioning its glorious Duomo. It dominates the city not only architecturally, but liturgically. It was the location of the closing liturgy of the Convention, which sadly I was unable to attend. However, it is possible to give the final word of appreciation once more to Cardinal Newman who found it a 'wonderful sight' which 'struck, or rather overpowered one'. It is essential to understand that the Duomo only came alive for Newman, as it must for any Catholic, when the liturgy was being celebrated there. Thus, to conclude, I will recount his reflection on the effect which it created on him not just as a great building, but as a working church:

'A Catholic Cathedral is a sort of world, every one going about his own business, but that business a religious one; groups of worshippers and solitary ones – kneeling, standing – some at shrines, some at altars – hearing Mass and communicating – currents of worshippers intercepting and passing by each other –

altar after altar lit up for worship, like stars in the firmament – or the bell giving notice of what is going on in parts you do not see – and all the while the canons in choir going through [their hours] matins and lauds [or vespers], and at the end of it the incense rolling up from the high altar, and all this in one of the most wonderful buildings in the world and every day – lastly, all of this without any show or effort, but what every one is used to – every one at his own work, and leaving every one to his.’ This was surely the most worthy setting in which to celebrate the closing of this year’s *Sacra Liturgia*.

2: by Graeme Jolly obl. OSB

I suppose there are many reasons why people attend conferences. Prominent among them is the opportunity to learn something new, to share experiences with others of like mind, to be confirmed in one’s views and prejudices, or to be challenged by those with opposing views and enter into some rigorous intellectual debate.

Sacra Liturgia Milano, 2017, for most of us who attended, certainly offered the opportunity to learn something new, perhaps most particularly about the Rite of Milan, popularly known as the Ambrosian Rite. A number of the papers given shared insights into the history of the Rite and its accompanying liturgical books and traditions. Prof Cesare Alzati spoke of the historic similarities of the Ambrosian and Oriental Rites; how sad, though, that the simultaneous translation from Italian into English was of such poor quality, as it seems he had some great things to share.

Msgr Marco Navoni spoke to us about the history of the Milanese Rite and Msgr Claudio Magnolia educated us with regard to the reform of the Ambrosian Lectionary. The differences and similarities between the Roman and Milanese rites were further exemplified by the opportunity we were given to experience Masses and Vespers in both the older and more recent (post Vatican II) forms of the Ambrosian Liturgy in some very beautiful Milanese churches, most notably S Alessandro in Zebedia and the Basilica of S Ambrogio as well as in the Duomo itself. Many people don’t realise that, thanks to the intervention of Blessed Pope Paul VI during the period of liturgical reform in the 1970s, the Ambrosian Rite, not the Roman

Rite, is still the normative liturgy of the Archdiocese and other local dioceses in the Province.

Blessed Ildefonso Schuster OSB, sometime Archbishop of Milan and celebrated 20th century liturgist, was the subject of a paper given by Msgr Ennis Apeciti, and the conference finished with a *statio* at his altar in the great gothic Duomo of Milan.

Robert, Cardinal Sarah, Prefect of the Congregation of Divine Worship and the Discipline of the Sacraments (CDW) made headlines the world over (and some say that he incurred a papal rebuke afterwards) during *Sacra Liturgia* 2016 in London when he invited priests to return to the celebration of Mass *ad orientem*, that is with the priest and people all facing in the same direction, towards the East, from where Christ will return to judge the world. The arguments for this orientation are well rehearsed, and perhaps the strongest is that it emphasises a church turned towards the Lord rather than inwards on itself; the objectivity of Divine worship rather than the subjectivity of a community celebration. In discussing the Christological and Ecclesiological aspects of the Sacred Liturgy, His Eminence this year invited us to reflect on the significance of kneeling in the presence of the Blessed Sacrament and in particular of the appropriateness of receiving Holy Communion on the tongue whilst kneeling. Two quotations serve to illustrate his important points.

First: ‘St Teresa of Calcutta, this exceptional nun, whose faith, holiness and total gift of her life to God and to the poor are world-renowned, had absolute respect and worship for the Divine Body of Jesus Christ. Certainly, she touched daily the ‘flesh’ of Christ in the dilapidated bodies of the poorest of the poor. But, amazed and full of respectful veneration, she refrained from touching the transubstantiated Body of Christ. Rather, she adored Him. She contemplated Him silently. She knelt and prostrated herself before Jesus in the Eucharist. And she received Him, like a little child who is humbly nourished by his God. She was saddened and pained to see Christians receive Holy Communion in their hands. Here are her own words: “Wherever I go in the whole world, the thing that

makes me saddest is watching people receive Communion in the hand”.’

And: ‘The whole life of Karol Wojtyla was marked by a profound respect for the Blessed Eucharist. Much could be said, and much has been written about this. Today I simply ask you to recall that at the end of his life of service, a man in a body wracked with sickness, John Paul II could never sit in the presence of the Blessed Sacrament. He forced his broken body to kneel. He needed the help of others to bend his knees, and again to stand. What more profound testimony could he give to the reverence due to the Blessed Sacrament than this, right up until his very last days?’

