



# LATIN LITURGY ASSOCIATION

**Office of the Chairman**  
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NEWSLETTER NO. 29  
JUNE, 1988

**Vice Chairman**  
Dr. Robert J. Edgeworth  
P.O. Box 80426  
Baton Rouge, LA 70898

**Secretary-Treasurer**  
Attorney John M. Spangler  
P.O. Box 575  
Versailles, KY 40383

## Second National Convention Of The Latin Liturgy Association

The Second National Convention of our Latin Liturgy Association will be held over the Corpus Christi — Memorial Day Weekend, May 27-28, 1989 at St. Agnes Church, 548 Lafond Avenue, St. Paul, Minnesota. The Most Reverend Archbishop John R. Roach, D.D., of St. Paul and Minneapolis has given his blessing to the conference, and either he or his Auxiliary Bishop J. Richard Ham will sing the Pontifical High Mass of Corpus Christi on Sunday morning at 10 AM. This Mass will be followed by the outdoor procession of the Most Holy. There will be a Latin High Mass in full Gregorian setting at 8 AM on Saturday morning, the 27th, and the Twin Cities *Schola Cantorum* will sing a simple organ Mass on Saturday evening at 5:15. The Solemn Vespers of Corpus Christi will be celebrated at 3 PM Sunday afternoon. All the liturgical ceremonies will be celebrated in Latin on the High Altar, *ad orientem*, not on a portable altar facing the people. The famous pastor, Msgr. Richard J. Schuler, has just completed the decoration of the church, which is a rococo building. The great organ will be used often. Among those who will address the convention will be the contributors to the journal *Sacred Music*, the periodical of the Church Music Association of America. The Chairman considers the Church of St. Agnes to be the London Oratory of the United States, and he is confident that the members will remember this weekend for the rest of their lives. The complete program will be published in due course; our colleague Mr. Martin Lynch of the English and Welsh Association for Latin Liturgy will send his personal representative.

### *Jubilate Deo*

The Holy See has published a second, enlarged and illustrated edition of the simple Gregorian repertoire *Jubilate Deo*, which had first been issued in 1974 in preparation for the Holy Year by order of Paul VI, who seemed to think that the bishops would do something

with it. There are now 100 pages instead of 48. Among the additions are *Ecce panis*, *Oremus pro Pontifice*, *Rorate, Attende, Alma Redemptoris Mater*, *Ave Regina Caelorum*, and *Sub Tuum Praesidium*. To order, write the Libreria Editrice Vaticana, 00120 Citta del Vaticano, Roma, Italy; they will send you a bill for about \$10-\$15, and when you pay it, they will ship the book. Personal checks are accepted. They are displeased when you send an estimated payment, which falls short or exceeds the amount they require after the postal expenses have been added.

## Publications Of Solesmes

The complete line of Solesmes publications are available from the Paraclete Press, P.O. Box 1568, Hilltop Plaza, Route 6A, Orleans, MA 02653. When ordering, add \$2 plus 5% for shipping and handling; Massachusetts residents must add 5% sales tax. These people are the official agents of the monks of Solesmes, who become agitated when one places an order directly with them; the monks write back that one should henceforth go through these Massachusetts distributors.

3003 <i>Antiphonale Monasticum</i>	\$33.95
3008 <i>Cantus Selecti</i>	\$14.95
3013 <i>Documenta</i>	\$15.95
3001 <i>Graduale Romanum</i>	\$33.95
3001 <i>Graduale Triplex</i>	\$50.95
3010 <i>Kyriale</i>	\$12.95
3009 <i>Liber Cantualis</i>	\$ 9.95
3017 <i>Liber Concelebrantium</i>	\$ 8.95
3004 <i>Liber Hymnarius</i>	\$48.95
3016 <i>Litaniae in Cantu</i>	\$ 6.95
3011 <i>Offertoriale Triplex</i>	\$26.95
3015 <i>Ordo Missae in Cantu</i>	\$53.95
3012 <i>Processionale Monasticum</i>	\$26.95
3006 <i>Psalterium Monasticum</i>	\$44.95
3041 <i>Graduale Romanum Comitante Organo I</i>	\$28.95
3042 <i>Graduale Romanum Comitante Organo II</i>	\$33.95
3043 <i>Graduale Romanum Comitante Organo III</i>	\$39.95
3040 <i>Liber Cantualis Comitante Organo</i>	\$22.95

Write or call (1-617-255-4685, 1-800-451-5006) for their catalogue, which includes the Solesmes musicology series and some sound recordings.

## Two More Bishops Join The Association

The Most Reverend Bishop Francis B. Schulte of Wheeling and Charleston, West Virginia, has joined the Latin Liturgy Association. A second prelate has also recently joined, but he has asked the Chairman to keep his name *in petto*. We now have twenty-four bishops on the rolls. The Secretary-Treasurer wrote to the Pro-Nuncio asking him to join as well, and received the following reply.

Mr. John M. Spangler  
Secretary, Latin Liturgy Association  
P.O. Box 575  
Versailles, KY 40383

Dear Mr. Spangler:

Thank you for your kind letter of January 31, 1988, by which you extend the cordial greetings and best wishes of the members and officers of the Latin Liturgy Association. Please be assured that the thoughtfulness of this gesture is greatly appreciated, and I respectfully ask that you convey a reciprocal prayerful remembrance to your membership on my behalf.

Your endeavor to promote the celebration of the Latin Mass in accordance with the wishes of our Holy Father, following the approved texts and rites of the Church, is certainly praiseworthy and I am grateful to you for your courtesy in keeping me apprised of your efforts. At the same time, however, I would ask your understanding in that it does not seem appropriate for me to accept your gracious invitation. As the local Bishops have been entrusted by the Holy Father with responsibility for promoting and deepening the liturgical life of those committed to their care (*Sacrosanctum Concilium*, 41), it is most fitting that the laity should work in close collaboration with their diocesan Bishops in order to develop approaches which focus on a pastoral response to the particular spiritual needs of the faithful in this country.

With renewed expressions of appreciation and personal congratulations on your selection as National Secretary, I am

Sincerely yours in Christ,  
Pio Laghi  
Apostolic Pro-Nuncio



## Low Mass, High Mass, Sung Mass, Etc.

A valued member has gently reproved the Chairman for continuing to use the terminology "Low Mass", "High Mass", and "Solemn High Mass" in these modern times, when "Recited Mass", "Sung Mass", and "Solemn Mass" are the favoured appellations. Alas, the Chairman is too old, and it is useless to try to convince him to adopt the novel expressions; he still thinks that bishops are *consecrated* instead of *ordained*; he prefers *Canon* to *Eucharistic Prayer*; the *Sacrament of Reconciliation* and the *Anointing of the Sick* remain for him *Confession* and the *Last Rites* respectively. Those who wish may modify their vocabularies, but in this publication, the Chairman will continue to resist the current expressions. *Cuius regio, eius religio!*

## The Last Hapsburg

There is an Emperor Charles League of Prayers for Peace among Nations which promotes the process for the beatification of Karl, last Emperor of Austria and Apostolic King of Hungary (1916-1918). Prayer cards and information are available from G.R.P. Stephan Sommer, O. Cist., Zisterzienserstift, A-3180 Lilienfeld, Austria; it would be thoughtful to include a few dollar bills to pay for the postage. The existence of the *Gebetsliga* was brought to the Chairman's attention by an Austrian priest-friend of his, who annually visits in Switzerland the 96 year old Dowager Empress Zita von Bourbon-Parma, widow of Karl.

## Ordo Missae Cum Populo

Our member Mr. Dan Pross, Music Director of the Latin Mass at Our Lady of Vilna, Manhattan, has a very extensive collection of Latin chorale music, anthologies, and Mass settings. He is willing to share any out-of-print items for only the cost of copying and mailing them. His address is: Mr. Dan Pross, Bsmt. Apt. #1, 2729 Kennedy Blvd., Jersey City, NJ 07306. Mr. Pross has written to point out that the *Ordo Missae Cum Populo* booklet of the Leaflet Missal Company, which the Chairman endorsed in the last newsletter, although no doubt most helpful to groups just starting out, has only one Mass setting, neither of the holy water rites, only one Memorial Acclamation, no proper refrains, and no hymnody. He has therefore compiled his own book for use at Our Lady of Vilna.

## Program Of The Association

The main effort of the Association must go into promoting Latin Liturgy in the Roman Missal as revised by the Supreme Pontiff Paul VI. Members are free to petition for the old rite of Mass under the Indult of 1984. We want

to see Latin in the center of Catholic life, not at the periphery, and this requires that we follow the Roman See in all things. Latin must not be allowed to disappear from the mainstream so as to be found only among tiny groups that follow a different Missal from everyone else. Our policy will always be to promote Latin according to the directives of the Holy See. If the Pope told us to stop using Latin, we would dissolve tomorrow.

