



LATIN LITURGY

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Guy Nicholls

UNEARTHLY BEAUTY

The Aesthetic of St John Henry Newman

Contents

Front cover: *Fr Guy Nicholls celebrating Mass at St John Henry Newman's Shrine, Birmingham Oratory. [The front cover of Uneathly Beauty, courtesy of Gracewing Ltd]*

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Photo credits: Christopher Francis.

For this edition, because we have received so many interesting contributions, we've had to reduce the type size to fit them all in, and we apologise if this makes the journal less easy to read than usual. The reason is that if the booklet exceeds a certain thickness, postage costs rise very steeply.

And we are sorry that for reasons of space, Fr Benedict Hardy's meditation on Easter has had to be held over to the next edition.

November Requiem Masses

Priest members of the ALL will be offering Requiem Masses for the eternal rest of all who have died as a direct, or indirect, result of the coronavirus. One or more of these Masses will be live-streamed on the internet. Please refer, nearer the time, to our website for information about these.

Annual General Meeting 2020

Because of Covid-19 we have not, for the first time in our fifty-year history, been able to convene an Annual General meeting. The formal elements of the AGM are reports from the Chairman and Treasurer and the elections to Council. This year, because we are not able to meet physically, the following arrangement will apply: we are printing here the two reports and the names of those standing for election or re-election to Council. If any members wish to query or to raise objections to any statement or candidate, they should communicate with the Chairman (contact details at the end of this edition) as soon as possible. If by 1st November no objections have been received, the consent of the membership will be deemed to have been given.

1. Chairman's Annual Report 2019 – 2020: The Association celebrated its Golden Jubilee in splendid style – liturgically at the Church of Corpus Christi, Maiden Lane, London and convivially at Salieiri Restaurant nearby. Two fine pieces of oratory, by Fr Paul Gunter and Mgr Bruce Harbert, printed in *Latin Liturgy* 157, provide us with permanent reminders of the occasion and hope and inspiration for our future.

Work on the second volume of the *Graduale Parvum* – the Communions – has continued ceaselessly. This arduous and technically complex work, led by Fr Guy Nicholls and Bernard Marriott, is progressing well, the only restricting factor being – as usual – our very limited resources in manpower. There are over 300 Communion antiphons to be included, around double the number of Introits – such was the 1960s ‘simplification’ of the liturgy. We have been unable to use the same arrangements as for the Introits, and are having to do much more of the preparatory work – coding etc – ourselves with the Communions. The chants of the antiphons and the first verses of the psalms have to be ‘engraved’ which these days, of course, means producing code for a computer program. The rest of the verses, suitably marked up for singing, appear in plain text below the chant. The result is very good in appearance, and well worthy of being a companion volume to the Introits.

Like everyone else we were taken by surprise when the Covid pandemic suddenly shut down almost every kind of concerted activity. With great reluctance we have been obliged to postpone

our liturgy and meeting **on 10th October** at **Aldershot** until next year, on a date as yet unspecified. This is because of the complete unpredictability of everything connected with the Covid crisis. The other meeting that we have already had to postpone, at **Mayfield** on 6th June, has been re-scheduled for **5th June 2021**. Please make a note of it in your diaries now. For the Mayfield meeting, particular attention, ironically, had been given to the planning of the singing, since declared a proscribed activity for any non-distanced choir or schola. Members may not be aware of the amount of detailed work that goes into setting up and preparing these meetings, and it has been most frustrating to see it brought to naught. Let us hope that the forecasts of an effective vaccine become a reality, and that these events will finally be realised next summer and autumn. Council is currently having to resort to virtual meetings instead of convening in Oxford as we should be doing. We shall review the position after the New Year.

2. Treasurer's Annual Report 2019 - 2020: The year up to 5 April 2020 has been one of consolidation, with sales of the *Graduale Parvum* about one-third of that achieved immediately following the launch in April 2018. This is reasonable given the rush of sales at the launch. We had to reprint during the year, which cost about £1000 more than sales income, but this means we have the stock available for future sales. It has to be noted that sales have tapered off, and have been very low since the start of the pandemic, so thought will have to be given to promotion once churches re-open fully and choirs are re-established.

The cost of *Latin Liturgy* is higher than in the previous year as two issues were accounted for in 2019/20, but only one in 2018/19. The 2019/20 figure also includes material printed for our 50th anniversary AGM. The cost of meetings was much the same in 2019/20 as the previous year, because the cost of the launch of the *Graduale Parvum* in 2018 was followed by expenses in connection with our 50th anniversary meeting in 2019. We must be thankful that the AGM beat the Covid lockdown, albeit by less than six months. The cash deficit for the year of £1500 is offset by the increased stock holding of the *Graduale Parvum*. The Accounts are given in the Appendix.

3. Elections to Council: The Constitution provides for a Council with a maximum of twelve members, three of whom 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 the 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 Nicholls (Vice-Chairman) and Bernard Marriott (Treasurer) retire, but all three are willing to offer themselves for re-election. The two-year term of the following Ordinary Members expires: Canon William Young and Fr Anton Webb, but they also offer themselves for re-election. Council has co-opted Paul Henriksen and Frank Leahy for a two-year period until 2022. Fr Liam Carpenter has resigned from Council, but hopes to return at a later date.

Any member of the Association 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 by 1st November. According to our Constitution, if no nominations are received from members, Council's nominees will be deemed elected without a vote being taken. Membership of Council is of course not the only way you can help the Association in its work: please contact the Chairman if you would like to make a contribution in some other way.

4. General discussion. If you wish to put a formal motion, please notify the Chairman in writing or by email within four weeks of receiving this notification, giving the name and address of a member who has agreed to second it. It is of course open to any member to raise topics informally, which in the current situation will have to be done by email or letter to the Chairman.

‘Liturgy in lockdown’: reflections from some members of Council

I

As a Brit living in Italy, I've witnessed at very close quarters the devastating impact of the Coronavirus on the population, and lived through an extended lockdown. This included as in other countries a type of 'liturgical lockdown', although perhaps not as limiting as that in the UK. On Saturday 22 February, I attended, as usual, the daily Chapter Mass in the Cathedral of Lodi. The Canons were in a

state of some agitation because the potential scale of the Coronavirus epidemic in Italy was just beginning to become clear. An unusually high level of infections had been identified at the hospital of the second city of our little Province, at Codogno, and it already seemed that some initial precautions were necessary. There would be no exchanging of the sign of peace at Mass, and people were invited to receive Holy Communion only in the hand.

Later that day I left by car for a week's break in Rome. Participating in the Sunday Mass at the church of Sanctissima Trinita dei Pellegrini, a personal parish in the Diocese of Rome for the celebration of the Extraordinary Form, I discovered they were beginning *le quarant'ore* or forty hours of Eucharistic exposition. Mass was grand and beautiful, the peace wasn't exchanged because it's not a feature of the traditional Mass, and Holy Communion was given only on the tongue. During the rest of the week I went to morning Masses not in Italy but in the Church of St Anne, the Parish Church of the Vatican, as it was the closest to the place I was staying.

As news of the outbreak of Covid-19 in Lodi Province started to make national and international news, I was able to observe a changing approach to how those Masses were celebrated as a consequence of that news. It seems that a variety of curial officials celebrate these morning masses: cardinals, bishops and other priests. As in Lodi, the sign of peace wasn't exchanged; some allowed Communion on the tongue and others insisted on administering in the hand. Holy water stoups were empty in most churches. By now Lodi had become infamous across Europe, as people started to die and the infections spread rapaciously in the so-called 'ten towns of the red zone'. It was no longer prudent when talking to waiters, shopkeepers or others in Rome to admit to living in Lodi! Hand sanitiser was procured – something that would prove to be impossible to find only a couple of days later.

Wednesday of that week was Ash Wednesday, and the Pope celebrated a Stational Mass, preceded by the usual Procession on the Aventine Hill. The following day he took ill and cancelled a meeting with priests of his diocese. Despite the Holy Father not testing positive for Covid, the incident alarmed Romans. Each day saw fewer and fewer tourists and more and more masks being worn on the streets. Television and newspapers carried stories and

pictures of the lockdown of the ten towns back home in Lodi, with scenes reminiscent of the cold war as relatives blew kisses to each other across the police barricades. The more self-righteous of my friends in the UK started messaging me demanding to know why the Italians had let things get so bad, pointing out that this could never happen in the motherland!