Now I think it safe to assume that the participants in the conference would not take issue with the Cardinal with regard to this point or on his insistence that the Liturgy is, or should be, the pre-eminent expression of a Christian life, from which all of the various apostolates flow; but there is a real sense that he is ‘preaching to the choir’, in situations like the *Sacra Liturgia* conference, and this is where I see a potential problem.

Without doubt it is very encouraging to hear these calls for us to renew the way we live our faith in continuity with centuries of Catholic practice; the same is true of how we use music in the liturgy, another topic explored during the conference. I’m left wondering though, how these things can be achieved in the world, away from the lecture hall, in the normal everyday parishes where most of us worship. If the Cardinal Prefect of CDW can’t do something to restore/renew/revitalise these great traditions which speak of how we see our relationship with Jesus Christ, as the Cardinal says, not only as brother but as Lord and God, Saviour and Redeemer, then what can I do? What can we do? Certainly, priests can make decisions about celebrating *ad orientem* or facilitating the faithful receiving Holy Communion kneeling, and the laity can take the initiative and begin this traditional practice themselves, but, for their efforts, they are likely to face criticism and hostility and be marked out as crazy traditionalists. Is that a price we are willing to pay?

So, as always with these kind of events, I took the train home on the last day feeling glad to have heard some great speakers, to have had the opportunity to worship in a spirit of tangible continuity with the great saintly Archbishops of Milan, Ambrose, Charles Borromeo and Ildefonso Schuster, to have enjoyed socialising with old friends and making new ones, but also with a sense of how far the quality of our daily worship falls short of what the Church intends, let alone the ultimate beauty and dignity of the heavenly liturgy which it is meant to foreshadow. Let us pray for the continual renewal of the liturgical life of the church.

Mike Carson-Rowland: An Appreciation

We are sorry to report the death, on the eve of the Ascension, of Mike Carson-Rowland. He and his wife, Susan, joined the Association early in 1976 and have both been stalwarts throughout the last forty years. Mike's particular forte was in knowing more about the use of computers than the whole of Council put together, plus a good deal more than that.

Susan had come to Council's attention as a result of her penetrating critiques in the press of contemporary liturgical practice. She was asked by Council to stand for membership, and was elected in 1991; by 1992 she had taken on the role of Minutes Secretary to Council. Council minutes were transformed in appearance, having previously appeared to be typewritten (albeit actually having been produced on a word processor), but now took on the quality of a printed publication, thanks to Mike.

Council had been concerned for several years about the poor quality of our original *Missa de Angelis* sung Mass booklet, and the lack of other chant booklets. After a series of false starts with the booklets, Mike came in on the scene in 1995, first of all taking over production of the Newsletter. By 1996 Susan was able to minute: "Mike has produced two Mass Sheets ... he confirmed that the initial traumas of uncooperative programmes and fonts had been overcome and that, given good luck, a following wind and a definitive text, Mass Sheets can be produced with a fair amount of despatch." Twenty years ago this was epic stuff, the rest of Council

having to come to terms with expressions like Desktop Publishing and Adobe Acrobat, the latter having to be purchased in conjunction with another organisation at a cost of £87 each.

This was rapidly followed by a report from Mike on the World Wide Web, with options explained, recommendations made, and an offer to construct the website. Council leapt at the offer and so began our on-line presence with our succinct address, latin-liturgy.org, being adopted by 1999. Our web provider gave us 2Mb of web space, and we were worried about having a colour photograph on the site as it took too long to load!

The first of the new Mass Sheets appeared in 1997, having involved Mike in complex key strokes for the individual notes, which was quite bad enough without his having any clue about musical notation of any kind, and yet he persevered, as Susan's maths mistress (she said) always required of her pupils. This work remains the core of the sheets that are now printed for us at St Cecilia's, Ryde.

Our website had to be registered with major search engines, and Mike went to considerable trouble to eliminate those search engines with which we would *not* wish to be associated (he never explained why we wouldn't...).

In 1998 Mike and Susan took over the distribution of publications. In the days before printing on demand, this entailed holding a good deal of stock, and dealing with a steady flow of orders, considerably in excess of what we expect now. By 2000, Mike was handling the text of *A New Approach* which was then due to be reprinted, and the layout, production and despatch of the Newsletter was taken on in 2002. Despatch was later taken on by Mike Withers, and this included layout from 2004.

By 2006, Mike and Susan had moved from Sheffield to Inverness-shire, near Pluscarden. I had to collect stocks of publications from Sheffield and well recall Mike's computer set-up looking as though it belonged to the control room of a space station. So began a diminution of the work both were able to do for the Association, but

they continued to receive minutes of Council meetings and contribute as necessary, Mike's final contribution coming five days before his death. He had had medical problems for a number of years and borne that cross stoically, certainly in his correspondence. He died fortified by the rites of the Church.

His funeral was on 2 June at Pluscarden, where the Abbot had agreed to his burial, a privilege not granted to everyone on account of limitations of space. It was following a visit to Pluscarden that Mike and Susan were engaged in 1964, and so burial there was a fitting end for so enthusiastic and fruitful a life.