Those who read this *Newsletter* regularly know that the Chairman tries to maintain good relations with all parties, and indeed believes that he has not failed to do so, yet we have our own definite program, and do not try to be all things to all men.

## Notitiae

The Chairman begins with this issue a column devoted to the review of the current contents of the monthly *Notitiae*, the periodical of the Congregation of Divine Worship. The journal is multi-lingual and publishes articles in Latin, French, Spanish, English, German, and Portuguese. Those polyglots who want to subscribe should send a check for \$45 to the Libreria Editrice Vaticana, Citta del Vaticano, 00120 ROMA; back issues are sold for \$60 per year. The quality of proofreading is worthy of censure, particularly for such an expensive magazine. There are no illustrations, except when the Pro-Prefect becomes a Cardinal; his portrait is then published.

*October 1987 (#255):* The issue begins with the speech of the Pope, in French, during the audience granted to the annual assembly of the Congregation on May 22. The activities of the plenary session are then described. They first talked about gatherings of the faithful on Sundays and Feasts where no priest is available to celebrate Mass. They then went on to discuss the washing of the feet on Maundy Thursday and concluded that the feet of women may not be washed, lest the pious be confused. Concerts in churches were the next topic, and then a debate on the various abuses which have crept into the celebration of Holy Week. Cardinal Mayer reported on the ongoing projects within the Congregation, such as the preparation of the second edition of the Marriage *Ordo*. The new edition of *Jubilare Deo* is then introduced. There then follows the usual section wherein are described confirmations of translations, awards of the title of minor basilica, permissions to crown images of the Holy Virgin, etc., etc. A long essay in Italian then examines the activities of the Popes during the iconoclasm controversy of the eighth century. There follow reports on "liturgical renewal" in Australia and Spain, and then the Latin biographies and Mass Propers for the latest *Beati*, which in this case include Edith Stein.

*November 1987 (#256):* The speeches of the

Holy Father given during his visit to the States are printed, and then the answer to a *Dubium* (negative) about whether laymen may give the homily at Mass. There are two long essays on *Music and Culture* (Italian) and *Sacred Music* (French).

*December 1987 (#257):* A long Italian treatise deals with the proper way to celebrate the Marian Year. An article in often unidiomatic Latin then describes the history of the Polish translation of the *Roman Missal* of Pope Paul VI.

## From The Local Chapters

### Baton Rouge

The Chairman accepts with regret the resignation of Mrs. Kathleen Edgeworth as Chairman of this local chapter, and appoints in her place Mr. G. Allen Kirkpatrick, P.O. Box 1148, St. Francisville, LA 70775.

The Baton Rouge chapter of the L.L.A. met on Wednesday, January 27, 1988, at 7:00 p.m. The Latin Mass was celebrated in the St. Joseph's chapel of the Catholic Life Center (i.e., the diocesan chancery office) by Very Rev. John Carville. A meeting followed in the Center. Thirty-five persons attended the Mass, and about half remained for the meeting.

### Boston

Five seminarians came to the November Mass at Boston College, but the monthly Mass will henceforth be sung at Holy Trinity Church in South Boston, because attendance is much better there. There was the Blessing of the Candles followed by a procession at the Latin High Mass for the Feast of the Presentation on February 2; Fr. Brian Daly was the celebrant, and the Schola Amicorum sang as usual.

### New Orleans

The new address of the Vice-Chairman, Mr. Greig C. Gonzales, is 125 Rosa Avenue, Metairie, LA 70005.

### New York City

The Secretary-Treasurer, Attorney Bill Leininger, has retired from his position after more than three years of service to the local chapter. The chapter held a special Latin Mass on February 28 as part of Catholic Heritage Sunday; it was an attempt to get young people interested in worshipping in Latin. Fr. Stravinskis gave a brief address on the history of Latin and Gregorian Chant, and there were refreshments in the Parish Hall after the Mass.

### Trenton

Both on All Saints and All Souls Day, the local chapter sponsored Latin High Masses at St. Paul's, Princeton. Everything was in Latin, including the readings. The celebrant on November 1 was Fr. Evasio De Marcellis, Pastor of St. Paul's; the Requiem Mass on the next day, which included the *Dies Irae*, was sung by



Fr. James R. King, C.M., a member of the Association. About 500 souls attended each Mass. On January 3, the Feast of the Epiphany, Fathers De Marcellis, Burreiso, Bamber, and Coffee concelebrated the Latin High Mass before a congregation of 300. The Chapter will sponsor Latin High Masses at St. Paul's at 7:30 PM on Laetare Sunday, Low Sunday, Pentecost, Corpus Christi, and the Assumption; the music is under the supervision of the famous Dom Farrell OSB.

#### Washington D.C.

Chairman M.J. Moses reports that Dr. Patrick Jacobson has been conducting a talk and discussion period on the decree *Sacro-sanctum Concilium* during recent meetings. Fr. Rigdon spoke recently on the similarities and differences in the new and old Missals. For the first time, a Latin Mass was celebrated at Holy Calvary Church. A young Dominican seminarian who appeared at one meeting said that he and his fellows were now required to take at least one basic course in Latin. The members regularly practice Gregorian Chant in their meetings under the leadership of Helen Healy: they use *Jubilare Deo*. The Chapter sends all its members (well over 100) a four page monthly newsletter; the expense is borne by one generous fellow. Fr. Urban Schnaus OSB contributes a column, "A Cantor's Comment", to this publication.

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The Chairman regrets to complain that some officers do not answer his letters, and some discontinue paying their dues or performing their functions without extending him the courtesy of a resignation. Others never inform him of what is going on in their localities. One member wrote to both the chairman and secretary of a local chapter to ask for information about Latin Masses in his district, but neither fellow bothered to answer him. The Chairman thanks all for their services, but implores his colleagues to resign when they lose interest or no longer have the time; it is not nice, as the young sing today, "to keep me hanging on".

### Newsworthy Items

1. The Bishop of Buffalo allows one Latin Mass (1962 Missal) per season under the 1984 Indult. The Spring Mass will be celebrated by Fr. Grosz on May 14 at 10:30 AM at Ascension Church, 175 Robinson Street, North Tonawanda. As in many dioceses, despite the fact that this is America, no publication or advertisement of any kind is permitted.
2. The Our Lady of Guadalupe Religious Shop, P.O. Box 5181, Mission Hills, CA 91345 has a large supply of the old Latin-English Sunday and Daily Missals for the use of those who attend Masses celebrated under the Indult of 1984. They will send a catalogue of what they have for 25c.
3. The second anniversary of the Traditional Latin Mass in Hartford was marked on Sunday, 10 January 1988, with a sung Mass in the presence of the Most Reverend John F. Hackett, auxiliary bishop of the diocese. The Mass took place in Sacred Heart parish church and the Schola Cantorum of the Saint Gregory Society sang the Palestrina *Missa 'Papae Marcelli'* as well as polyphonic motets by Victoria and Palestrina. The Proper of the day was sung in Gregorian Chant. There was a reception following the Mass.
4. Video and Audio tapes of the Masses celebrated under the Indult in New Haven are available for purchase from the St. Gregory Society, P.O. Box 891, New Haven, CT 06504. Write for their catalogue.
5. Mr. James C. Van Antwerp Jr. of Mobile, Alabama, a member of the Association, has written to 100 of the people who attend the monthly Latin Mass at St. Matthew's Church in order to promote the LLA.
6. His Excellency Gilles Belisle, Auxiliary Bishop of Ottawa, sung a Latin Pontifical High Mass (1962 Missal) on Laetare Sunday at St. Clement's Chapel in Gloucester, Ontario to celebrate the twentieth anniversary of the Ottawa Latin Community.
7. The Niagara Latin Community's second annual Latin Requiem High Mass was sung on All Souls Day in St. Thomas Aquinas Church, St. Catherines, Ontario; over 400 people were present. Bishop Thomas B. Fulton celebrated his third Mass for the Community on the last Sunday of Advent. The superior of the newly established house of the Franciscan Friars of Mary Immaculate at Lucan, Ontario, Fr. David Przedwiecki, O.F.M.I., sang the Third Mass of Christmas for the Community at 10 AM at the Carmelite Chapel in St. Catherines. Ten members of his foundation were present. He preached on the need to retain the cultural externals of Catholicism as a defence of the faith and for the maintenance of reverence.
8. Mr. Tom E. Dailey Jr., a member of the Association, writes:  
  