Leaving Rome on the Saturday morning after Mass, after filling the car with essential foodstuffs, the drive up the A1 towards Milan was eerily quiet. By the middle of Sunday the Bishop of Lodi and other prelates in Lombardy had issued decrees suspending the public celebration of Mass, other sacraments, and funerals, and exempting the faithful from the obligation to assist at Mass on days of precept. Generally the headlines, and this seemed to follow across Europe a week later, read: 'Bishops suspend Masses'. Some Bishops' press releases even used such loose language. Very few priests or Catholic commentators bothered to point out that in fact this wasn't true and that priests would continue to say Mass every day but without the presence of the faithful.

This poor communication was a big mistake. I know many people felt abandoned by their bishops. One priest of this Diocese, Monsignor Gabriele Bernadelli, sensitive to this emotion, made a short audio broadcast on social media in which he assured the faithful that they weren't abandoned but were being called to live the coming period in a particular way, and promising that he would still be celebrating Mass for them and would always ring the church bells to signal this, and to call his parishioners to participate spiritually in that offering. His message resonated and within a day or two went viral. Thank God that some priests remember that getting the message right is important!

I was generally supportive of the bishops' decisions to suspend the public celebration of Mass; the risks here were not only high but tangible, as death was a frequent visitor to the homes of neighbours and fellow worshippers. The question then arises of how to participate in the liturgical life of the Church during this period when attendance at Mass isn't possible. Because the UK authorities were still perceiving Coronavirus as something that happened to others, two priest friends were able to fly out to visit me for a short pre-planned holiday. They arrived on Monday and – *Deo gratias* – celebrated Ordinary Form Latin Masses each day,

cushioning the blow of not being able to attend Mass in church. It was a great consolation, for which I'm eternally grateful. Their departure on 6th March proved to be the last time I would be able physically to attend Mass until Monday 11th May.

Despite lockdown meaning that people had to remain in their homes except for food shopping, medical reasons or some other urgent necessity, and always having to carry a signed declaration, the Churches remained open for private prayer, for people to visit the Blessed Sacrament; and confessions continued to be heard, albeit in an open space in Church rather than inside the confessional. These are real gifts when everything around you seems to be crumbling.

Another gift was the atmosphere of the monastic cloister which descended on our little city. The sound of cars and the normally omnipresent *chiacchiere* (chatter) melted away within a day. The Lombardian haze which normally obstructs our view of the Alps cleared and the birdsong played sweetly in the newly clear air. This silence and environmental cleanliness made one think of how creation was intended to be! The notion that one is 'closer to God in a garden than anywhere else on earth' is, however, an error. The veil between heaven and earth is thinnest at the altar during the sacrifice of the Mass – and that wasn't now possible.

Live-streamed Masses proved a difficulty for me, although I know they helped many. When a mobile phone is propped up on the altar and the viewer can't see much more than the priest's face and his every twitch and facial expression, it becomes – for me at least – an unwelcome distraction to prayer. Many priests who have a preference for celebrating Mass *ad orientem* (towards the liturgical east) took the opportunity of not having people in the pews complaining, to celebrate in this manner, but then positioned the camera so that the priest himself became centre stage – thus militating against all of the positive arguments in favour of the priest and people facing the same way during the Canon of the Mass. Some, more bravely, put the camera where the people would be and thus when the priest went to the altar he did so facing the same way as the camera, having faced the camera from the chair or the ambo when addressing the people. If we are to have a second wave, I hope someone will be wise enough to publish guidance on these things.

The Divine Office/Liturgy of the Hours, formed my liturgical expression during the time when attendance at Mass wasn't possible, supplemented with devotional exercises such as the Rosary and acts of spiritual communion as well as readings from the Lectionary for Mass, especially on Sundays. The grace of God is sufficient and gives us all of the spiritual sustenance we need, as it did the manna in the desert for our ancestors.

That said, the return to public Masses here in Italy is something for which I am grateful beyond words. This positive step forward also generates, though, some cause for regret, in particular that we have simply returned to what was happening before lockdown with the addition of social distancing, masks and latex gloves. We are still singing banal ditties from behind our masks instead of taking this opportunity to rediscover the *Missa lecta* or said Mass. These are still not normal times and I really believe we could discover a different dimension of our Eucharistic life if we experienced Mass said quietly and with dignity instead of mask-muffled singing of songs that have little significance in the celebration.

We have seriously failed to implement the principle of progressive solemnity when, as in Italy, almost all Masses are the same as the next or previous ones! I cannot remember the last time I went to a Mass without music and of course the ubiquitous Lourdes *Gloria* (J-P Lecot) is sung at every Mass – or has been at every one I've attended here over the past six years, whenever the *Gloria* was indicated. They've even stopped singing that one at Lourdes! The opportunity to have Masses of differing degrees of solemnity is before us now. Low/said Mass with no music, a Sung Mass with simple chanted versions of the ordinary (Latin and/or vernacular) with the occasional hymn to ease the transition, and Solemn Mass with sung propers and sung ordinary. Must this still be the stuff of my dreams?

As a slight aside, a short while ago I experienced the reception of Holy Communion in a completely new and yet ancient way. I was able to go to Milan and therefore attended the celebration of Mass in the Ambrosian Rite. This Rite is proper to the Diocese of Milan and some neighbouring areas and not just something for special occasions or for liturgical archeologists. This was in fact a celebration in the older form of the Mass but the Ambrosian Rite also has a post-Vatican II form. As reception of Communion in the

hand is not permissible in the Extraordinary Form, it was administered by a be-gloved, mask-wearing priest directly into the mouth of the communicants using liturgical pincers or forceps. These have an ancient tradition in parts of the church and therefore weren't a complete innovation. It was very effective and something in my view which is much more worthy than what is now happening here when masked communicants go to masked priests who place the Sacred Host into the hand. The communicant then stands aside and with one hand removes the mask and with the other attempts to 'post' the Host into his or her mouth. It is not only very undignified to see and do, but also seriously risks the host, or particles, being dropped.

Strange times have resulted in strange practices, and things may never be quite the same again. My fear is for those things which may have been lost during this period when Mass hasn't been celebrated in public. I think many people will simply not return, the reverent reception of communion on the tongue will probably be deeply discouraged by most bishops from now on, and the exchanging of the peace may be on its way out. I'll leave it to you, dear reader, to decide for yourselves which of these is disastrous, and which is a good thing!

Graeme Jolly obl. OSB

II

With the closure of churches after Friday 20th March, I set about finding a suitable streamed Mass. It's my long held belief that Latin, chant and polyphony will only find their way back into the mainstream of parish life via the current Missal, rather than that of 1962, especially as celebrations of old rite Masses tend to ignore the changes which were made in the last years of the old rite, most of which, I felt at the time, were perfectly sensible. Ignoring those changes now, coupled with a somewhat different calendar, means that celebrations of the old rite are very alien to most parishioners' experience, and unlikely ever to command much general support.

I started with the Association's *Latin Mass Directory*, looking for grade A Masses which might be streamed. Our Directory lists 21 churches with such a Mass, mostly on Sundays, and often each Sunday of the month. It rapidly became clear that sung Masses would be confined to places with religious communities living in what is now called a 'bubble'. Obvious candidates such as St

Cecilia's, Ryde, and Pluscarden, unfortunately did not stream their Masses.

I turned next to the Oratories, and found that the Oxford Oratory both streamed and recorded Solemn Mass each Sunday, sung by members of the community. This Mass was celebrated in a chapel in the house which provided a more satisfactory experience for the viewer, rather than watching Mass celebrated in a big (and obviously empty) church, in a large sanctuary with a minimum of serving. I leave it to others to discuss whether one is *attending* a streamed Mass, or *viewing* it (and does this differ from *hearing* Mass as so many used to say?).

Two churches overseas sprang to mind as our friends in the American *Latin Liturgy Association* will know – St John Cantius, Chicago, and St Agnes, at St Paul, Minnesota. Both these churches have hosted LLA conventions, both have a long-standing tradition of new rite solemn Masses, and both stream these. Disappointments here included both Westminster Cathedral and the London Oratory, both of which, impressively, have maintained said Masses in Latin each weekday, and neither of which appear to have streamed them. It is likely that many of the Faithful, especially older ones, will be wary of going to Mass in potentially crowded churches on Sundays for a long time, so it seems there will be a need for streamed Masses to continue over and above the provision pre-Covid, an opportunity, perhaps, to improve on provision of sung Masses in Latin, weekday Masses, and online 'handouts' containing the relevant texts and translations.

As a postscript I should add that as soon as permitted, early in July, the Oxford Oratorians re-opened their church, but continued to stream Masses, now from the church itself, which was particularly welcome as, living in Leicester, I was duly locked down for several weeks after everyone else's liberation.