Bernard Marriott

In addition, we are glad to be able to add this note from
Fr Benedict Hardy OSB of Pluscarden Abbey:

Stalwarts of the Association, Mike and Sue were also stalwarts of the lay friends of Pluscarden. They were more or less permanent fixtures at our Sunday Conventual Mass, sung, of course, in Latin, according to the Missal of Pope Paul VI. They were always in principle available to help in any way that might be asked.

Normally, to meet Mike was to come away laughing: he liked to joke, and to see the funny side of anything. As often as not he would also offer some helpful suggestion. If taken up, these frequently proved to be most useful. Mike was first diagnosed with cancer several years ago, and he kept up a cheerful and positive exterior through it all. We tended to think he must be indestructible, but as his illnesses took ever greater hold on him, that theory began to falter. Towards the end his sufferings became very great. He bore them with exemplary courage; faithful to the end.

**Book Review: William Gordon Wheeler, *A Journey into the Fullness of Faith*,
by James Hagerty. Gracewing £20**

As a student at the University of Leeds I occasionally worshipped at St Anne's Cathedral. I did not normally find its services very inspiring at the time (1968-71, very different from the musical forces

they have now) but one evening, possibly for the Ascension in 1970, I attended as Bishop Wheeler was celebrating. Apart from the dimmest of childhood memories of Pontifical High Mass celebrated by Bishop Bernard Wall, “that ridiculous old gentleman from Brentwood” as Wheeler later described him, more recent experiences of pontifical Masses in the diocese of Southwark following ‘the changes’ had been dispiriting, and so I did not have too high hopes of what Wheeler might do.

So a surprise awaited me. The choir came in singing *Ecce Sacerdos Magnus*, probably the unison setting by Douglas Mews designed for processional use, while Wheeler was attended by deacon, subdeacon and assistant priest in cope, and followed by two gentlemen at arms bearing swords. Although the altar was by then in the middle of the sanctuary (the first of several re-orderings that sanctuary has undergone), Wheeler celebrated *ad orientem* and genuflected both before and after elevating Host and Chalice – lunexpected behaviour from the president of the National Liturgical Commission, especially since next time I saw him was for a concelebration, facing the people. And herein lies the contradiction, or perhaps the tension, between what at least some of the bishops felt at heart, as opposed to what they felt obliged to do if they were to be faithful to the mind of the Church as expressed by the Second Vatican Council.

When I joined the Association for Latin Liturgy in 1975 we had few ‘friends at court’. Cardinal Heenan would celebrate with great splendour at Westminster Cathedral on Easter Sunday morning, attended like Wheeler but with, in addition, two deacons at the throne and an orchestra, but I had noticed that in places like Liverpool and Nottingham the customary plainsong proper heard every Sunday morning would be replaced by hymns when the bishop came to celebrate. It was all very complex, and in his biography of Wheeler, James Hagerty attempts to unravel some of the complexity. Dr Hagerty, who addressed our Spring meeting at Wakefield in 2007, has written biographies of Cardinals Hinsley and Heenan, the one a Yorkshireman and the other a former bishop of Leeds. Strange things are heard at funerals these days, including Catholic ones, but who could have expected the Bishop of Leeds

(David Konstant) to recite a limerick at the funeral of his predecessor:

The graves of Leeds' Bishops are found
In a number of places around.
But as Heenan and Dwyer
Most kindly moved higher
The next lot's achieved the *best* ground.

The 'best ground' is St Edward's, Clifford near Wetherby, a church rich in Yorkshire Catholic history, where Wheeler lies buried. He was in fact a Yorkshireman, if only just: his parents were Lancastrian but he was born just across the border in the Pennine village of Dobcross. Brought up as an Anglican, Wheeler read History at University College, Oxford, taking the opportunity to worship at several Anglo-Catholic churches in the city. He obtained "a very good second" despite incurring the displeasure of the Dean after setting fire to a cushion in his room while knocking out his pipe, throwing the flaming object out of the window and damaging the lawn, leading to 'a wiggling' in 'unsurpassable prose' and an eye-watering (then) fine of £5.

In 1932 Wheeler entered St Stephen's House, and here major doubts arose about his Anglican faith, so much so that he tried to fail the General Ordination Examination. He passed however, and was ordained deacon by Bishop Bell in Chichester Cathedral, the first of several fine buildings with which he was to be associated. He served his title with the Revd Talbot Dilworth Harrison at the spectacular church of St Bartholomew in Brighton, taller than Westminster Abbey, "where you expected the clergy to come in mounted on elephants" as Sir John Betjeman affectionately said.