On Friday, February 5, Columbus Bishop James A. Griffin celebrated a Mass in honor of the 19th anniversary of the Perpetual Adoration Society at Holy Cross Church in Columbus. The mass was hybrid novus ordo, with all except the canon and readings in Latin. The Xavier Men's Choir provided responses and hymns in Latin. The celebration was followed by benediction, procession, devotions and exposition of the Blessed Sacrament. Holy Cross is the oldest church in the Diocese of Columbus, and provided a stirring setting. The original high Altar remains intact (as do all of the original furnishings), and was used for various parts of the ceremonies.
9. In Vienna, there is a Sunday Latin High Mass in many churches, including the Stefansdom, and in two churches there is a daily Latin Mass: Peterskirche, Petersplatz, Sundays and Holydays at 11:15 AM, weekdays at 11 AM; Malteserkirche, Karntnerstrasse 37, Sundays and Holydays at 10 AM, weekdays at 8:30 AM.
10. Is there anyone in the San Bernardino diocese who is interested in the formation of a local chapter there? If you are, please contact Mr. Charles Pegis, 229 Green Oaks Drive, Riverside, CA 92507.
11. Fr. Denzil Perera, spiritual director of the Blue Army in New Orleans, celebrated the Latin Mass (1962 Missal) on Easter Sunday, April 3, 1988 at 8 PM in Holy Rosary Church, Esplanade Avenue, New Orleans, with the permission of Archbishop Philip M. Hannan.
12. Fr. Benignus OSB of Woodside Priory sung the Solemn High Mass of Candlemas Day at Stanford's Memorial Church; Professor Mahrt's choir provided the music.
13. The Holy Season of Lent was inaugurated at Mission Dolores Basilica in the Archdiocese of San Francisco with a Latin High Mass; parishioner Peter Gaffrey conducted the *schola*.
14. A member recently sent the Chairman a newsletter of the Saint Gregory Society, which promotes the old order of Mass in the Archdiocese of Hartford. Its co-chairman, Mr. Britt Wheeler, was the first head of our local chapter there, but they appear to have lost all interest in our Association and the revised Roman Missal. They are now considering becoming affiliated with *Una Voce*.
15. A special Latin High Mass was sung at St. Margaret of Scotland Church at 39th Street in Flad, Missouri on Sunday, March 20 at 8 AM by the pastor, Fr. Lawrence J. Walsh.

### The Press

1. The proceedings of the philological and palaeographical convention on "Culture and the Classical Languages", held in Rome at the Pontifical Institute for Higher Latin Studies of the Salesianum October 31 and November 1, 1987, are discussed in the journal *Vox Latina*, vol. 23, No. 90, pp. 550-561. One of the participants, school teacher Matilda Hoffmann of Frankfurt, Germany, moved that the convention ask



the Vatican Radio to schedule some short programs in Latin. Cleto Pavanetto, whose Latin Grammar written in Latin was recently published by the Institute, replied that those in authority at the Radio do not care much about Latin. Fr. Caelestis Eichenseer of the University of Saarbrücken then said that if the Pope liked Latin, he could order the Radio to promote Latin. Professor Pavanetto then replied that the Pope had more pressing matters on his mind than Latin. An Austrian, Bernhard Schwaiger, wrote in Latin last year to Fr. Eberhard von Gemmingen, chief of the German language programming at the Radio, asking for some Latin programs; Fr. von Gemmingen replied, also in Latin, inviting Herr Schwaiger to resubmit his proposal in German. Latin, he said, was not an appropriate language in which to discuss modern issues. Herr Schwaiger has now begun a letter-writing campaign to exert pressure on the Radio, whose behaviour with respect to Latin he condemns as unseemly.

2. The Declaration on Concerts in Churches by the Congregation for Divine Worship, protocol number 1251/1987, dated November 5, 1987, appears in English translation on pages 17-21 of the Winter 1987 issue of *Sacred Music*. The Chairman has already commented on this document in the last number of this *Newsletter*; see page 15. The document implies that the old Latin polyphonic and orchestral Church music is not suitable any longer and should be relegated to concerts:

Any performance of sacred music which takes place during a celebration should be fully in harmony with that celebration. This often means that musical compositions which date from a period when the active participation of the faithful was not emphasized as the source of the authentic Christian spirit are no longer to be considered suitable for inclusion within liturgical celebrations . . . The sanctuary has been restructured, with the president's chair, the ambo, and the altar *versus populum*. Such changes have not been made in a spirit of disregard for the past, but have been deemed necessary in the pursuit of an end of greater importance, namely the active participation of the faithful. The limitation which such changes impose on certain musical works can be overcome by arranging for their performance outside the context of a liturgical celebration in a concert of sacred music. . . . In the past, the organ took the place of the active participation of the faithful and reduced the people to the role of "silent and inert spectators" of the

celebration.

This is what the Germans call *dummes Zeug*; the Chairman has seen what most people mean by "active participation", and he does not like it. They also serve who only stand and wait. The declaration is a *carte blanche* for throwing out our musical inheritance; the people are too busy earning a living to go to concerts. The Pope himself violated this aspect of the Declaration when he had Mozart's Coronation Mass performed for the Ordinary of the Divine Liturgy he celebrated on Saints Peter and Paul Day in St. Peter's Basilica in 1985. It is better to listen to Palestrina than to participate in junk. "Active participation" has now become a golden calf before which all insensibly prostrate themselves in adoration and offer in sacrifice the cultural heritage of the millennia. It is to be hoped that these particular sentences from the Declaration will have as much impact as the decrees against wigs promulgated in the time of Clement X. To the Sacred Congregation, the Chairman says, "*Et tu, Brute!*"

3. An article by the Vice-Chairman, Prof. Edgeworth, entitled "The Latin Liturgy Association" appeared in the September-October 1987 issue of *Social Justice Review*, pp. 164-165.
4. In the February 7, 1988 issue of *Our Sunday Visitor*, an article on Gregorian Chant concluded with the finding that it is "no longer an adequate means of expressing . . . our Faith" . . . The Gregorian Chants "no longer deserve to be pre-eminent . . ." because "our contemporary melodies best meet the needs of the present . . ." The author, who was not ashamed to publish this opinion, was rebuked by Anne Marie Collopy of Minneapolis in a letter to the editor printed in the February 21, 1988 issue.
5. In an AP item recently published in *The Meadville Tribune*, the hometown newspaper of the Chairman, it was reported that former Pennsylvania Governor William Scranton has returned to College at the age of 70 to study Latin at the University of Scranton under Professor John Wilson. He will also study Italian and investigate the career of the sixteenth century *condottiere* Giovanni delle Bande Nere.
6. In a letter "Latin is very much alive" published in the January, 1988 issue of the *Homiletic and Pastoral Review*, Fr. Andrew Brandstetter, O. Praem., our local chairman in Los Angeles, tells of the activities of Vatican Latinist Fr. Reginald Foster, O.C.D., Professor at the Gregorian University and translator for the Secretariat of State, Fr. Brandstetter recalled how Fr. Foster preached at his first Mass, both in

Latin and in English. The Chairman remembered our First National Convention in Washington last June, where Fr. McCauley gave the sermon at the Saturday High Mass in Latin.

7. The Friday, January 22, 1988 issue of the New Orleans *Times-Picayune* carried on page E-7 the article "St. Patrick Church: a shining light on Camp Street". The pastor, Msgr. Reynolds, a member of the LLA, celebrates the Latin High Mass every Sunday before a great multitude from all around. The Church and its great organ are currently being restored at considerable expense; the organist, Mr. Hoppe, says, "People tell us the old hymns and traditional organ music make them feel good."
8. The editor of *The Angelus*, the U.S. monthly of the Society of St. Pius X, reported in the December, 1987 issue that Cardinal Gagnon was pleased with what he saw at the facilities of the Society. Archbishop Lefebvre is quoted as saying, "The Cardinal is well disposed towards us, but he is surrounded by roaring lions." The London *Tablet* reported on February 6 that the Archbishop was threatening to consecrate bishops in June unless the Pope acted favourably on Cardinal Gagnon's recommendations before April 17. When he was asked about this, Cardinal Ratzinger denied that it should be taken as an ultimatum; it was much ado about nothing. The *Tablet* reported on February 13 that Archbishop Lefebvre insists on 1) a secretariat of traditionalists in Rome to make a juridical study of tradition, 2) the consecration to the episcopacy of at least three priests of his Society of St. Pius X, and 3) the independence of his fraternity from the diocesan bishops. Cardinal Gagnon reported to the Pope on January 22; he told the Pontiff that most of the followers of Archbishop Lefebvre wanted peace and unity with Rome, that about 15% were "integristes" of the extreme right, and that they were all scandalized by liturgical abuses committed in the implementation of Vatican II. The Chairman dares not predict how this affair will end; *videbimus et exspectabimus*, as Adrian VI used to say.
9. The *Tablet* reported on February 27 that the Monastery of St. Joseph de Clairval (Dijon) had gone over to the Holy See and severed its connection with Archbishop Marcel Lefebvre. Fr. Schmidberger, vicar-general of the Archbishop, called the monastery's action "treachery".
10. *The Catholic Advocate* of February 24, 1988 carried the article "Latin Mass is celebrated in Cathedral" describing the first Latin Mass to be celebrated in many years at Newark's Cathedral of the Sacred Heart. There was no advertisement, yet 100



people showed up for the February 20 High Mass. The Cathedral Rector and Music Director — Organist both were quoted speaking very positively about the return of the Latin Liturgy to Newark. (See *Directory Update* - Archdiocese of Newark.)