Bernard Marriott

III

Away from the major churches in the central areas, Ordinary Form Masses in London 'advertised' as being in Latin are, in my experience, rarely anything like those we experience at Association meetings. My own parish twice a month offers a Mass 'with Latin choir.' What this in fact amounts to in practice is an English Mass

with a bit of the *Missa de Angelis* thrown in. Watching Mass – any Mass – on a screen is a poor substitute for being present, but certainly better than no Mass. At least, if you have a choice of hundreds of Masses, you can pick one which is celebrated well! Even so, I confess to being weary of the whole online thing, and like most people long for a return to some semblance of normality.

Brendan Daintith

IV

I listened to the broadcast from Westminster Cathedral of Mass for Corpus Christi, with Cardinal Nichols celebrating and preaching. It was a strange, even a poignant experience. In the first place, of course, it was conducted strictly according to the principles of social distancing. Therefore apart from the Cardinal there was an ‘assistant priest’ who read the Gospel and a laywoman who read the two other Scripture readings.

Why did I find it disappointing? Well, it was a difficult kind of Mass to broadcast successfully on radio if it was going to be ‘authentic’, i.e. a representation of the circumstances prevailing in the Cathedral this morning. Admittedly that would have meant a very bald aural experience. Nobody present sang a single word, which on a great solemnity seems unusually austere. Granted that there were only three persons (four if you include the organist at the console some distance off), maybe that was going to be somewhat difficult, but I think that several decisions were taken in order to try to overcome these limitations which were unhappy ones.

In the first place, there was ‘piped music’, albeit mostly of the highest quality and from the Cathedral’s own choir. But of course this could not be live, so recordings of the choir made last year were spliced into the service in such a way as to give the impression that the choir was present (even though we were told, of course, that they were not, due to lockdown). The items were the ordinary of Victoria’s radiant *Missa Ave Regina Caelorum* and Byrd’s unparalleled setting of the *Ave, verum Corpus*. But sadly, this recording does not even represent the sound of the choir as it now exists anyway, since it was made under Martin Baker and in the days when the choir was full time, singing the liturgy daily. Now alas that is not so, as you will know, and the realisation (not of course announced) that this is the case was deeply saddening as

one listened to this glorious sound. Yet even without that, the experience of hearing the Cardinal reciting the collect after the magnificent *Gloria*, and then reading the Preface before the *Sanctus* track was switched on, was incongruous and bathetic.

The opening of the entire service was also quite incongruous; a recording of a congregational rendering of *Alleluia, sing to Jesus* from Liverpool Cathedral would be quite unrepresentative in sound quality of all that followed, though one could not tell that until the Mass actually began, but the incongruity was clear from the opening words from the Cardinal Archbishop in an empty acoustic. I also have to add that the sound of a massive choir and organ rendering an Anglican hymn *fortissimo* seems quite at odds with the character of the Roman liturgy, and a rather bombastic introduction when contrasted with the Gregorian introit of the day. You will not be surprised when I say that the *Graduale Parvum* introit would have been vastly more appropriate, and could have been managed with a little imagination and determination, but that is probably asking too much.

Perhaps the only moment that felt authentic was the postlude, a piece by de Grigny based on the *Pange lingua gloriosi*, which fortunately meant that we were at least spared the recessional hymn of ‘normal times’. I did not realise until the end of the broadcast that this was the only live music, being played by the sub-organist. Yet even so, it was – perhaps not coincidentally – the only piece of music that somehow seemed to ‘fit’ the unusual circumstances. Could not more of the same have been provided? Frescobaldi, and the French Baroque composers like de Grigny and Couperin were masters of the ‘Organ Mass’, and this could have been a fitting musical form to adorn this unusual Mass without singing.

The experience was somehow unsatisfying in a way that I am sure the planners of this broadcast and those celebrating had not intended, and probably did not themselves feel. I would love to believe, after the present period has ended and ‘normal services are resumed’, that we might be able to press the ‘reset button’ on the liturgy, and reform the *ars celebrandi*, but I am not holding my breath. There is not only apparently no will to do so, but not even an awareness that there is any need for a radical change.

Fr Guy Nicholls Cong. Orat.

The Requiem Mass in Our Time

The Coronavirus has brought our civilisation face to face with the reality of death. The response of our Monarch, 'we will meet again', implies a Christian confidence in life after death. For the most part, however, public figures have spoken as though death is the end: when mentioning it, they love to use the word 'sadly'. Their thoughts, they tell us, are with the bereaved. Some will mention their prayers, but these are usually for the bereaved, not for the deceased. To believe that the dead are beyond the help of our prayers is central to Protestantism and has strongly influenced Anglicanism. The Catholic tradition, with roots in early Christianity and, indeed, in Judaism, is different. Prayer for those who have died is central to our life.

One of the most painful features of the current pandemic, often referred to by the bereaved, is that patients have to die separated, for medical reasons, from those they love. Here is a parallel with war, when many die far from home. Often their bodies cannot be found. After the First World War, this country decided to erect a Cenotaph (named from the Greek words for 'empty' and 'tomb') as a focus for grief and remembrance, a role it still plays a century later. Laurence Binyon's words 'We will remember them', widely adopted at that time, are conveniently ambiguous in that they can be taken to indicate both recollection of the deeds of warriors and prayer for the repose of their souls. Perhaps similar initiatives will eventually be adopted to remember those killed by the virus. Meanwhile, I am struck by the low voltage of the Catholic response.

It may be that some people have too gruesome a picture of the Catholic liturgy of the Dead – too much black, too many skulls and crossbones, too much emphasis on judgement. Part of the blame for this lies with the composers – Berlioz, Liszt, Verdi, even the dying Mozart – who exploited the horrifying elements of the Sequence of the Requiem Mass, the *Dies Irae*. That bloodcurdling text was never part of the Mass for the Dead in these islands, in the pre-reformation Rites of Sarum, York, Hereford and Bangor, and now it has been removed entirely from its former place in the Roman Rite. That change was part of a larger reform of the Liturgy of the Dead mandated by the Second Vatican Council, who wanted it to express more clearly the 'paschal character of Christian death'. They were influenced by the iconography of death found in the

early Christian catacombs, where images evoking peace – doves, olive-branches and the word *pax* itself – predominate.

Catholic traditions regarding Purgatory may also lead to misunderstanding. Dante depicted it as a mountain that the dead must climb in order to reach heaven. But he did not mean this picture to be understood literally. Rather, it expresses the truth that God values our own co-operation as we make our journey towards him.

A more suitable picture of Purgatory for our age is offered by Saint John Henry Newman who depicts it as a journey across a lake in which we are gently dipped so that our sins are washed away. Elgar's setting sensitively brings out the gentleness of Newman's poem. Perhaps the doctrine of Indulgences, so closely associated with prayer for the dead, is also misunderstood. Pope St Paul VI simplified the language associated with it and encouraged us to speak of 'indulgence', that is, God's readiness to pardon us. In fact, 'pardon' was the word English people used in earlier times to express this truth. Let me speak from my own experience: a few years ago a close friend of mine died and shortly afterwards, following my instinct, I made a pilgrimage, hoping that that would help him on his journey towards God.

In earlier times, God was pictured as an old grey-beard sitting on a cloud. Few can have believed for long that that was an actual representation of objective reality, but it did and does express truths about God's omnipotence and timelessness that remain valid. Nevertheless, such images, imperfectly understood, are widely seen as a motive for abandoning religion. The great advances of science in our modern age have also persuaded some that religion is outdated. But as we come to know more and more, our awareness grows of how much there is that we do not know. We are at a loss as we seek to defeat a tiny virus that is too small for us to see with our naked eyes. We Catholic Christians believe that there is one God, source of all existence, who has visited our world in order to bring us to himself. Our celebration of Mass proclaims that faith, as we reach across the gulf that separates us from the dead.

Lockdown has put obstacles in the way of attending Mass, but priests have continued to offer Mass every day and so to pray for the dead. The month of November is our special time for doing this.

Priest members of the ALL will be offering Requiem Masses for the eternal rest of all who have died as a direct, or indirect, result of the coronavirus. This is intended as an act of witness as well as of intercession, by which we hope to show our fellow-citizens that we, at least, are one group who respond to death not only with sadness but also with hope. Thus we shall proclaim that Jesus Christ has risen from the dead to become the first-fruits of all who have fallen asleep.

Mgr Bruce Harbert

**The Canonisation of St John Henry Newman, Rome,
Sunday 13 October 2019: a personal account**

Cardinal Newman: I knew his name as a small boy. My father was at University College, Dublin in the 1930s, and Newman's presence was strong. My father often quoted his works, his favourite being the moving final paragraph of the *Essay on the Development of Christian Doctrine*: 'and now dear Reader, time is short, but eternity is long...'. My wife, too, had reasons for devotion. As a girl she had wanted to attend the sixth form at the London Oratory School, but no place was available, at least not until she found a Newman prayer card and used it. Miracle or serendipity? Having lived in the Oratory parish for 30 years, and prayed for his canonisation, we had long planned to be in Rome for the great event. Fortunately we were able to go with our children, and we arrived in Rome determined to take part.