Within a short time however Harrison became Archdeacon of Chesterfield and took Wheeler with him to 'the crooked spire'. Still plagued by doubts, Wheeler was priested at Derby Cathedral (which the ALL visited for Vespers in 2003) but illness set in and the young priest was advised to return to a 'south climate', accepting an appointment as chaplain at Lancing College, whose chapel is one of the architectural glories of the south coast. Leaving the Anglican

Church soon after this appointment, he can hardly have expected to return to preach in the college chapel nearly half a century later, this time as a Roman Catholic bishop. Dr Hagerty tells us that he 'expressed his joy that the ecumenical movement had enabled him to be in a pulpit which he had never expected to mount again.' And not just there: in October 1967 he preached the University Sermon at the University Church of St Mary the Virgin in Oxford, the first Catholic priest to preach there since the Reformation: 'a sign' observed *The Tablet* 'of the way things had developed both inside and outside the Catholic communion, that someone who had followed the same path as Newman, moving from communion with Canterbury to communion with Rome, should be invited to preach from Newman's old pulpit in the University church.'

Ecumenism in action: having for centuries dismissed other faiths as 'false religions', the Church at Vatican II found itself regarding those faiths in very different terms. Many of the Council Fathers had plenty to say about other faiths, but unlike most of them, Wheeler, present at the Council from his first appointment as a bishop in 1964, knew whereof he spoke, hence his exasperation with Bishop Wall who, according to (Archbishop) Derek Worlock, 'undoubtedly [was] the main leader of the opposition on [the] whole question of unity and our relations with non-Catholics in England.' Since bishops were seated at the Council sessions in order of their consecration, Wheeler, as a very recent appointment, was far away from the speakers; he usually therefore sat in the Observers' Box, close to the action with his friend Dr John Moorman, the Anglican Bishop of Ripon and a renowned historian of the Franciscans in England.

It is no surprise therefore to read that Moorman was present at Wheeler's enthronement as Bishop of Leeds in June 1966, along with the Moderator of the Leeds Free Church Federal Council and a rabbi from the Leeds Jewish community. Yet when Wheeler first became a bishop, as Co-adjutor in Middlesbrough in 1964, the Church in which he was to exercise leadership must have seemed very different from the one he had entered in 1936, which had been a Church of certainties in which he could receive the fullness of faith. In his University Sermon Wheeler himself had averred that the

Church 'is now no longer seen as monolithic' but 'is in the process of becoming.' [sic]

To some extent, anyway: If Cardinal Heenan's media performances presented him as something of a tight-rope walker, balancing an unchanged but 'modernised' Church, the *Catholic Herald* told its readers that Wheeler 'cut some splendid figures of eight over some rather thin ice' in that 'the most ecumenical of the bishops' should also be the chairman of the Converts' Aid Society, at a time (1967) when the Church was offering no chance of ordination to married Anglican clergymen. 'The bishop found no difficulty: ecumenism is a fine thing creating a much better atmosphere, but individual conversions are also fine things' commented the paper somewhat acidly for those optimistic times, but also of course accurately.

Bishops faced other crises in those times, notably the reaction by certain clergy and laity to *Humanae Vitae* and the response to the 1967 Abortion Act, about which Dr Hagerty offers some surprising insights. Individual bishops had crises unique to their own dioceses, and one of these arose in 1975 when IRA prisoner Frank Stagg was transferred to Wakefield Prison. Stagg immediately began a hunger strike, part of the reason being that he wanted Mass to be celebrated in his cell; he refused simply to receive Holy Communion there, which was permitted. The fear about Mass in the cell was that it might politicise the service, which was explained by Wheeler to the Apostolic Delegate: 'We feel that this is an attempt to pressurise the Church to put itself on the side of the hunger striker and do not think we should concur without causing misunderstanding'. A difficult one, particularly since Stagg did indeed die two months after starting his hunger strike.

The area of Wheeler's episcopate that will be of greatest interest to ALL members concerns the liturgy. Addressing the Association in 1990, he graciously began by thanking it 'for the part you have played in bearing witness to a great and fundamental tradition and its on-going development in the *Missa Normativa* and the *Liturgia Horarum*.' Not words that could be addressed to any other traditionalist groups, busy as often they were either in promoting the old rite or discrediting the new. Wheeler's theme was Latin and

Unity, 'a theme which has become highly topical in the light of a new making of Europe, arising from the extraordinary events of the last twelve months.' He was of course referring to the dismantling of the Soviet Union and the demolition of the Iron Curtain. (Visiting Russia in 1998 I appreciated the freedom but saw also the chaos which had replaced it: twenty years later I seem to be waiting for it to happen here.)

Wheeler gave us hope in another way. While many had welcomed the introduction of the vernacular as a means towards unity, he gave us another angle: 'There are other aspects of this title *Latin and Unity* in the context of ecumenism, and perhaps even more relevant from your viewpoint, of the important liturgical aspect of Latin as a unifying bond.' He quoted from Christopher Dawson: 'Perhaps the greatest of all services that Rome rendered to civilisation is to be found in her masterly adaptation of the classical tradition of Hellenism to the needs of the Western mind and the forms of Western speech, so that the Latin language became not only a perfect vehicle for the expression of thought but also an ark which carried the seed of Hellenic culture through the deluge of barbarism.' And: 'The European tradition is a much wider thing than that of nationalism or liberalism or socialism; it is the tradition of Christian civilisation.'