11. The 72nd Newsletter of our colleagues of the English and Welsh Association for Latin Liturgy contains a 2½ page report of the proceedings of our National Convention by Mr. Bernard Marriott, the Association's Treasurer and representative at the convention.

## Additions And Corrections To The Latin Mass Directory

### CONNECTICUT

#### Archdiocese of Hartford

Sacred Heart Church  
13 Wolcott Street  
Waterbury, CT 06722  
3rd Sunday of the month at 12:30 PM  
1962 Missal  
Celebrant: Fr. James G. Coleman  
High Mass

This is a new location for the Mass formerly celebrated at the Sacred Heart High School Chapel on South Elm Street.

The Latin Mass is no longer celebrated at St. Justin's Church in Hartford.

### ILLINOIS

#### Diocese of Belleville

Immaculate Conception Church  
15th and Baugh Avenue  
East St. Louis, IL  
Sunday at 11 AM  
Low Mass

### LOUISIANA

#### Diocese of Baton Rouge

The Latin Mass is no longer celebrated at Christ the King Parish and Student Center in Baton Rouge. Instead the Mass is celebrated at:

Chapel of the Catholic Life Center  
Arcadian Throughway & Hundred Oaks Ave.  
Baton Rouge, LA  
Last Wednesday of the month at 7 PM  
1962 Missal  
Celebrant:  
Very Rev. John Carville, Vicar General

#### Archdiocese of New Orleans

St. Jude's Church  
Diamond, LA 70083  
Every Sunday (The Mass rotates over the three regularly scheduled Masses.)  
1962 Missal  
Celebrant: Fr. Denzil Perera

### MISSOURI

#### Archdiocese of St. Louis

1. East St. Louis is in Illinois, not in Missouri,

so the Mass at Immaculate Conception Church reported under "MISSOURI - Archdiocese of St. Louis" in the last *Newsletter* must be moved to "ILLINOIS - Diocese of Belleville". The Chairman apologizes to the state of Illinois.

2. The First Saturday Mass at St. Agatha's is a High Mass.

### NEW JERSEY

#### Archdiocese of Newark

Cathedral of the Sacred Heart  
89 Ridge Street  
Newark, NJ 07104  
1st Saturday of the Month at 5:30 PM (anticipating Sunday Mass)  
High Mass

### OHIO

#### Diocese of Columbus

The Latin Mass at St. Patrick in Columbus has been discontinued. The story behind this has been reported in previous issues of the *Newsletter*.

### PENNSYLVANIA

#### Diocese of Scranton

The Latin Mass is no longer celebrated at the St. Elizabeth Ann Seton Chapel of the Church of the Sacred Hearts of Jesus and Mary in Scranton.

### TEXAS

#### Diocese of Corpus Christi

Holy Cross Parish  
1109 North Staples Street  
Corpus Christi, TX 78401  
Sundays at 11:30 AM  
1962 Missal  
Six or seven priests rotate as celebrants. This replaces the Mass at the chapel of the Mt. Carmel Home.

### PAID ADVERTISEMENT

Paid Advertisements are accepted at the discretion of the Chairman.

WANTED TO BUY - Pre 1950 Catholic Hymnals, containing English hymns that were commonly sung in Catholic services. Needed for research. Will purchase single copies or accumulations; sheet music of "old" Catholic music also. Write: Dr. Peter Meggison, 8 Mullane Avenue, Holbrook, MA 02343 Telephone: (617) 767-2789.

## Open Forum

CALIFORNIA STATE UNIVERSITY, LA  
5151 State University Drive, Los Angeles, CA  
February 12, 1988

Prof. Anthony LoBello  
Box 29, Dept. of Mathematics  
Allegheny College  
Meadville, PA 16335  
Dear Dr. LoBello,

Thank you so much for the newsletter that you recently sent me from the Latin Liturgy Assn. I hope you will understand if I do not join the association. I am not, myself, a Catholic and I

wish to preserve my scholarly separation from the church's problems, in the honest feeling that the church's liturgy is none of my business if I am not a member. However, besides the fact that the chant is the music of the Christian church before there was more than one sect and especially because it is the largest musical monument of the Middle Ages and solely responsible for developing the notation that eventually made European art music possible, I feel that the scholarly world has an obligation to keep it alive whether the church uses it or not.

Unhappily, I did not get definite word that I had financial support for my summer conference until past the deadline to put a notice in the Newsletter. It will be June 26-28 and we will have musicologists Theodore Karp, Lance Brunner and Alejandro Planchart plus liturgists Msgr. Robert Hayburn, Msgr. Richard Schuler and Fr. Columba Kelley. My Gregorian Schola is going to sing a complete troped mass that Ted Karp has resurrected from the Benedictine Abbey at Chartres, the Roger Wagner Chorale will sing a concert of chants and motets based on the chants, and on the last evening M. Morin's class will sing a short concert followed by a mass in memory of Dom Cardine who just passed away last month. I am enclosing \$5 for your directory of Latin masses so that we can add the churches to our mailing list. If you have any better suggestion as to how to get the word out, please let me know.

Please keep in touch and thanks again for the newsletter.

Sincerely,  
Robert M. Fowells

\* \* \*

February 15, 1988  
Prof. Dr. Anthony J. LoBello  
Dept. of Mathematics  
Allegheny College  
Meadville, PA 16335

Dear Dr. LoBello:  
I had an interesting experience today which I would like to share with you. But first, let me compliment you on the fine Newsletter you are putting out. I showed a copy to a professor of Latin at Texas Tech here in Lubbock and he was impressed.

This afternoon at Tech I was talking to a young man (19) who is in my Latin class. I had heard him say in class that he had attended a Catholic school and so I asked him if he was a Catholic. Unfortunately, he isn't, but he was a student for four years in a Jesuit run school. This boy is quite intelligent (he has a 3.6 average and is a junior) and I was interested in his attitude toward the Jesuits — "The smartest people there are," he declared. (I know that might be challenged.)

But the point of my story is the Latin Mass. I



of course had told him that I am Catholic and he said I must miss the Latin Mass. It seems that a Latin Mass was held every Friday morning at the Jesuit school he attended (and I neglected to ask him the name of the school). His reaction approached the enthusiastic; he said he and the other students looked forward to the Friday Mass. Why, I asked. Because (and I am paraphrasing his words) of its solemnity, dignity, and mystery. He added, "The English Mass is so dull we usually napped during it."

Just thought you'd be interested in what young people think when they are first introduced to the **truly** religious experience of being present at a Latin Mass.

*Jubilate Deo!*

John F. Holder  
3514 36th St.  
Lubbock, TX 79413  
Member, LLA

\* \* \*

Count Capponi  
D. CN. L. (Lateran) LL. D. (Florence)  
Advocate of the Holy Roman Rota  
and of the Apostolic Signatura  
Reader in Canon Law at the University  
of Florence

Via Dei Bardi, 36 - Tel. 29 33 23 - 2652 60  
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Kalendas Januarii 1988

Clarissime Antecessor ac Praeses  
Gratias quam maxime Tibi ago ob editionem  
epistolii mei de celebratione Missae Romanae  
antiquae in urbe Florentina. Hoc "Newsletter  
no. 27" magis etiam mihi curae est quia in ipso  
de alio scripto meo agitur quod ad divinum  
cultum pertinet. In postrema pagina com-  
mentarii vestri lego hanc materiam in proxima  
editione iterum agituram esse: mihi valde  
optatum est illam proximam editionem habere.  
Gratum mihi est si sumptum huius rogatus  
mei mihi dices.

Omnia faustissima Tibi ominor  
Addictissimus

\* \* \*

Clarissimo Antecessori ac Doctori, Domino  
Antonio Lo Bello  
Praesidi "Latin Liturgy Association",  
Box 29, Dept. of Mathematics,  
Allegheny College, Meadville, PA 16335,  
U.S.A.

1390 Market St. (1727)  
San Francisco, CA 94102  
Jan. 7, 1988

Salutem in Domino.

I'm not well informed on the background of recent liturgical publications, but will spend some time surveying the *Liber Hymnarius*, and submit a summary.

In taking the volume simply for a hymnal published by Solesmes, I wasn't paying at-

ention. It is part of the *Antiphonale Romanum*, the musical counterpart of the new breviary. I imagined that Solesmes had merely adapted the traditional repertoire to new rubrics, but obviously much more has happened. Probably the hymn texts were formulated under Roman auspices, and Solesmes has merely supplied the musical settings: so that it would be a mistake to hold Solesmes accountable for the revisions.