The first formal liturgical event was a vigil of prayer, planned to be at the *Chiesa Nuova*, but moved to St Mary Major because of the numbers wishing to be present. We arrived after attending an afternoon of lectures at the Angelicum University. The basilica was filled, with standing room only.

We started with Newman's hymn *Praise to the Holiest*, sung with enthusiasm by all. After a welcome from the Cardinal Prefect, there was an introductory prayer read by Archbishop Bernard Longley (of Birmingham), a reading of Newman's well known 'God has created me to do some definite purpose...' and then Stanford's *Beati quorum via*, sung by the Schola of the London Oratory School. The standard of the singing was very high. The main section of the liturgy was a series of ten intercessions, read by a variety of scholars from all over the English-speaking world, the readers

afterwards lighting candles on either side of the Cardinal's picture. Each intercession was followed by sung invocations, *Sancta Maria ora pro nobis*, *Beate Ioannes Henrice ora pro nobis*. The former was sung in plainchant, the whole assembly responding.

The invocation to Newman was sung by the choir to a melody from Monteverdi's Vespers. I thought the music was not quite as I remembered it, and we were subsequently informed that an 'English cadence' had been added. We were then treated to an excellent rendition of Victoria's *Ave Maria*, of Newman's evening prayer 'May the Lord support us all the day long' and then his hymn 'Lead Kindly Light'. This is not sung in Birmingham, and is unfamiliar to us, but it proved popular amongst those present. The vigil ended with a blessing by the Archbishop.

There was a pause of ten minutes before a concert given by the Oratory School Schola. The authorities of the basilica tried in vain to reduce the volume of excited chatter. The seating for the choir was moved from the north transept to the nave in front of the confession, and the concert started with a selection of 16th century Spanish polyphony, including works by Victoria, Guerrero and Morales. The second part of the concert was English polyphony, Philips, Tallis and Byrd, all sung very well. There was rapturous applause and a standing ovation.

We began to worry about the time, as the concert had run over by 30 minutes and an early start was needed for the canonisation. Someone asked what time we intended to arrive at St Peter's. "Seven a.m.", I replied innocently. "But everyone will be there by then!". We hurried home, catching the 64 bus. I struck up a conversation with a Dominican friar, correctly guessing, from his height, that he was American. He had until recently been responsible for vocations in the USA, and showed me a photograph of the 100 novices he had recruited. He then made a start with my elder son, challenging him to pursue a religious vocation. Americans do take the bull by the horns, but time will tell whether this attempt will be successful!

We rose early, and arrived at St Peter's colonnade shortly after 6.30 a.m. Rome was more beautiful than ever in the dawn light. The queue was short, but a flood of people followed within the next 10 minutes, and there was a great crowd by the time the security

gates were opened at 7 a.m. so the previous evening's Cassandra was vindicated. After a technical hitch (one of the machines for imaging the bags wouldn't boot up) we found our way towards the front of the unreserved seating area. We were surrounded mainly by people from India and Brazil, but there were quite a few Brits, and a group of students from the Franciscan University at Steubenville in the USA arrived, including two young men we know. I flicked through the thick order of service we had been given, and reassured, joined in the party.

The atmosphere was noisy and gay, with much flag waving and chanting, taking of photographs and exchange of food and snacks; it reminded me of a football match I once attended in Mexico City. After an hour or so, some 'worship music' started: I was unsure if it was live or recorded, but the Brazilians seemed to know it, and joined in. Then the choir started rehearsing Palestrina's *Exsultate Deo*; the quality of the singing was striking, a sea change since my previous experiences of St Peter's. Subsequently the choir rehearsed the plainchant for Mass (useful for those of us hoping to join in). There were five decades of the rosary, recited simply in Latin, with no 'trimmings'. Suddenly it was time for Mass to begin; only in retrospect did I realise how skilfully the football crowd had been transformed into a congregation, and the effect lasted through the Mass, with at times a palpable stillness and silence.

The Mass was that of the 28th Sunday per annum. It began with the canticle from the book of Daniel, sung in Italian with a recurrent response of *Alleluia*, followed by the proper Introit from the *Graduale*. After the greeting from the Holy Father, *Veni creator Spiritus* followed, sung antiphonally between the choir and the whole assembly. A petition from the Cardinal Prefect for the Causes of Saints and the Pope's positive response were separated by the Litany of the Saints, and after an *Alleluia*, the *Gloria* from the *Missa de Angelis* concluded this part of the Mass.

Everything from the Introit onwards had been sung or read in Latin, and both texts and melody (in square notation) were printed in the booklet, with clear instructions when to join in. Where we were sitting, at least, an unexpectedly large proportion of the congregation did join in. All this far exceeded my expectations, and it was wonderful to be a part of this full, conscious and active participation in the Mass while the sun shone down on us from 'the

deep glowing blue of Italy's skies'. (From the hymn *There sat a Lady all on the ground* by Newman.)

The first reading was read clearly and confidently by Br David of the Birmingham Oratory. The conclusion *Verbum Domini* was actually sung by a cantor, doubtless to ensure that it was sung in the correct tone, although it was an unnecessary precaution in this case. The responsorial psalm was sung beautifully in Italian, and the second reading read in Italian by a nun. I wondered what would happen with her *Verbum Domini*, but a female cantor was on hand to sing it. The choir sang the familiar *alleluia* with a repetition from the people and then a short polyphonic rendition of the verse. A shame not to have the proper *Alleluia* from the *Graduale*, but this brief lacuna was soon forgotten as the Gospel was subsequently chanted in both Latin and Greek. I have seen this on television, but never been physically present before; it was magnificent. The Latin deacon was very competent, but the Greek deacon in particular sang out strongly with enormous *gravitas*.

We all sang *Credo* III antiphonally with the choir. The Bidding prayers were interesting: the General Instruction to the Roman Missal suggests that the deacon should read the intercessions, but this is rarely seen in practice. At international gatherings the bidding prayers are often an opportunity for using multiple languages. Here both approaches were combined, by having a deacon briefly introduce each intercession (in Latin), after which the intercessions were read variously in French, Portuguese, German, Spanish and Chinese; but all were terse and to the point. A cantor sang *Dominum deprecemur* after each, and we responded *Te rogamus, audi nos*. The result was strongly reminiscent of the Good Friday intercessions, with none of the woolly verbosity we have so often suffered over the years – a pattern which deserves to be copied.

The choir sang *Exsultate Deo* by Palestrina at the offertory, while a sizeable procession of nuns and laity, clearly chosen as 'supporters' of each new saint, brought the bread and wine to the Pope. Of course he can't sing, but we were carried along by the choir, the concelebrants and the atmosphere. The *Sanctus* and *Agnus Dei* were from the *Missa de Angelis*, the acclamation after the consecration and doxology were also sung, as were the *Pater Noster* and *Quia tuum*.

During communion the proper antiphon from the *Graduale* was followed by two hymns in Italian, the first being *Conducimi tu, luce gentile*, a translation of 'Lead Kindly Light'. The Angelus was inserted (in Latin) between the Post Communion and the blessing. We were told this is an innovation of Pope Francis: I can't remember seeing it done before. *Ite missa est* from the *Missa de Angelis* was sung by one of the deacons, and then it was all over, apart from the Holy Father's circumnavigation of the square. Overall it was a marvellous experience, and a great example of well-conducted liturgy.

After lunch with some friends, and a rest at our flat, we proceeded to the *Chiesa Nuova* for the evening Musical Oratory. This is a sequence of readings, music and prayer, an arrangement originating with St Philip Neri, the founder of the Oratory. We had been told that space would be tight, and so arrived early. There was a parish Mass in progress and others arriving before us had been told to wait outside. The crowd waiting grew in size and restlessness.

Eventually some of the congregation left after Mass, but many decided to stay on, and space was indeed tight. There were five readings from Cardinal Newman's works, all reflecting on the virtues of St Philip, an appropriate and well-chosen format in the church enshrining St Philip's relics. The intervening music consisted of three motets and three Newman hymns, 'Praise to the Holiest', 'Firmly I believe', and 'Lead Kindly Light'. I couldn't help feeling that this would have been an ideal opportunity to sing Newman's three hymns in honour of St Philip; it's true that these are not well known, but they never will be known if they're not used. Fr Ignatius, the Provost of Birmingham Oratory, gave an address of thanksgiving, commenting that Newman now belonged to the whole Church, and there was a blessing given by Rt Rev Robert Byrne, who is, I think, the only current Oratorian bishop. The event ended gloriously with the *Te Deum*, sung by all in chant.