Wheeler gave an interesting insight into Virgil, whose 'messianic prophecies (and indeed the *Georgics* and *Eclogues* which make him important reading for environmental causes) need to be rediscovered.' Wheeler looked to the ALL for help here: 'Perhaps your Association could think of ways to promote the way to the restoration of classical studies in our country as a whole. For already we are getting priests (and doubtless soon whole benches of bishops) who cannot say the Mass in Latin. And they will never have heard of Romulus and Remus, the prototypes of Peter and Paul.'

Referring to the advantages of vernacular liturgy in promoting ecumenism, he did however have this to say: 'There are certainly those of our separated brethren who have a deep regret for the general loss of classical culture in so great a part of the educational

field and indeed in the context of the new Europe of which I have already spoken. Ecumenically speaking, it seems to me, we have a genuine opportunity for joint action which could play a part also in the dialogue for Unity.'

Music, which he loved, also had a part to play here: 'It seems to me nowadays that one hears more Latin sung every year in the non-Catholic churches and choirs. In this, I think, one should rejoice. We should also commit ourselves without reservation to this ecumenical potentiality. In this regard Latin may indeed one day help spell a *koinonia* promoting Unity.' Heart-warming words indeed. While reassuring us that he did not deplore the vernacular, and averring that 'The Mass is the Mass in whatever language it is celebrated', he insisted that 'every priest should be able to say the Latin Mass which associates him and his people in a special way with the Petrine See and Office.' He had earlier expressed a similar wish in his own diocese, but as his biographer notes: 'It was a forlorn hope.' Wheeler showed what Latin meant to him in his memoir *In Truth and Love*: 'For me personally the liturgical reforms went against the grain, and were one of the hardest things I had to do: returning to the vernacular after saying Mass for more than a quarter of a century in Latin. Latin was understandably for me a symbol of the gift of the fullness of the faith'. Whatever his misgivings however he had no truck with those who discredited the new rite. Writing to Dr R H Richens, founding chairman of this Association, he said he was glad that a body had arisen to help preserve Latin in the Liturgy without impugning either explicitly or implicitly the Holy Father's proclamation of the new Rite of Mass. Dr Hagerty quotes this approvingly.

It is unfortunate that Wheeler, in the promotion of the new rite and the best ways of celebrating it, allowed so much destruction in the churches of his diocese; sometimes it seemed to have happened without his knowledge, to be discovered at a visitation. Dr Hagerty observes: 'When, in retirement, Wheeler was asked about the 'unfortunate consequences' that the architectural changes of the 1960s had on the older churches and particularly on the loss of their historic features, he sidestepped the question . . . it seemed to be a development he would rather forget.'

Indeed. It must have been particularly galling to see all this going on when just a decade before, as Administrator of Westminster Cathedral, he had seen the completion of the marble decoration that we see today; his colleague and eventual successor as Administrator, Mgr Canon Francis Bartlett, saw his role as essentially 'to protect the building from Heenan' which was indeed achieved. After this, promotion as Co-adjutor Bishop of Middlesbrough must have seemed a mixed blessing: after being told of his appointment 'he immediately looked for a map of Yorkshire to locate Middlesbrough. As a native of the West Riding of Yorkshire, he was familiar with some parts of the county but not Teesside, and certainly not the steel producing town of Middlesbrough.' As he wrote: "The whole thing was a great shock and could only have been thought up by the Good Lord Himself, and so, as you can imagine I unhesitatingly said 'Yes'. Archbishop David Matthew, clearly knowing Wheeler's aesthetic taste, warned him: 'Don't expect too much of your cathedral if by any chance you have not seen it.' (It was later closed, burnt down and rebuilt in a 'new town' setting some five miles away. His cathedral in Leeds, although small, is a highly regarded example of Arts and Crafts Gothic.)

One of the advantages of Middlesbrough was that Ampleforth lay in the diocese, and here he became a close friend of the newly-appointed abbot, Basil Hume, and actively supported his translation to Westminster in 1976. Could Wheeler himself have gone higher, like his two predecessors at Leeds? Possibly his health would not have permitted that, but there was an intriguing possibility that, with the creation of the diocese of Hallam and a possible further one for Humberside, Wheeler could have become a Metropolitan with the revived title of Archbishop of Beverley. It would have suited him well. Soon after his arrival in Leeds he had moved from the suburban Bishop's House to 'a very comfortable gentleman's residence in sixteen-and-a-half acres of land' where he 'lived in style with his collie dog Finn and cat Sweetie, all of them well cared for by attentive Franciscan nuns.' Finn, we are told, used to attend Benediction in the chapel there. There is more than a glimpse of the Anglican bishop Wheeler might have become had he remained in that Church, inhabiting very much the world of *The Barchester*

Chronicles and *All Gas and Gaiters*. But as Dr Hagerty shows, the fullness of faith lay elsewhere.

This biography is not, I am glad to say, a hagiography. Wheeler made mistakes – who could not in the uncertain years after Vatican II? Some of them were acknowledged by Wheeler himself, some become implicit or explicit in the book itself. If I have any niggles they are minor: some annoying lack of editing leads occasionally to inconsistencies, while the grouping of aspects of Wheeler's episcopate by theme leads to some repetitions. But these are small points. We have here a warm, affectionate biography of a man of 'style, courtesy and taste' who proved a good friend to the Association for Latin Liturgy.