As in the Renaissance revision, some hymns come through unscathed. *Ave maris stella* has only one change: "sumat per te precem", instead of "preces".

*Te lucis ante terminum* has lost its quaint second stanza (nightmares and defilement), and picked up two new ones.

The hymn for Terce (*Nunc sancte nobis Spiritus*), the Pentecostal hour, adopts the doxology of *Veni Creator*, which formerly was the hymn for Terce during Pentecost week.

Many familiar hymns are gone, other ancient hymns are included. *Vexilla Regis* contains a new stanza. Some of the new material, and emendations, might be ancient: it would take detailed research to sort it all out. The index on page 608 is helpful in citing attributions and dates, and identifying hymns that are simply "new".

All this might be problematic for me, if I had to apply it to a live situation. The integrity of a liturgical heritage concerns texts as well as melodies, and if we're going to sing Latin at all, we might easily prefer authenticity to pastoral "aggiornamento". The decree promulgating this arbitrary new repertoire is again juridical and restrictive. It would be nice to enjoy at least the option of singing our hymns unrevised, *omnibus quibuscumque contrariis non obstantibus*.

No doubt you are correct about the "peccatrix": the influence of the exegetes. I spent a little time with this last weekend. The Western liturgical tradition (identifying two Mary's and the peccatrix) depends on Gregory the Great, with support from Origen, Jerome, Ambrose and Augustine. Fr. Bruckberger, OP, defends it vigorously. He thinks Chrysostom was under the influence of a puritanical prejudice, and considers the exegetes at least tone-deaf, if not a little obtuse. The question finally comes down to assessing probabilities.

Regardless, I think that a classic text like the *Dies irae* should be left alone. The medieval tradition, whether we accept it or not, is strong enough to support a poetic allusion. If we want a new hymn, we can write one of our own.

Clarence Zaar

FRANCISCAN CONVENT  
Box 45 - Tele 74/2425  
Bethlehem - Israel

January 17, 1987

Prof. Dr. Anthony Lo Bello  
Latin Liturgy Association  
Box 29, Dept. of Mathematics  
Allegheny College  
Meadville, Pennsylvania 16335  
United States of America

Dear Dr. LoBello:

May the Lord give you Peace!

I have received your recent letter asking for information regarding recordings/tapes of our daily procession in the Basilica of the Holy Sepulcher. I regret to inform you there is nothing (that I know of) in the available commercial market. One reason why I would be against any kind of commercial recording is the poor quality of the Latin Chant. Nor only do the friars massacre the Latin, tone, and rhythm of the chant, but the local Arab **Christians** sing along with their particular version of Gregorian Chant. Truthfully it's quite awful!

I shall be in Washington D.C. during the first week in March. If you would like to contact me, we could discuss this further. I would also be able to give you a copy of the daily procession as sung in the Basilicas of the Holy Sepulcher and Bethlehem. I have one recording left of the Christmas midnight Mass as sung in 1968. I think you could best solve the problem by returning for a short visit and recording all that you want on a recorder.

Besides being the cantor here in Bethlehem, I'm the director of our new *CASA NOVA*. It's quite nice, and you might want to make it your home during your next visit to the Holy Land.

I hope I have not disappointed you. If I can be of any further help let me know. I leave here for Europe and the States on the first of February.

Sincerely in Christ,  
Brother Aloysius Florio, O.F. M.

## The Latest News On The Indult In The Diocese Of X

Just a short note to inform you what took place at the recent Indult mass of February, 1988. Again Father G offered the mass. It was a High Mass, and it was held at St. Y Church in X; we were able to move the plastic altar table and put it behind the old altar, as everything else was still in the beautiful church. There was even a nice shrine to the poor souls in wood with priest in old black vestments and poor souls surrounding the altar while priests offered the Mass. Only 100 people showed up as again the Mass was in the inner and poorer section



of the city, so many stayed away, and some even phoned the chancery to complain of this, but it did no good.

Someone placed an ad in the Saturday morning paper, but it was too late to do any good, and I thought Father G would go through the roof, because we are forbidden any advertisement of any sort, so I mentioned to him after Mass that we had tried to find out (but to no avail) who placed it. He said, and I almost passed out, "Don't worry about it, no big thing!" He thinks he is our private chaplain and said he is very happy with the small group of us. I brought the Roman style purple vestments as he asked; the priest supplied the sacred vessels. Of course there was no Benediction. Since it was the Saturday of Ember Week, there were at least (if I remember correctly without checking the Missal) 5 lessons to be said before the regular epistle and gospel. Father **refused to say** them saying, "We don't say ember prayers any more, and anyway it would take too long and prolong the Mass." So I saw there was an option of saying the Mass of St. Gabriel or Our Lady of Sorrows on the 27 or the 28 so I asked for that; he said, "No, the bishop said we should say the Mass of each season; since this is Lent, it should be a Mass of Lent. Well, he only said the gospel in English, no epistle, and the sermon was very nice, and he never got upset with anybody or yelled at us at all during the Mass or before, and not once this time did he mention Vatican II and how good the New Mass is.

There were coffee and goodies after Mass in the church hall, which I could not stay for. I met with Father G yesterday with two other people, both men, and we shared lunch and discussed the next Mass which is set for May at 10:30 AM in Z church in W. It will be the feast of St. Boniface, red, and Father G is going to say Mass again. There has been some confusion as Msgr. from St. S church in X, who is the head of all the Polish churches, wants Mass in his church and agreed to the May date also, but Father G and he do not get along, and Fr. G does not want to say the Mass there. Msgr. said he wants to say the Mass if the bishop does not mind, but Father G wants to say it, so there is a problem. That is why he told us, "Tell him, sometime in fall perhaps during advent." We still can only have 4 masses a year. I almost convinced him to have a T.V. Mass of the Old Rite, but he said no finally.

## The ICEL Liturgical Psalter

The International Commission on English in the Liturgy has just published *Psalms for all Seasons: From the ICEL Liturgical Psalter Project*. The Chairman presents below his detailed analysis of this volume, which may be purchased for \$3 ("People's Edition") or \$18 (luxurious "Minister's Edition") from the

National Association of Pastoral Musicians, 225 Sheridan Street, NW, Washington, DC 20011.

## A Critical Examination Of The ICEL Translation Of Twenty-Two Psalms

Anthony Lo Bello, Ph. D. (Yale)

### Introduction

The International Commission for English in the Liturgy (ICEL) has prepared an English liturgical psalter for use in Roman Catholic churches. In its publication *Consultation on a Liturgical Psalter*, the Commission presented its translations of those twenty-two psalms which it identified as the common responsorial psalms of the *Lectionary*. Each translation is preceded by an introductory paragraph that deals with its genre and structure and is followed by a section of critical notes. The texts are meant to be sung, and various musical settings are suggested. I present here my review of the translations; my criticisms are based upon the general principle that the translator should not change what does not offend his language and what is not disgusting. As for the musical settings, I have nothing to say about them since I believe that some languages (e.g. Latin, Greek, and Hebrew) can be cantillated whereas others (e.g. English and German) cannot, and all attempts at chanting in them are doomed.

After the translations which we review below were inspected by ICEL's consultants, it was determined that they are indeed faithful renderings of the Hebrew texts. (*ICEL Newsletter*, Volume 13, Numbers 3 and 4, July-December 1986.)

### Psalm 19

#### 2. *The sky tells the glory of God*

By rendering *shamayim sky* instead of *heaven*, the translators have suffocated the numinous.

#### 5. *and yet their message fills the world*

The metaphor of the river is destroyed by the mistranslation of *qawwam* by *their message*; it means *their continuity* (i.e. the continuity of night and day.) The translators defend their translation by a reference, the first of many, to the commentary of the late Mitchell Dahood, a work which seeks to elucidate Hebrew from Ugaritic, whereas it is the Ugaritic which must be explained from the Hebrew.

#### 6. *like a bridegroom rising from bed*

The Jews are married under a baldacchino, and it is to this canopy, and not to a bed, that the word *chuppah* refers. The translators have introduced an erotic element, and their note, which talks about "the first night of marriage and its special charms", tilts to puryency.

#### *an athlete eager to run the race*

*gibbor* is *hero*, not *athlete*; the panel wanted to make the psalm palatable to a sporting generation.

#### 12. *Keeping them makes me rich*

The dialogue is destroyed by rendering '*abdeka me* instead of *your servant*'.

#### 14. *deadly sin* (Critical Note: The choice of "deadly for *rab* ("great") stems from the moral magnitude, and thus signifies "serious, grave, mortal".

*pesha' rab* is *great obstreperousness*. It is misleading to render the phrase by *deadly sin*, which conjures up the specter of mortal sin. The critical note on this verse is pure sophistry.