The final organised event was a Mass of thanksgiving at the Lateran Basilica. I've never found Rome's cathedral very beautiful, but it is a most interesting building. We caught a bus which dropped us close to the ancient baptistery, and we walked up to the entrance to the transept. This has been open to the public on my previous visits, and access to the whole area around the altar and

Pope's throne has been open for all to wander right to the foot of the altar steps. This has often struck me as being rather inappropriate. On this occasion, only clergy were allowed to enter by this route, and as we were walking to the main doors at the east end of the building I felt a sense of anticipation at participating in a large formal liturgical event at the mother and mistress of all the churches of the world. Once again there was tight security. Given the size of the building I was expecting plenty of room, but the nave was at least two thirds full on our arrival, and was filled completely by the beginning of Mass.

A striking feature, as Mass began, was the huge number of concelebrants: I suppose there must have been more at the canonisation, but the impact seemed greater inside this building. We sang 'Praise to the Holiest' yet again, but this failed to cover the procession and so there was a long piece of organ music. Unexpectedly, the choir then started an Introit; I think it was *Os Justi*, but no indication was given in the Mass booklet; there was neither text, nor translation, nor notation. It was sung with only one verse, the *Gloria Patri* and a repetition of the antiphon. Because it had been started so late, the Cardinal (Nichols, not Newman) was left standing waiting for the music to finish. At the time all this was merely an annoyance, but on reflection it seems an inexplicable muddle. I suppose it might have been a last-minute decision to insert an Introit, given the extraordinary length of the procession, in which case the choir made a remarkably good fist of it. It is not often that it is possible for a substantial portion of a congregation to join in the singing of the introit as recommended in *Musicam Sacram* but, with the large numbers of clergy and students present, it seems in retrospect a wasted opportunity, especially given the example set the previous day at St Peter's.

The greater part of the Mass was in English, and even the *Kyrie* was merely recited rather than sung. The *Gloria* from Victoria's *Missa O quam gloriosum* was sung by the London Oratory Schola, and they also sang an *alleluia* from the *Graduale*. The Gospel was read by Deacon Jack Sullivan, the recipient of the first Newman miracle, and this was followed by a beautifully crafted homily from Bishop Byrne. When he mentioned the contribution made by Fr Gregory Winterton to Newman's cause there was a spontaneous burst of applause from a section of the congregation; afterwards I wondered if I should have exclaimed "*Santo Subito*", but the

moment had passed. The bidding prayers were read by a series of representatives of different Newman groups from around the English speaking world, without any musical adornment. The choir sang polyphonic offertory and communion motets, and the *Agnus Dei* from the Victoria Mass. The *Sanctus* was from the *Missa de Angelis*, Cardinal Nichols having chanted the preface. We all sang the *Pater Noster* in Latin, but we reverted to merely spoken English for the embolism, response and prayers for peace. Over the past few years, I've increasingly felt that all these elements following the *Pater Noster* work much better when chanted, the chants being simple but beautiful and effective. It now seems to be a widespread practice to have the *Pater* in Latin but the rest in English and a significant advantage of the musical notation in the new translations is that a mixture of Latin and English is entirely possible.

The communion of the concelebrants took so long that they were still receiving from the five chalices on the altar after all the people had communicated, I assume because of their numbers. The Mass ended with Newman's 'Firmly I believe and truly'. As the doors at the east end were opened there was a cheer from outside, but suddenly strangled, as those cheering realised the ceremony wasn't yet over. Presumably these people waiting patiently for the long Mass to finish were pilgrims rather than tourists.

After Mass I had hoped to get closer to the choir and transepts with my children, to see the Pope's throne, but the barriers remained in place. I wonder if they're now a permanent feature; certainly access to areas like the confessions seems to be far more restricted than before. My daughters, aged nine and six, are very fond of Archbishop Longley, and had been pestering me to take them to meet him. At last they spotted him almost alone in the atrium, talking to a frail clergyman.

The Archbishop greeted us warmly, but immediately told my daughters to introduce themselves to his companion, who was Deacon Jack Sullivan, he of the first Newman miracle. Deacon Jack shook hands, and started to rummage in his briefcase. I was expecting him to bring out some prayer cards for the girls, but instead he produced a relic of Newman and gave each of us a blessing with it. As others realised what was happening a crowd gathered around and Deacon Jack was kept busy for some time.

The group included a film crew from EWTN who subsequently interviewed the deacon. This interview was on the EWTN website, and was well worth watching while it was available.

The formal events were ended, but we stayed on a few more days. We had visited the interior of St Peter's for an early Mass at the beginning of our stay, but we had not been able to visit the shrine of Pope St John Paul or the crypt, as these were closed because of Masses being celebrated there. A look at the website revealed that there is a sung Mass every day at 5 p.m. and so we made our way there at 4.30. Naively, I had assumed that the queue would be shorter by the evening, but in fact it stretched right across the square. We finally gained entry at 5.15.

The interior of St Peter's was packed, partly because the area around the confession and apse was closed to allow Mass to proceed in peace. With some difficulty we managed to get through to the altar of the Chair. There was a congregation of several hundred, and half a dozen concelebrants. A large visiting choir was singing a motet for the offertory. All the subsequent parts of the Mass were sung in plainchant. I usually advise people who haven't been to Rome before to go to St Peter's at 7 a.m. but I'd certainly recommend attending this fully sung Mass as an alternative. Afterwards we did visit St JP II; he is now under one of the main side altars and there was standing room only, with a permanent member of staff in attendance to regulate the crowds. This was the last action of our Roman pilgrimage, and we went home afterwards to pack. We arrived back in Birmingham just in time for the rehearsal for the Pontifical Mass – but that's another tale.

Frank Leahy

Book review – Guy Nicholls: *Unearthly Beauty*

The Aesthetic of St John Henry Newman

Gracewing ISBN 978 085244 947 9

The photograph shows the author signing a copy of Unearthly Beauty at the book's launch at St Mary's College, Oscott, on 5th October 2019.

What a difference there is between reading this book and reading Bosanquet's History of Aesthetic (1892). In the latter, an important

and influential work in its own right, the view taken of beauty is essentially a secular and materialistic one. Bosanquet's ideas, though often interesting and innovative, are devoid of any concept of a connection between the beauty of the world and that of its ultimate originator. Significantly, he is far more taken up with the creations of men than with the glories of nature – quite unlike Newman, as Fr Nicholls shows. Bosanquet does concede, when discussing the *Summa Theologica*, that for Aquinas all beauty is derived from God, but he doesn't really investigate the implications of that.

He does point out that St Thomas gives the first rank, as Plotinus does, to the sense of sight, because of its affinity to the intellect, and from *Unearthly Beauty* it would appear that Newman thought similarly. Bosanquet assumes that symmetry is beautiful for Aquinas because it is symbolic of reason and divinity, but here I think he confuses symmetry as such with order in general, and with the hierarchy of created things.



Newman did not explicitly give voice to a theory of beauty but, as Fr Nicholls compellingly demonstrates in this book, it was integral to his view of both the material and spiritual worlds. For Newman, 'beauty is principally to be located within that essentially divine quality we recognise as holiness'.

So the paramount thing for Newman about beauty, as this book demonstrates in many different and fascinating ways, is that it points to God. No mere aestheticism, then: earthly beauty indicates the divine beauty that created it.

It is helpful that we are given at the start of the book contemporary impressions of Newman's own appearance (backed up with reproductions of all the relevant portraits) and of his way of speaking, which was greatly admired. Although during his later life the voices of several eminent persons were being recorded on the early wax cylinder machines, none was made of Newman's. From

what is described here, I would hazard that the voice of another illustrious figure, of the 20th century, of whom we do have recordings, might perhaps come close: that of Ronald Knox. There are many other attractive things about the subject's character that emerge from these pages. 'The young Newman believed that attendance at church and chapel services should not be merely a duty but, ideally, a pleasure'. Amen to that!

Readers should not be tempted, as they sometimes are, to skip the introduction. In this case it is essential to an understanding of the book, and a key sentence in it is this: 'Newman has a teleological view of beauty; he is not primarily interested in answering the question of how beauty affects him emotionally...but much more in exploring whence beauty comes and whither it leads him'. Similarly I would recommend not omitting the acknowledgements, since they show the author's saturation in the extensive Newman community and its wide-ranging scholarship. The prose style is clear and elegant. The depth and thoroughness of the author's examination of original sources are remarkable, from Jeffery's *London Parishes* (1824) to Bellasis' *Coram Cardinali* (1917) and beyond.