Ian Wells

Review of CD: Compline - *In manus tuas* The Benedictine Nuns of St Cecilia's Abbey, Ryde

Price £7 each, plus £1.50 p & p (for up to four CDs). Cheques payable to St Cecilia's Abbey. Address: Appley Rise, Ryde, Isle of Wight, PO33 ILH. For internet banking ring 01983 562 602. Credit card payments are not available via St Cecilia's, but the CD *can* be bought from the Farnborough Abbey online shop:

www.theabbeyshop.com

This CD is greatly to be welcomed. In it the nuns of St Cecilia's give us not only very fine singing of the Compline chants, but they also convey to us the spiritual life that lies behind them. Listening to their singing becomes imperceptibly an act of prayer; indeed it would be hard to hear it in purely musical terms, though its technical quality is easily of a standard for that. These are not professional singers, but they have certainly become specialists, and in terms of quality and suppleness of tone, of phrasing, of dynamics, their singing is remarkable. To say that the vocal quality is 'pure' would be, though true, too much of a cliché, but it *is* extraordinarily clear, strong and assured. The singing by a solo voice of the passage *Videbunt faciem Domini* from the Apocalypse is quite remarkable in its clarity and immediacy. You get the impression that they succeed without really trying, which of course isn't true. *Ars est celare artem*.

It is excellent that the tone used for the psalms (always 4, 90 & 113 at Benedictine Compline) is the *tonus in directum* given in the old *Benedictine Hours* of 1933, which is still occasionally heard, though much less than it was, in Benedictine houses. That may change, as it is now printed in Vol. 1 of the new *Antiphonale Monasticum*, as an optional tone for Sundays. In the hymn *Te lucis ante terminum* and elsewhere the generous acoustic of the abbey church warms and amplifies the sound. The engineers have wisely decided to let the resonance work for the voices instead of 'drying out' the sound, as is sometimes mistakenly done, and the placing of the microphones seems to have been exactly right.

An outstanding feature of the disc is that we get all four Marian antiphons in both solemn and simple tones, so it covers the whole of the liturgical year. Finally, the inlay booklet is full and detailed, with all the texts in Latin and English (the singing is entirely in Latin) and is designed to help us to join in the office in prayer, not be mere auditors. The Community is to be congratulated on this fine disc, and thanked for enabling us to join in their night prayer by means of it, as often as we wish.

CF

Letters to the Editor

Sir, I read with great interest 'Music in the Mass' in *Latin Liturgy* 151. It is indeed a difficult subject to treat, perhaps because nobody can be so detached from their musical and liturgical background that their judgement may be said to be entirely objective. I fully agree that we should ask these questions: 'what we should really be asking is: is this music worthy to give praise to God? Is it the best we can do? Does it raise the hearts and minds of those who hear and sing it to the Divine? Does it really bring us closer to God, or does it just provide an illusory effect of warmth and cosiness?'

I should like to apply this to the question of Anglican hymns. I was educated between the ages of five and thirteen at a school which could definitely be called 'Anglo-Catholic', though the term was never used by the Headmistress, who must have instilled a profound Eucharistic devotion into hundreds of children. I

particularly remember a hymn we often sang, 'Let all mortal flesh keep silence'.

[Text and melody at: https://hymnary.org/text/let_all_mortal_flesh_keep_silence]

That hymn is the foundation, as it were, of all my Eucharistic devotion, which finally moved me to see the universal Catholic Church as my true home. With the possible exception of the *Tantum ergo* at Benediction, no other hymn has ever filled me with such a spirit of adoration, such a realisation of the invisible presence of the Holy Angels who perpetually adore the Word of God in the Most Holy Sacrament of the Altar, as this 'Anglican hymn'.

Rosalind H M Guinard

Sir, I have been working for the last academic year in Wuhan, Hubei, a province of China, teaching English at Hubei University. There is a Catholic church in Wuchang, the part of Wuhan where I live. The building is in a western style, from the time of the territorial concession on the bank of the River Yangtse; it is pleasant enough, apart from an awfully sentimental painting of the Holy Family behind the altar. There is one Mass each weekday and four on Sundays, all in Mandarin, except for the International Mass at 10.30 on Sunday, which is in English, except that once a month it is in French. On 6 November the Litany of the Saints was added because, so we were told, we had been unable to go to Mass on All Saints' Day. Had we? I went to Mass at 7am, in Mandarin. (If I had had an 8am class, as I do on some days, I would have gone to 6am Mass across the river in Hankou Cathedral.) They are a lively and committed group of people, who have generously supported each other in times of difficulty.

Phillip Bell

Varia Latina

At gregorian-chant-hymns.com you can find chant and recordings of, among other things, *Vidi aquam* and *Salve festa dies*. Schola Gregoriana of Cambridge trustee (and one of the people behind the website) Julia Jones says in the Newsletter that they were generously assisted by the abbeys of Ryde and Pluscarden, which

have allowed their recordings to be used for non-commercial purposes.