#### 15. *Keep my words and thoughts pleasing to you* The *parallelismus membrorum* is destroyed here, yet it is this very parallelism that is responsible for the antiphonal style of the psalms.

### Psalm 22

This psalm has nothing to do with any king, as ICEL suggests in its introductory paragraph. ("Perhaps this psalm originated as the prayer of a king begging God to deliver him from his enemies.")

#### 2. *why have you abandoned me?*

The traditional *Why hast thou forsaken me?* was rejected because ICEL will not admit the archaic and hieratic styles. Yet the Hebrew of this psalm is itself archaic and hieratic; for example, the suffix *emo* used for *them* in verse 5 is not the common Hebrew suffix (*ehem*) for that personal pronoun.

#### 4. *You are the Holy One enthroned, the Praise of Israel.* The point of this verse has been missed. It was part of the mythology of the Children of Israel to imagine Deity sitting upon the cherubim; see Psalm 80, 2. The author of our psalm did some demythologizing and has Deity sitting upon the praises of Israel. The verse ought to read: *You are the Holy One, enthroned upon the praises of Israel.* In their critical note, ICEL says that this translation has "never been successful," but this is the text, and all the time it has been rendered this way.

(Critical Note: "The use of 'Holy One' and 'Praise' as divine titles fits well with recent recognition that many nouns are really epithets of the Lord in the psalms.")

Their argument that *praise* is a divine title is a novelty.

#### 5. *Our people 'abotenu is our fathers* (or at least *our ancestors*); Hebrew has another word for people. ICEL has produced what we call a *theologoumenon*; they theologize, rewriting the sacred text to conform to



modern notions about “inclusive language”.

It (sc. the modernizing method) plainly means that the Bible cannot say anything which the interpreter regards as unworthy of God. But this can be a sound rule for interpretation only if the interpreter's ideas as to what is worthy of God coincide with all the Biblical author's ideas — or with God's own thoughts. Unless the student is willing to make these assumptions, he should avoid interpretations based on this dogma. In practice, the appeal to this dogma gives the interpreter license to edit scripture into conformity with his own ideas. (E.C. Colwell, *The Study of the Bible*, Phoenix Books, University of Chicago Press, Chicago, 1964, pp. 103-104.)

Earnest Colwell was President of the University of Chicago.

6. **and they were saved**  
*Saved* gives in inappropriate sanctimonious touch. *Nimlatu* means **they escaped**.
7. **But I am a worm, hardly human** (Critical Note: “Rendering the Hebrew *'ish* with the phrase “hardly human” affirms that what is at issue in the strophe is the narrator's human dignity.”)  
The Commission awkwardly corrected here yet another instance of discrimination. The Hebrew says **not a man**, not **hardly human**. ICEL is wrong in maintaining in the critical note that the narrator's human dignity is at stake; it is simply a matter of his health.
9. **“He relied on God. God will help him! Let God who loves him save him!”**  
ICEL translated the *Septuagint* here, because the Hebrew text is corrupt and makes no sense at all; it reads: **Roll to the Lord! He will help him**. Now the Greeks, like all translators, had to put something, so they guessed and put what ICEL has rendered. Their guess has been canonized by being quoted in Matthew XXVII 43. The Hebrew can easily be amended, however; change the fourth letter *lamed* to *waw* and read: **Let the Lord his redeemer deliver him!** This emendation is suggested in the *apparatus criticus* of Kittel's *Biblia Hebraica* and is supported by the parallelism of the verse, for the second half is: **Let him** (sc. the Lord) **save him, if he delights in him**. The ICEL *loves for delights* is inflation; the psalmist used more prudent language. We finally note that in this verse, ICEL has repeated **God** in order to avoid the masculine pronoun **he**, the use of which would be discrimination. **God** is anyway wrong; the Hebrew has **Lord**. ICEL, however, does not distinguish between **God** and **Lord**. In the Pentateuch they would no doubt throw **J** into **E**.

13. **Wild bulls surround me, bulls of Bashan encircle me**. This is one of several chiasmic lines in the psalm where the chiasmus is lost in the ICEL translation.
16. **You bring me down to the dust of death**. Sense requires that the English verb be in the present perfect tense: **You have brought me down**.
19. **they roll dice for my clothes**. **For my clothes** should be **for my garment**; the Hebrew noun is singular.
- 21-22. **Save my neck from the sword. Save my life from the dog's teeth. Save me from the lion's jaws. Save me from the bull's horns. You hear me**. **Save** appears four times here, but the Hebrew uses two different verbs. **Save** should not be multiplied beyond necessity. *'Anah* means **to turn**, and then, in the *piel*, **to twist**. These concrete meanings have the corresponding translated meanings **to answer** and **to afflict** respectively. As for the **You hear me**, ICEL has destroyed the *parallelismus membrorum* by reproducing this corruption in the Hebrew text.
27. **The poor shall eat all they want**. **The humble**, not **the poor**, shall eat.
28. **All peoples shall remember and turn, all races will bow to God. All peoples** diminishes the universality of the psalm; it should be **All the ends of the earth**. The phrase is used cosmically. As in Psalm 150, all creation, not just people, unite and worship God. The animals and the elements also join in; there is no discrimination. Also, **races** should be **families**; ICEL makes the matter racial.
29. **“The rule is God's; rule over nations.”** **The rule** should be **the kingdom**, for the Hebrew is *melukah* not *memshalah*.
30. **The feasting crowd kneels before God. All destined to die bow low**. *dishne* (whence ICEL's *feasting*) must be amended to *yoshene* (**they that sleep**), which stands poetically for the dead; the *parallelismus membrorum* supports this.
31. **My soul lives for God**. This is the ICEL translation of a corrupt gloss on the previous verse; the glossator wrote: **this means anyone who is not alive**.

#### Psalm 25

This psalm is not a personal lament and petition, as the translators' introductory note claims. (“Psalm 25 is an example of a personal lament and petition.”) No lament begins *batachti* (**I trust**.) It is a psalm of trust with elements of the lament.

1. **Lord, I give myself to you**. **I give myself to you** is trivial.
4. **Teach me how to live, Lord; show me the way**. **Teach me how to live** is prosaic. The

ICEL critical note here says, “How to live” is based upon an understanding of the object as ‘your way of Law’. Hebrew (*sic*) has just ‘your ways’. But surely **Teach me your ways** is poetic in itself; did not the Christ say, “I am the way.”?

6. **I call on your tenderness**. *rachamim* is **compassion**, not **tenderness**.
11. **To keep your good name, Lord, forgive my sin, though great. To keep your good name** is a cynical translation of *lema 'an shimka*, which is an established phrase **for the sake of Thy name**. Such phrases should not be changed; otherwise, one should not pray this psalm.
13. **Your lives will be full; your families will thrive**. **Your lives will be full** gives a false picture. Also, **will thrive** is cheap. The psalmist's phrase is agricultural: **Your posterity will keep the land you are now working**.
14. **God confides in you to show what covenant means**. *sod YHWH* *lire ayw* is **The mystery** (or **secret**) **of the Lord is entrusted to those who fear Him**. The meaning is, that one should not talk about God; there should be no “Gossip”; the more one talks about God, the less God-like one is. Also, imagine singing the second half of this verse: **to show what covenant means**.
16. **Turn, treat me as your friend** *Honneni* is hardly **treat me as your friend**. The psalmist is not on an equal basis with God. He does not say, “Let's smoke a cigarette together!” *Honneni* = **Kyrie eleison!**

#### Psalm 27

This psalm is not a personal lament, as the ICEL introductory paragraph claims (“Classified as a personal lament, . . .”); it is a psalm of trust (*Vertrauenspsalm*).

1. **What should I fear?** **What should I fear?** should be **Whom should I fear?** If someone in Beginning Hebrew translated *mi* by **what**, his translation would be marked wrong.
6. **I am well beyond reach** (Critical Note: “*yarum* is taken as a *qal* past participle, ‘raised up’, therefore ‘beyond reach’.”) However, there is no past participle in Hebrew; the Hebrew participle is timeless. Since when is an imperfect a participle?
11. **Teach me how to live;** **How to live** is too subjective. *darkeka* is **your way**. The way of God is universal; learn it, and then you know how to live.
13. **I expect to see how good God is while I am still alive**. **I expect to see** is wrong, for *lule'* means **If**



only I might . . . . The matter is up to Deity.