The overall plan is of five investigations, the first being *Newman's Poetical Voice and the Beauty of Holiness*. Here we read '...a conviction that he had instinctively held from boyhood, that the invisible, incorporeal world is more real, and therefore more important, than the visible, material one'. Next come his years as an Anglican layman and priest, and it is reassuring to find that Fr Nicholls is as strong on this as he is on the Catholic period. Then music; this chapter is fascinating, and much of it will be unfamiliar to most readers. That Fr Nicholls is himself a musician brings an authority and ease to his writing here, especially as we today are so far in spirit from 19th century Catholicism as expressed in its music. Newman might not, I fear, be greatly attracted by Fr Nicholls' current work, the *Graduale Parvum*: he was much more drawn to Beethoven than to Gregorian chant, unless the latter was accompanied by rich tonal harmonies! There follows *Newman's Aesthetic Vision in the English Oratory*, and finally *Human Fulfilment in the Glory and Beauty of God's Eternal Perfection*. This last, very moving, chapter rises to heights of eloquence and contains several absolutely key passages. I am tempted to quote some of them here, but I would rather leave you, dear reader, to discover them for yourself.

There is much more, that I can only touch on here, but those who want to know what it was like when Newman said Mass will find out in these pages; readers with an interest in church architecture will discover much absorbing material, including evidence that the gothic/classical divide was not nearly as clear and straightforward on Newman's side as it was on Pugin's. Those who have read *Callista* will find illumination, and those who know *The Dream of Gerontius* (which I'm, sure in the case of our readers, is everyone) will find illustration and elucidation.

A word about the book's physical characteristics: it is well printed and handsomely and solidly bound. The sixty-four illustrations, including several musical facsimiles, provide everything that is needed, and more. The notes are where they ought to be, at the foot of the page they belong to, and not as they so frequently are – to the irritation and frustration of the reader – in a lump at the back, where it takes you an age to find the one you want. It is appropriate to include, as this review first appears in the journal *Latin Liturgy*, a quotation from one of the Saint's letters: he says that praying in Latin is for him a great advantage because 'Latin devotions are majestic and austere...the great advantage of a dead language is that it keeps one sober'. Amen to that too! This book will certainly be regarded for some time to come as the definitive statement on this important aspect of John Henry Newman's life and thought.

Christopher Francis

Colin Mawby

Colin Mawby, one of our most distinguished members, born in 1936, died on 24th November 2019. In addition to the many outstanding achievements of his musical career, he was the author of 'The New Reformation' in the ALL anthology *A Voice for all Time*. We are glad to be able to print the following tribute to him:

When the hierarchy of England and Wales was restored in 1850, Cardinal Wiseman wanted Newman, his most high-profile convert, to be Bishop of Nottingham. He tried to persuade him for a long time, but Newman was steadfast in his refusal: he did not want 'power' in the Roman Catholic church, and to come to Nottingham would mean working closely with [Arch]bishop Ullathorne of

Birmingham, a prospect the gentle and scholarly Newman dreaded as Ullathorne was – shall we say – no respecter of persons.

When the post of Master of Music at Westminster Cathedral came up in 1961, Peter Smedley, also a member of the Association, made it to the last two. He was beaten by the assistant organist at Westminster, Colin Mawby. Ten years later Mawby's assistant Nicolas Kynaston left to begin his worldwide career as player and teacher, and Peter was asked to succeed him. However, by then professional and family circumstances made this impossible, and Peter remained at Nottingham Cathedral till his retirement in 2003.

Colin Mawby began his musical career as a boy at Westminster Cathedral. He was thus present in 1947 when auditions took place for a new Master of Music. Among the candidates were George Malcolm, who got the job, and two other London choirmasters: Fernand Laloux of Farm Street and Henry Washington of Brompton Oratory. (In the way that curious coincidences sometimes arise, Washington went on to teach Peter Smedley and Laloux went on to teach me.) Mawby became assistant to George Malcolm, and was then for a time choirmaster at Portsmouth Catholic Cathedral. In 1959 he became assistant to George Malcolm's successor Francis Cameron, succeeding him, as we have seen, two years later.

A taste of the music in Colin Mawby's early days can be found on YouTube. Search online for *British Pathé Archbishop Enthroned (1963)* and you will briefly see the future Cardinal Heenan's solemn entrance into the cathedral and hear Mawby's choral direction and Kynaston's playing. And, with Heenan's fine style, it was splendid: he had been given a great send-off in his former see of Liverpool that afternoon, with his flock at the station to say goodbye; a delayed train caused him to have a mad dash to Westminster, with the briefest of blessings to a parish group waiting for him at Euston, before his arrival in his new cathedral, under a canopy, scattering blessings and smiles (he always smiled at his flock as he processed from the altar after Pontifical High Mass) and was finally enthroned. As some will remember he was a good media star too; an excellent appearance with David Frost has never been forgotten.

Mawby evidently enjoyed good relations with Cardinal Heenan, but with Vatican II's Constitution on the Sacred Liturgy it became clear that change was in the offing: a simplified liturgy and the

opportunity to celebrate it in English. Pastorally perfect for parishes and for more experimental liturgies in universities and schools – but what about those centres of excellence, our cathedrals, the mother churches of our dioceses? Should they be leading or following? And what of the patrimony of church music, whether Gregorian chant, in some cases a thousand years old, or the work of great composers who have served the Church, sometimes – as in the case of Byrd and Tallis – at great danger to themselves?

Mawby saw the opportunities for the new liturgy in a solemn English setting, which was broadcast in 1968, televised live from St James's Spanish Place under the direction of the charismatic and chaotic Roger Pugh, who later became the assistant organist at Westminster and who, in the company of a Benedictine monk, had had a sighting of the Loch Ness monster! Musically Mawby's Mass setting was very interesting indeed, good for choirs to sing and an example of what a good composer could do with the new texts. Nor did Mawby forget choirs and congregations with different needs: as a parishioner at Matlock in 1972-73 I regularly heard one of his settings, in which simplicity was certainly the watchword.

But was that all? He was very worried about what would happen at Westminster Cathedral, which at that time had a daily Capitular High Mass at 10.30 and sung or solemn Vespers (depending on the feast) at 5 pm. Obviously there was scope for different things in other services, but was Latin going to come under attack? The Administrator of the time was a man of immense learning and culture who declared that he felt his chief duty was 'to protect the building (i.e. the Cathedral) from Heenan', who was very good at steam-rollering through his own ideas. No mention here of the music, and there is no doubt that there were cathedral priests (called chaplains there) who were ill-at-ease with Latin and didn't look forward to celebrating in it. And there started to be pressure from some choir parents, who thought their sons should be singing in English, not old-fashioned and (some thought) heretical and now-forbidden Latin. No wonder Mawby went into print, in a letter to *The Times*, voicing his concerns – something which didn't go down too well in certain quarters.

And yet . . . it was at this time that the Choir School was rebuilt, and Heenan himself could deliver fine liturgy. I twice saw him on

Easter Sunday morning: full Latin Mass, attended by deacon and subdeacon, two more deacons at the throne, assistant priest in cope and a gentleman-at-arms in full livery, and Mawby conducting a Mozart Mass complete with orchestra. After Heenan's death Mawby became director of music at the great (then Jesuit) Church of the Sacred Heart in Wimbledon, where my parents and I often worshipped, and then in 1981 he was appointed choral director at Raidió Teilifís Éireann. Of his many compositions from that time, his powerfully romantic setting of *Ave Verum Corpus* is a great favourite at Nottingham Cathedral. Although he kept a relatively low profile after Westminster, it was no surprise to find him last summer entering the lists about what he saw as devastating changes to the organisation of the Choir School. And shortly before his death he had gone into print again, eloquently warning about the damage that would occur.

The death of a renowned director of music is always a cause for mourning. Mawby's successor Stephen Cleobury died on St Cecilia's Day 2019, and Mawby himself two days later. And to add to our grief, their latest esteemed successor, Martin Baker, has resigned. Cardinal Heenan and Cardinal Hume, both so supportive of the Cathedral's music, must be turning in their graves.

Ian Wells

Scotland's Anthem: *Ave gloriosa*

At the 9 am Sunday Mass in the Chapel of Turnbull Hall – the Catholic Chaplaincy to the University of Glasgow – a choir of students sings the Gregorian propers. In the academic year 2018-19 under the direction of Greta Cydzikaitė the choir started, at special seasons, to add a little extra music from outwith the *Gregorian Missal*. So it was that on 19th May 2019, in honour of Mary's month, we sang the medieval song *Ave gloriosa virginum regina* ('Hail, glorious queen of virgins'), accompanied on the harp by Justyna Krzyżanowska. It was only later that I discovered just *how* appropriate a choice it was.