The School of the Annunciation at Buckfast Abbey is running a four-day course in Ecclesiastical Latin from the evening of Thursday 12 October to Sunday lunchtime 15 October. Students may register for this four-day course, or join the part-time, one-year online Latin course with two residential periods at Buckfast. See: <https://www.schooloftheannunciation.com/site.php?menuaccess=62>

In May Pope Emeritus Benedict gave an endorsement to Cardinal Sarah's new book *The Power of Silence: Against the Dictatorship of Noise*, saying that the liturgy is in good hands with the Cardinal as Prefect of the CDW. This praise is somewhat at variance with some of Pope Francis' reported statements about Cardinal Sarah. A writer in the *Catholic Herald* of 23 June observed that 'Cardinal Sarah's opponents have attacked his views and called for his sacking, but his response has been a gracious silence'.

'Is there really an Old Mass revival?' asked the *Catholic Herald* of 9 June. The answer seemed to be 'possibly, but not on any large scale'. The paper quoted Joanna Bogle as saying 'I go to the Extraordinary Form occasionally, but I have actually found that having it available has made me appreciate the Ordinary Form in new ways'. Then on 1 September the *Herald* made its cover story 'Is this the Mass young people want?' But it didn't really amount to much: an American journalist wrote of a 'secret' old rite Mass early on Saturday mornings in a side chapel of a New York church, attended by a group of 'traditionalist' young Catholics (who, incidentally, voluntarily segregate themselves, women kneeling on the left and men on the right.)

In its 22 July edition *The Tablet* presented a feature on the tenth anniversary of Pope Benedict XVI's apostolic letter *Summorum Pontificum*, written by a Jesuit professor at Boston College. Needless to say, his attitude to Benedict's intervention is hostile, though he does concede that 'many who want the older rite want it because it signals a stronger and clearer Catholic identity in the middle of a confusing and anchorless culture', which is certainly

true. 'But', he continues, 'the Extraordinary Form supports a world that no longer exists. It is like wanting the Middle Ages with central heating and indoor plumbing'. What a very curious observation!

In the *Catholic Herald* of the same week one of their regular columnists Fr Raymond J de Souza of the Archdiocese of Kingston, Ontario (the *Herald* has a very noticeable bias towards North America in its comment columns) writes on 'Cardinal Sarah's challenge to traditionalists'. The Cardinal had written in *La Nef* (not available online) in favour of the 'mutual enrichment' of the two forms of the Roman Rite, recommending that Holy Communion be received kneeling and on the tongue, that the Prayers at the Foot of the Altar be restored, but also that the expression 'the reform of the reform' be abandoned. 'I prefer', he writes, 'to speak of liturgical reconciliation. In the Church, the Christian has no opponent!' But one of his proposals, that the EF and the OF should have a shared calendar and shared lectionary, has already met with widespread opposition, on both sides of the debate.

The bishops of England and Wales have announced a National Eucharistic Pilgrimage and Congress, to be held 7 - 9 September 2018 in Liverpool. The last International Eucharistic Congress in England was held in 1908 when permission for a public procession of the Blessed Sacrament was refused. Participants will engage in a series of sessions focusing on different dimensions of the Eucharist and the daily celebration and adoration of the Blessed Sacrament.

More information at: catholicnews.org.uk/Home/Special-Events/Adoremus-National-Eucharistic-Pilgrimage/Information

Your editor was both surprised and pleased by an article from Clifford Longley in *The Tablet* of 29 July in which he warmly praised the use of Latin in the liturgy, saying *inter alia*: 'take the phrase from the Gloria *qui sedes ad dexteram Patris*, which is translated as 'seated at the right hand of the Father'. That is a solid mental image, stripped of poetry and mystery. Translating it into English rips away the veil that the Latin supplies. That veil served a purpose. It said: 'here is something out of reach, something more than poetic analogy, that should not be exposed to the merciless light of rational analysis. The *Gloria* is a love poem, not a seating

plan'. Sadly but predictably, subsequent letter-writers to *The Tablet* attacked Longley's letter, saying that what we want is not Latin but better English - which of course misses the point completely.

On the Feast of the Assumption

(preached at Pluscarden Abbey)

Some time in the late 700s the Benedictine monks of Blandinium Abbey, or Abbaye Mont Blandin, situated in what is now North West Belgium, made a compilation of all the Chants sung at Mass throughout the year. Their manuscript is very precious, because it's the earliest such compilation that has come down to us. It lacks any musical notation, because that had not yet been invented. In this manuscript, every single Chant for the Feast of the Assumption sets a text from Psalm 44, or 45 in the Hebrew numbering: the Royal Marriage Psalm.