#### Psalm 34

1. *Of David*  
Since the psalm is not Davidic, there is no purpose served in including this verse.
2. *I will never stop thanking God, with constant words of praise.*  
*I will never stop thanking God* is primitive; the statement in the critical note ("The structure of the first line is a mirror image of the literal Hebrew, 'I will bless God at all times.'") is incomprehensible. *Mirror image* reminds one of the handwriting of Leonardo.
3. *My soul will boast of God;*  
One cannot *boast of God* without becoming impertinent.
9. *Drink in the richness of God.*  
*Drink in the richness of God* should be *Taste and see how good the Lord is*; this is the origin of the Augustinian *frui Deo*. There is no need for a change; people will think of money when they hear *richness*.
13. *Do you long for life, for time to enjoy success?*  
The Hebrew *Who is the man who delights in life?* is more vivid than *Do you long for life?* The translators cheapen *to b* by rendering it *success*; it is so much more. This translation puts it on a material basis. Perhaps *success* was chosen so that even the most intellectually limited may understand.
16. *God confronts the wicked*  
The Hebrew *pene YHWH, the face of the Lord*, is not aggressive, as the translation *God confronts* suggests. How would they translate the Mosaic blessing, where the same phrase occurs?
18. *The troubled call out*  
*The just*, not *the troubled*, call out.
22. *dooms the wicked to death.* (Critical Note: "The verb 'sam usually means 'be guilty', or 'be held guilty', but in certain occurrences pointed out by M. Dahood, *Psalms I* (Anchor Bible 16; Garden City, NY, Doubleday, 1968) 35, it can mean 'perish'. See Psalm 5:11, Ezechiel 6:6, Hosea 10:2.") *'asham* does not mean *perish*, as is claimed in the critical note, with reference to Dahood. The text must be corrected to a form of *shamam*.

#### Psalm 47

4. *The One who conquers peoples and sets them at our feet*  
*Conquers* is an unwarranted strengthening of *yadber*; there is no conquering. The verb means *leads*.
10. *Alien rulers join the people of Abraham's God;*

*Alien* is not in the text; the rulers are treated more nicely there. They are the *princes of the nations*.

#### Psalm 51

3. *Have mercy, tender God, forget that I defied you.*  
*Tenderness* was used before for *rachamim*; now *tender* is used for *chesed*. It is so trivial that it is tasteless. Also, *forget* is wrong; *mecheh* means *wipe away*. God does not forget; that would be all too dumb.
5. *I know my evil well; it stares me in the face.*  
*Chaita' ti negdi* means *I am aware of my sin*. The sin is a fact, not an entity; it does not stare.
7. *You see me for what I am, a sinner before my birth.*  
It is remarkable that this verse, on which the Catholic Church so depends, is falsified. How can I be a sinner before my birth? The translators are puritanical. The reference is to the mother's pains in giving birth, not to the sinfulness of a baby.
9. *Wash me with fresh water;* (Critical Note: "The translation, 'fresh water', depends on the identification of the verb *zub* behind the form 'ezob in line 1. Dahood has identified this as 'gushing water' in *Vetus Testamentum Supplement* 16 (1967) 48-49. . . .")  
*Wash me with water* should be *Asperges me Domine hyssopo*; the reference is to the ceremonial sprinkling in the temple cult. The function of hyssop is well known; therefore, the farfetched hypothesis of Dahood, referred to in the critical note, that the noun 'ezob means *fresh water* and not *hyssop*, must be dismissed as a speculation.
10. *Let my bruised bones dance.* (Critical Note: "The Hebrew word *tagelna* is translated 'dance'. The root *gil* implies something to do with a circle. . . .")  
*Let my bruised bones dance* makes one think of a marionette. *Dance* should be *rejoice*. The critical note contains an error; the root *galal* has to do with a circle, not the root *gil*, which is the one that is used in this verse. *Gil* means *to rejoice*.
12. *Creator, reshape my heart. God, steady my spirit.* *Creator* is not in the Hebrew; so its introduction here is a falsification. Also *nakon* cannot be dissolved into the imperative *Steady*.
16. *Help me, stop my tears.* (Critical Note: "The Hebrew consonants *mdmym* can come from two possible roots: *dm/dmm*, 'blood' or 'bloodshed', or *dmh/dmm*, 'to cry' or 'tears'. The translators have chosen the latter understanding 'from tears' rather than 'from bloodshed or bloodguilt'. See

BDB, and also M. Dahood. . . .")

*Stop my tears* should be *save me from bloodguilt*. The critical note defending the wrong translation is most eccentric. *Dama' (dm')* is the root connected with *tear*, and it has nothing to do with *dmh/dmm*. Despite the reference to BDB, Brown, Driver and Briggs do not support ICEL here.

17. *Lord, give me words, and I will shout your praise.* (Critical Note: "The translation reflects the Hebrew body imagery of lips and mouth as metonymies for the speaker.")  
*Me* should be *my lips* and *I* should be *my mouth*; with regard to the critical note, ICEL must be reminded that there can be no poetry without metonymies.
18. *When I offer a holocaust, you do not like the gift.* Verse 18 is a deliberation showing the influence of the prophets; it should read: *If I were to offer a holocaust, you would not like it.* Verse 19 then completes the thought: *Now let me tell you what the sacrifices for God are. . .*
20. *In your love, make Zion lovely. Make Zion lovely* is a sentimentalization; it should be: *Do good to Zion.*

#### Psalm 63

This psalm is not appropriate for use in the Church, so full of hate are verses 10-12; indeed, it has no place in Jewish worship. The most one can do is use a few of the non-objectionable verses.

2. *God, my God, you I crave; Crave* is an awkward word; one thinks of a craving for sweets. *'ashachareka* is: *I watch for you as for the dawn.*
3. *Let me gaze on you in your temple, a vision of strength and glory.* (Critical Note: "Vision is a noun translating the nominal infinitive 'to see', *lir'ot*.")  
*Vision* should be avoided as much as possible. As for the critical note, it is the *infinitivus absolutus* that is the nominal infinitive, not the *infinitivus constructus*.
5. *I give you a lifetime of worship. Lifetime* is a strange paraphrase.
10. *Let those who want me dead end up deep in the grave.* (Critical Note: "The Hebrew has the word *leso'a*, 'in destruction', or 'for destruction', or 'for trouble/destruction/storm' in the text. Most scholars suggest it be emended to *lassaw'*, 'in vain', or possibly, 'fraudulently, dishonestly'. This translation takes the verb *bo'*, 'to come', in colon two with the *leso'a*, 'to destruction', as a unit and translates it by choosing the expression 'end up (deep in the grave)'. Also worth noting is Dahood's suggestion that the root *s'y* can mean destruction or murder. . . .")



This critical note is not needed, for it is clear what *sho'ah* means; it means *the Holocaust* (in the modern sense).

#### Psalm 66

This psalm must also go, since it is unsuitable for thinking people. A sensible person, upon reading verse 11, will wonder why God put our foot in the trap in the first place. What about the poor people who perished in the water and fire of verse 12? What is an animal lover to say about the disgusting sacrifices of verse 15?

18. *If I have evil in my heart, let my Lord not listen.* *lo'yishma'* came in under the influence of *shama* in the next line. We should read here *lo'yishmor* *Forget about it*, not *lo'yishma'* *My Lord will not hear it*. Compare the parallel in Psalm 130.

#### Psalm 72

This psalm also has little to offer. The prayerful mind cannot identify with it, so it has no place in the Jewish liturgy. To say, as ICEL does in the introductory paragraph, that it was "perhaps composed for the coronation of a new king in Jerusalem" is an anachronism, since Jewish kings were anointed, not crowned. In the Middle Ages, it might have been suitably sung in honor of the Holy Roman Emperor, but what are Americans to make of it today? "Who is our king?" they may well ask as they sing verse 1. There is, furthermore, a gross imperialism from verse 8 on; the American bishops cannot thunder against nuclear weapons and then have their people sing this. Verses 10 and 11 are nothing but materialism.

#### Psalm 85

7. *Turn, revive us, nourish our joy.*  
This verse is a question: *Will you not turn and . . .* Martin Buber would have called it a dialogue.
10. *Salvation is coming near; glory is filling our land.* (Critical Note: "The phrase 'those who fear him' has been omitted. It is included in the idea of the faithful from the previous verse.")

The argument given in the critical note to defend the omission of the phrase *those who fear him* is no argument at all; in the end, everything is included.

14. *Justice clears God's way, and peace keeps pace.* *Justice clears God's way* is comical, as if something was needed to clear the way before him. This verse, which is embroidered upon the coffins of the Children of Israel, must be reconstituted:  
*tsedeq lepanayw yahalok weshalom yadrik pe'amayw* *Righteousness will go before him, and peace will direct his steps.*

#### Psalm 91

1. *All you sheltered by God Most High, who live in the Almighty's shadow,* This is a disguised conditional sentence: *If one dwells*

*in the mystery (seter =sod) of the Most High, He lives . . . . All you* is wrong; *yosheb* is singular.