Ave gloriosa is a Latin song of ten stanzas. The words are attributed in medieval sources to Philippe de Grève (1160-1236), Chancellor of Paris. Like the Litany of Loreto or the Akathistos Hymn, *Ave gloriosa* praises Mary under a series of symbolic titles, many of

them using nature imagery. She is addressed as the cedar of modesty and the cypress of purity, as the fleece of Gideon (Judges 6) and the bush of vision (Exodus 3-4), but also, ingeniously, as a concise gloss upon the Law (*brevitate legis glosa*), as a carriage for life's journey (*itineris vehiculum*), and as a file (for removing the rust) of depravity (*lima pravitatis*). The piece is through-composed, but each musical unit is repeated, so that the structure of the music can be shown as A A B B C C, &c.

This is the typical structure of the *sequentia* – the genre of chant that preceded the gospel at Mass on many feasts of the Church's year, and *Ave gloriosa* is indeed found in some sequentiaries (such as that of York). However, this is also a common structure for a *lai*, a secular song form associated with the *trouvères*, or troubadours. In fact, there are four or five Old French *lais* which share their melody with *Ave gloriosa*. These include: *Virge glorieuse*, a *lai pieu* which is a loose translation of the Latin text; and the *Lai de la Pastourelle*. The *pastourelle* is the name of a dance, and scholars have debated whether the tune originated with the Latin text, with one of the vernacular *lais*, or even as a dance tune. It is certainly a catchy melody, and contains patterns of short repeated phrases that are more characteristic of French folk music than of the standard *sequentia* repertoire.

There have been two recent recordings of *Ave gloriosa*: one by the German/Iraqi ensemble Sanstierce; and another (released this year) by the British group Joglearesa. *Virge glorieuse* has been recorded by Ensemble Alegria. The *Lai de la Pastourelle* has been sung by Marc Mauillon; and instrumental interpretations of the tune, usually under this title, are found on records by several early music groups. Also worth mentioning is the extraordinary song 'Angel' by Joe Jackson (of 'Stepping Out' fame), in which a man's good and bad angels are represented by, respectively, soprano Dawn Upshaw singing excerpts from *Ave gloriosa*, and the husky seductions of Suzanne Vega. It's on Jackson's *Heaven and Hell* album, which I recommend to connoisseurs of challenging and innovative pop music, if not to sacred music purists.

Ave gloriosa had found its way to Scotland by the fifteenth century, either by way of the auld alliance with France, or through the trading links with the Low Countries that brought other devotional and liturgical customs to Scotland. The Latin text, without music,

was inserted into a Book of Hours made for a Scottish owner during the fifteenth century (Edinburgh University Library MS 42). In the Prayer Book made for Robert Blackadder, the first Archbishop of Glasgow, towards the end of the same century, it is billed as an *oracio devotissima ad beatam Mariam*, and graced with an illuminated letter A depicting Mary *in sole* (National Library of Scotland MS 10271).

We know of a number of churches in Scotland where *Ave gloriosa* was ordered to be sung on a regular basis:

- In giving the University of **Glasgow** its first buildings, James, the first Lord Hamilton stipulated that *Ave gloriosa* should be sung in the chapel, for himself and his wife Euphemia, by the regents and students after Vespers on Saturday (1459). (Hence the serendipity of singing *Ave gloriosa* at the Chaplaincy in 2019!)
- At **Glasgow** Cathedral, *Ave gloriosa* was one of the anthems which Archbishop Blackadder ordered to be sung by the vicars choral after Compline, before the image of Our Lady of Consolation (1503).
- At **Castle Semple** Collegiate Church in Lochwinnoch, Renfrewshire, *Ave gloriosa* was to be sung daily after High Mass at the tomb of the founder and his family (1504).
- At the Franciscan church in **Dundee**, the sixth earl of Crawford endowed a daily Mass at the high altar, after which either *Ave gloriosa* or *Angelus ad virginem* (also with words by Philip) was to be sung (1506).
- At **Craik** Collegiate Church in Fife, Sir William Myrton ordered *Ave gloriosa* to be sung by the prebendaries after the 8 am *missa dominicalis* (an early Mass at which the propers of the previous Sunday were sung) in the aisle of St Mary (1520). It was to be accompanied by the organ (1522).
- At **Aberdeen** Cathedral, Myrton, who had become the master of the song school there, was engaged to train six boys in singing the ‘anthem of our Lady’ *Ave gloriosa* in polyphony on feast days, and in plainsong on other days. It was to be sung kneeling at a certain altar (‘which altar shall be assigned and shown by the said Master Alexander to the said Sir William, time and place congruent’), immediately after the Lady Mass or – on days when the Lady Mass was not sung – when the bell was rung for High Mass (1537).

- Again at **Glasgow** Cathedral, the organist and master of the song school, John Panter, left money to ensure that his own three-part setting of the *Ave gloriosa* should continue to be sung nightly at Compline, in the aisle of St Mary the Virgin in the lower church, by four or six boys (1539).
- At the collegiate church on the Trongate, **Glasgow** (known as Our Lady College), *Ave gloriosa* was to be recited after the early morning *missa dominicalis* (1549).
- At **Paisley** Abbey, *Ave gloriosa* was performed by the ‘sangsters’ in front of the Lady altar in the chapter house (before 1560).

While Panter’s three-part setting is lost, a flamboyant five-part setting partially survives. It was the last work copied into the famous Carver Choir-book. Isobel Woods Preece thought that it was copied some time after 1548; perhaps even after the Reformation of 1560. The book is associated with the Chapel Royal, where Myrton is known to have been choirmaster by 1565. Sadly the manuscript has not survived entire: of *Ave gloriosa*, only the first four stanzas remain intact, with some of the upper voice parts for stanzas five and six. This fragment was recorded by the Glasgow-based choir Cappella Nova for a BBC radio series about Scottish music, but the recording has never been released.

The great choral foundations went into steep decline after the Reformation, but some Catholics in Scotland remembered and still wanted to sing *Ave gloriosa*. An unsigned letter, sent from Brussels on 4 August 1592 to Andrew Clark – a recusant priest on the Scottish mission – promises that ‘you may have from Alexander Paip *ave gloriosa* in plain song’.

All the above-mentioned sources give the Latin incipit of the song, and presumably refer to Philip’s text. However, an early fifteenth-century miscellany of Scottish devotional writing (British Library MS Arundel 285) includes a translation into Middle Scots. It is headed by a hand-coloured woodcut of the Annunciation, and entitled ‘Ane deuoit orisoun To oure Lady the Virgin Mary Callit *Aue Gloriosa*’ – a wording that recalls the *oracio devotissima* of the Blackadder Prayer Book. This is the sole surviving copy of the translation, which begins, ‘Haill glaid and glorius/Haill virgin hevinnis queyne.’ The translator has taken considerable liberties with the song, shifting the whole theological emphasis of the text.

Rather than simply being a litany of Mary's praises, 'Haill glaid and glorius' emphasises Mary's relationship with her Son, and *his* unique salvific work. In passages where Philip is piling up ever more fanciful titles for the Virgin, the translator brings us back to the point with a simple invocation of 'Cristis mothir deir'; reminds us of the incarnation ('In thy closour/Our Saluour/Wes ionnit [joined] God and man'); and recalls the crucifixion ('He sore did bleid/On croce on gude Friday,/And wesche us fra all wa [woe]'). The result is a poem that, while remaining profoundly and passionately Marian, has a Christological heft that some might find wanting in the original.

There is no firm evidence that the Scots version was ever sung, but since it closely follows the metrical form of the Latin, it could be sung to the same melody. (I have prepared an edition of 'Haill glaid and glorius' with plainsong notation, which I am happy to send to any member who would like it.) This article has, for the first time, brought together a sizeable body of evidence for the popularity of *Ave gloriosa* in Scotland. Even if much of this evidence reflects the personal enthusiasms of a few men – Blackadder, Panter and Myrton – it is clear that it was an anthem widely known, frequently sung, and deeply cherished by the Scots for more than a century. It deserves a revival.

Editions and discussions

Bennett, J.A.W., ed. (1955). *Devotional Pieces in Verse and Prose from Ms. Arundel 285 and Ms. Harleian 6919*. *Scottish Text Society* 3rd ser. 23. Edinburgh:

Blackwood. Most recent edition of 'Haill glaid and glorius'.

Brown, C., ed. (1939). *Religious Lyrics of the XVIth Century*. Oxford: Clarendon. First publication of 'Haill glaid and glorius'.