In the 200 year period that followed the writing of the Blandinium Gradual, hundreds of similar manuscripts appear all over Europe, giving exactly the same texts. With the development of musical notation over these texts, we see that the music sung was also the same. Then from the late 10th century variety started to come in. Sometimes different chants would be selected. And everywhere there would be embellishment, expansion, adornment, with the addition of Sequences, Tropes, Prosulae and Organum, or singing in parts. This process was to be severely cut back by the 16th century Council of Trent. Later, after Pope Pius XII solemnly defined the Doctrine of the Assumption, the monks of Solesmes were asked to add chants that would be more explicitly proper to the feast. So in the mid 1950s they produced our present wonderful Introit, *Signum magnum* (and the Communion *Beatam me dicent*). Then Vatican II happened. But the Post-Conciliar Mass also sets Psalm 44 as the Responsorial Psalm for today's feast. So it is that through all the revisions, adaptations and reforms of the past 1000 or so years, our Gradual *Audi Filia* has survived in place, just as we find it in the Blandinium Gradual. And so it is that, still today, in accordance with long standing tradition, we contemplate, and rejoice in the Assumption of our Blessed Lady into heaven, using the words of a Marriage Hymn from the Ancient Near East.

Psalm 44 addresses the Israelite King, or Bridegroom, in its first part. The second part then turns to his Queen, or Bride. No name is given to either of them; scholars make various suggestions about the identity of the original subjects. But for the devout Jews who included this poem in the canon of Holy Scripture, already the King represented the Messiah, or God himself, and the Queen his Bride Israel. In the New Testament, the letter to the Hebrews at once identifies the King of this Psalm with Christ (1:8-9). Elsewhere in the New Testament we read that Christ has a marriage, and a Bride, who is the Church (cf. Eph 5:32; Apoc 21:3 etc.). But as our reading from the Apocalypse (12:1 ff.) makes plain, Mary is a figure of the Church; so she is most rightly called his Bride, and for her Assumption we rightly sing a joyful wedding Hymn.

Audi Filia, et vide, et inclina aurem tuam... 'Listen, daughter, and see, and incline your ear; for the King has desired your beauty'.

The Mont Blandin manuscript actually gives only the first two words of this Gradual, together with a marginal indication that it is to be sung in the VIIth mode. That was enough: it could be assumed the singers would know exactly how to do the rest from memory. The VIIth mode is the mode of heavenly exaltation, and of youthful exuberance. The melody pours out, as it were, in an ever flowing stream. Its gives the impression of tending always upwards, often soaring on the heights of Fa, a minor third above the Dominant, or even on occasion higher; yet never ceasing its impulsive movement forward until it reaches its gentle and peaceful end.

Audi, vide, inclina: 'Listen, see, incline': the verbs are all in the imperative. It's as if we all, with the Psalmist, are encouraging, cheering, urging Mary on. Go to him, we cry! Do not be afraid! He's waiting for you, in love and joy. At last the moment has come for him to receive you into the fullness of heavenly glory, into the perfection of endless union. He desires your beauty! Of course he is God, who needs nothing from anyone. Nevertheless, he longs and longs for the consummation of all he has done for you! For in you he will receive the accomplishment of all his work: of Creation and Election and Redemption, his calling of the Patriarchs and of Israel; his Incarnation, and Passion, and Death, and Resurrection and

Ascension into heaven. In you he sees that Yes: it was all worth it! For what he has done is seen in you as wholly good, and beautiful, and most desirable.

Then we have the second part of the Gradual, the verse. *Specie tua, et puchritudine tua intende*: ‘Set out in all your beauty and loveliness’. The Latin text here differs somewhat from the *Nova Vulgata* edition we use in our Divine Office. As so often elsewhere in this Psalm, the Hebrew lying behind it is difficult to interpret, and so has produced considerable variety in translation. What is interesting especially here, though, is that the Chant takes words not from the second part of the Psalm, but from the first. They are addressed, in context, not to the Queen, but to the King. Surely we have a hint here that our Lady’s Assumption is simply her full and final participation in the Resurrection of her Divine Son. With him she is glorified not just in her soul but in her body also. With him she is now beyond the reach of death, of pain, of sorrow. Yet also with him she can be addressed by us! With him she hears our prayers, and as our Mother, wants us to turn to her, and to come to her, so that we might share, one day, in her glory.

Specie tua, et puchritudine tua intende: prospere procede, et regna! ‘Set out in all your beauty and loveliness, we cry to Mary. Proceed in security, and reign!’ Be our Queen, and Mother. Stand waiting for us, as your Lord waited for you in heaven. Bring it about that his Kingdom will be established in our hearts and lives; his will done in us. Help us to live as he wishes us to, as you always lived, in humility, in obedience to him, in love and in goodness. Et regna! Reign especially, today, over this monastery, dedicated to you, and rejoicing to celebrate its patronal Feast. Reign over all who live here, and all who visit us! Keep us united in love with one another, fruitful in Apostolic witness, always faithful to our vocation. Teach us how to pray, and how to deepen our prayer! Preserve us from all attacks, whether from without or within, and help each of us to respond to God’s love and grace with courage, and steadfastness, and with answering love.

Dom Benedict Hardy OSB, Pluscarden Abbey

ASSOCIATION FOR LATIN LITURGY

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in the liturgy of the Catholic Church
Under the patronage of the Bishops' Conference of England & Wales

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