Dreves, G.M., ed. (1891). *Analecta hymnica medii aevi*, vol. 10. Leipzig. Edition of *Ave gloriosa*, text only.

Jeanroy, A., Brandin, L., and Aubry, P., eds (1975). *Lais et descorts Français du XIIIe siècle*. Geneva: Slatkine. Edition of *Virge glorieuse*, text only.

Preece, I.W. (2000). *Our awin Scottis use: Music in the Scottish Church up to 1603*. Glasgow & Aberdeen Universities. Essential reading on all aspects of Scottish church music; Preece teases out the role of Myrton in promoting *Ave gloriosa*.

Tischler, H., ed. (1997). *Trouvère lyrics with melodies: Complete comparative edition*, vol. 14. *Corpus mensurabilis musicae* 107. Neuhausen: American Institute of Musicology; Hänssler-Verlag. Edition of *Ave gloriosa* with musical notation.

Manuscript versions of *Ave gloriosa* that can be viewed on the websites of their respective libraries include:

- Bibliothèque nationale de France MS NAF 24541, ff. 7v-8v (mensural square notation)
- British Library MS Harley 978, ff. 7r-8v (square notation)
- BL MS Egerton 274, ff. 3v-7v (square notation)

- National Library of Scotland MS Adv. 5.1.15 (Carver Choir-book), ff. 178v-180v (polyphonic)
- Edinburgh University Library MS 42 (Book of Hours), f. 67r (text only)
- NLS MS 10271 (Blackadder Prayer Book), ff. 27v-28v (text only)
- BNF MS Arsenal 3517, ff. 3r-4v (*Virge glorieuse* with square notation)

The recordings mentioned in the article can be found on the following albums:

- Ensemble Alegria. *Gautier de Coinci: Les miracles de Nostre-Dame* (Arion, 1994)
- Joe Jackson and Friends. *Heaven and Hell* (Sony, 1997)
- Marc Mauillon, Vivabiancaluna Biffi and Pierre Hamon. *Guillaume de Machaut: L'amoureux tourment* (Eloquentia, 2006)
- Sanstierce. *Nostre Dame* (Talanton, 2016)
- Joglaresa. *Live at St Barts* (Belinda Sykes, 2020)

Ben Whitworth

The Monuments Man: Essays in honour of Jerome Bertram

edited by Christian Steer; 539pp illustrated in colour throughout;
Shaun Tyas Publishing £49.50

Friends and admirers of the late Fr Jerome Bertram of the Oxford Oratory (see *Latin Liturgy* 157 p. 35) will be glad to hear that a fine volume of scholarly work has been published as a tribute to his unique achievement. Jerome Bertram studied, lectured and wrote about monumental brasses and tombs for over fifty years. His publications are prolific, and his last major work, 'Icon and Epigraphy: The Meaning of European Brasses and Slabs' (2015) brought together a lifetime of observation, emphasising the importance of pan-European study of these remarkable memorials. To mark his major contribution to the study of brasses and church monuments a Festschrift was prepared both as a tribute and to thank him for his inspiration, friendship and advice over many years. At the time when work on the book was being completed Fr Jerome had become very ill, but before he died he saw the proofs and was delighted with them. So this handsome and fascinating book has now also become a fitting memorial to a great man.

The contents are: Martin Stuchfield Foreword ♦ Christian Steer Introduction: Jerome Bertram and the Study of Monuments ♦ Julian Luxford The Greatest Tomb of All ♦ Martin Henig Dining in Paradise: The Totenmahl in Roman Britain ♦ Aleksandra McClain Symbols on Medieval Cross-Slabs: What have we learned? ♦ Brian and Moira Gittos Middleton on-the-Wolds: The Anatomy and Genesis of a Thirteenth Century Effigy ♦ Madeleine Gray 'Jesu mercy, Lady help': Medieval Tomb Carvings at Tintern Abbey ♦ Sally Badham The Iconography and Meaning of Semi-Effigial and Related Monuments in Lincolnshire c. 1275–c. 1400 ♦ Nigel Saul Why are there so few Pre-Reformation Monuments in Cornwall? ♦ Robert Hutchinson Piety in Peril: Sixteenth Century 'Chichester School' Monuments and

a Case Study in Iconoclasm ♦ Philip J. Lankester and John Blair The Medieval Purbeck Marble Industry at Corfe and London ♦ Jon Bayliss New Thoughts on ‘A Sixteenth-Century Workshop’ ♦ Paul Cockerham Competitive Commemoration in Late Medieval Lübeck ♦ Sophie Oosterwijk “All that glitters is not gold ...”. New Evidence on Precious-Metal Effigial Tombs in Medieval Europe ♦ Ann Adams Place and Space: The Epitaphs of Jean de Melun and Philippe Pot, Fifteenth-Century Knights of the Order of the Golden Fleece ♦ Reinhard Lamp Enigmatic Anna: On the Slab of Anna von Mecklenburg in Doberan Minster ♦ David Lepine Mount Carmel on the Marches: The Commemoration of Carmelite Bishop, John Stanbury, at Hereford Cathedral ♦ John S. Lee Commemoration in Context: The Stapleton, Hathelsay and Fitzwilliam Chantries at St John the Baptist’s Haddlesey, Yorkshire ♦ Jean Wilson Sit! The Brydges Monument at Ludgershall, Wiltshire ♦ Adam White Richard Hayward and the Henley Family ♦ Robin Emmerson Lost Monuments? A Couple of Wedgwood Near Misses ♦ David Meara The Brass to John Billingsley Seymour (d.1843), Balliol College, Oxford ♦ Christian Steer ‘A tombe to be made over my grave’: The Parishioners of St Nicholas Shambles, London, and their Monuments, c. 1350–c. 1550 ♦ Nicholas Rogers Why St Jerome? A Note on the Iconography of the Great Berkhamsted Palimpsest ♦ Richard Busby Alexander Nesbitt (1817–86): A Pioneer in the Study of Continental Brasses and Incised Slabs ♦ Charlotte A. Stanford By Land or Sea: The Fifteenth-Century English Pilgrim’s Choice of Route to Santiago de Compostela.

Enquiries to Shaun Tyas, 8 Shefford Lodge, Link Road, Newbury, Berkshire, RG14 7LR. The book can also be purchased online.

Letter to the Editor

This is just a word of thanks for the excellent *Graduale Parvum*, which I have been using in my parish church for the last year or so at the vigil Mass we have on Saturday evenings. It is sung by myself and one other cantor (in English) and everyone seems happy with it. We don’t have instrumental accompaniment at this particular service, and formerly we used to sing about three hymns. This for me was always too many hymns! So now we can get rid of one hymn at the start of the service.

But there are other benefits: the plainer entrance seems to me to make for a happier transition to the Penitential Rite that follows closely after. Then the *Gloria* comes as the first real song of praise, whereas, as was frequently the case before, it was often overshadowed by a rather splendid entrance hymn. I feel strongly now that simple chant is perfectly within the reach of non-expert singers, and can provide a welcome variety musically to services at a parish level where choral music is out of the question. Where singing is unaccompanied chant is actually easier to sing than hymns.

Peter Thompson

APPENDIX

Association for Latin Liturgy Cash Receipts & Payments for the year 6 April 2019 to 5 April 2020

| Receipts | | Payments | |
|--|----------------------|--|---------------------|
| 2018/19 | £ | 2018/19 | £ |
| 2,186 Subscriptions | 1,758 | 2,940 <i>Graduale Parvum</i> | 2,780 |
| 126 Donations | 0 | 101 Other publications/stock purchase | 32 |
| 2,800 <i>Graduale Parvum</i> (Books and CDs) | 982 | 343 P & P on publications | 92 |
| 448 Other Publications/Compact discs | 372 | 64 Internet costs/software | 110 |
| 669 Meetings | 583 | 272 <i>Latin Liturgy</i> (inc postage) | 798 |
| 11 Bank Interest | 18 | 1,612 Meetings (inc launch of <i>Graduale Parvum</i>) | 1,713 |
| 312 Income Tax Repayments | 301 | 226 Miscellaneous | 0 |
| 0 Miscellaneous | 0 | 51 Travel | 0 |
| 6,552 Total receipts | 4,014 | 5,609 Total payments | 5,525 |
| | | 943 Difference between receipts & payments | -1,511 |
| <u>6,552</u> | <u>4,014</u> | <u>6,552</u> | <u>4,014</u> |
| Cash capital | | £ | |
| Opening balance at 6 April 2019 | <u>16,009</u> | | |
| Surplus (-Deficit) for the year | -1,512 | | |
| Closing balance at 5 April 2020 | <u>14,497</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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