2. *say to the Lord*  
*'omar* is *I say*; it is not an imperative.
3. *God will free you from hunters' snares.*  
The imagery is of a *fowler*, not a *hunter*.
4. *God will cover you like a brooding hen. God's wings will shelter you.*  
It is comical to compare God to a hen.
13. *On lion and viper you shall tread, trample tawny lion and dragon.* (Critical Note: "*Kepir*, usually translated as 'young lion', without any real foundation in etymology, can be related to the *kpr*, meaning copper, now found in Eblaite dictionaries and present in the Hebrew vocabulary behind such words as *koper*, 'henna', a yellow dye. It can also be related to *kaptor*, often thought to be Crete, but more likely to be Cyprus, the home of the copper mines. Even the Greek and English preserve the root k-p-r in the name 'Cyprus'.")
- The critical note on this verse is of no avail. When the lion is young, its hair is light, so *tawny lion* = *young lion* anyway.

16. *and show my power to save*  
*yeshu'ati* is *my salvation*, not *my power to save*.

#### Psalm 95

4. *God cradles the depths of the earth*  
The *cradle* here is invented by ICEL.
8. *Listen today to God's voice. . . .*  
This verse is a conditional sentence: *If you listen to his voice*. Verses 8-11 make a strange ending; they were probably added to fill up some empty space at the end of a page.

#### Psalm 95

The ICEL translation of this psalm is satisfactory.

#### Psalm 100

We may note here that the phrase "hymn of praise" that appears in the introductory paragraph of this psalm ("Psalm 100 is a hymn of praise . . ."), and of so many others, is a tautology.

5. *Indeed, the Lord is good, "God is lasting love!", faithful from age to age.*  
ICEL destroys the *parallelismus membrorum* here. Also, *chesed* is *kindness*, not *love*; Hebrew has another word for *love*.

#### Psalm 103

2. *My soul, bless the Lord; hold dear all God's gifts!* (Critical Note: "The Hebrew *gml*, usually translated as 'deeds', has the real sense of benefits or gracious acts of God towards Israel, thus 'gifts'.")  
*Gml* is never translated *gifts*; it is a positive

word, *benevolences*.

3. *Bless God, who forgives your sin and heals every illness.* This verse gives the argument why the psalmist is blessed; it should therefore be translated by a relative sentence. There is no need to insert *Bless* again; that is an impediment, the "metrical and euphonic reasons" for doing so given by ICEL in the critical note notwithstanding.
4. *who snatches you from death*  
*From death* should be *from the grave*. Where there is no death, one should not mention it.
5. *who fills your life with richness and gives you an eagle's strength.*  
(Critical Note: "The Hebrew of this verse is not clear. '*edyek*' can be best understood as 'your time/age/span' and thus the rendering 'life'.")
- Contrary to the observation in the critical note, the Hebrew of this verse is clear. *Edyek* is just a metonymy for *nepesh*. The second half verse alludes to the phoenix story; since an active verb is required, *titchaddesh* must be amended to *hammechaddesh*, *who renews*.
8. *The Lord is tender and caring*  
The comical adjective *tender* appears here and in verse 13. The word *caring* is best left to the American soap operas.
9. *God will not accuse us long*  
*Accuse* should be *confront* (*yarib*).
10. *nor exact from us in kind what our sins deserve* (Critical Note: "Another example of enjambment in the translation. The original literally reads: 'Do not do to us according to our sins; do not according to our crimes hold us accountable.'")
- The *parallelismus membrorum* is destroyed here, as it was in verse 7 (*teaches Moses and Israel divine ways and deeds*). In the critical note, ICEL explains how this is accomplished, namely, by "enjambment". "Enjambment" is repeated *ad nauseam* in the critical notes; in Psalm 104, everything is enjambment. The literal translation offered in the critical note is false; the verbs are perfect, not imperative: *He has not done unto us . . . he has not requited us . . .* The psalmist speaks with the certainty of the believer.
11. *so great God's love for believers*  
*Believers* is an inadequate translation of *yer'e'ayw*; *those who revere him*.
16. *A wind comes, the flower goes, empty now its place.* The original is more telling. His place is not *empty*; more likely than not someone else is living there now.
17. *God's love is from all ages, God's justice beyond all time, for believers of each*



*generation* In the critical note, we read, "Justice and *believers* have been reversed from their order in the Hebrew." What for?

19. *The Lord reigns from heaven, rules over all there is.* The nouns *thrones* and *kingdom* are translated by the verbs *reigns* and *rules*. This is not an improvement.
21. *Bless the Lord, you powers*  
*Powers* should be *hosts* (sc. of angels). *Powers* sounds too earthly.

#### Psalm 104

1. . . . *You fill the world with awe!* . . .  
This psalm and the preceding one both begin with the same sentence, yet ICEL has two different sentences (*My soul, bless the Lord, and I will bless you, God!*). Also, there is no *awe* in the Hebrew.
2. *You pitched the sky like a tent.*  
*yeri'ah* is not a *tent*; it is a *curtain*, the *veil of heaven*.
3. *built your house beyond the rain* (Critical Note: "*mayim*, 'waters', is understood as rain because of the imagery of clouds, wind, and lightning.")  
One does not know that the Hebrew *mayyim* (*Waters*) means *rain* here, as is argued in the critical note.
4. *the wind your words, the fire your willing tongues* The *parallelesmus membrorum* is ruined here.
5. *You made the earth solid, fixed it for good.*  
In the critical note, we read, "The Hebrew phrase *it shall not be moved for ever* is translated with the English idiom *fixed it for good*." That is indeed an idiom.
6. *You made the sea cover it like a cloak, even the mountaintops.* What does *even the mountaintops* mean? It is so loosely connected to the sentence.
7. *When you roared, the sea ran from your thunder.* The *parallelismus membrorum* should be retained by keeping the text as it is or by dissolving the two prepositional clauses (*from your roaring, from your thundering*) into temporal clauses (*when you roar, when you thunder*).
8. *Mountains soared, valleys dropped to where you said*  
*To where you said* is awkward.
10. *You feed springs that feed brooks that flow down ravines.* The double *feed* only makes the verse monotonous. God sends the springs into the brooks. The second hemistich is the consequence of the first: *so that they make their way between the mountains*.
11. *water for wild beasts, for wild asses to drink* There is no need for the two *wilds*.

12. *water for birds who sing from thick trees* (Critical Note: "'Water for birds' condenses the idea in the Hebrew: 'above them (the waters) the birds of the sky will live.'")  
*Water for birds* is ridiculous. Verse 12 belongs after verse 16 (*The cedars in Lebanon God planted and tends*) since *alehem (upon them)* is abrupt. The birds live *on the trees*, not *above the waters*, as the ICEL critical note claims.

13. *You drench the hills with rain from high heaven. You ripen the earth below with your work.*

*From high heaven* should be *from the stories of heaven* (there are seven). If ICEL knows this (the critical note reads, "'From high heaven' is an interpretation of *me'aliyyotayw*, 'from his chambers'."), why do they not say so? Also, what does the translation of the second half of this verse mean?

14. *You make grass grow for cattle, make plants grow for people.*  
It is unnecessary to repeat *grow*.

15. *and wine to drink until it warms the heart.*  
This should be: *and wine which makes the human heart rejoice*. Some drink wine to *cool* the heart.

19. *Your moon knows when to rise, your sun to set* (Critical Note: "The verb '*sh*' is read as a participle. 'Moon' in the first line is then understood as the indirect object: 'you made for the moon its seasons.' . . .")

Here the translators are more poetical than the poet. The translation *you made for the moon its seasons* offered in the critical note is wrong; the moon is the indicator.

24. *with a genius that shapes every thing*  
*Chokmah* is not *genius*. What is wrong with *wisdom*?

- 25-26. *I watch the sea, deep, wide, filled with fish, large, small with ships, and your toy, Leviathan.* (Critical Note: "The translation 'your toy' condenses the idea in the line: 'you made to play with'.")

This goes too far. The Leviathan is to play in the sea; God does not play with the Leviathan. The ICEL Hebraist did not realize that *bo* refers to the sea, not to the Leviathan.

29. *you give it not, they fear.*  
*No food, no breath, they drop back into dust.* This is quite a daring assumption. A materialist might think so, but it goes far beyond that. It deals with the *Gottesfinsterniss*.

30. *Breathe into them; they rise from the dust*  
This is a temporal sentence, and it must be translated as such.

31. *May God delight in creation, love it for ever* (Critical Note: "The two lines of this verse are reversed. The 'glory of the Lord' is interpreted as his love for his own creation which is the subject of the whole psalm.")

The ICEL critical note contains Olympian acrobatics defended as interpretation.

35. *Rid the world of sin*  
To read *sin* for *sinner* only pales the verse.

#### Psalm 118

This psalm, the favorite of Luther, was sung during the bloody ritual of slaughtering the paschal lamb. That we can recite it today without that shows the progress of religion.

1. *Give thanks; the Lord is good. "God is lasting love!"* *Kindness (chesed)* is not *lasting love*. *God* is used to avoid the masculine personal pronoun of the third person. If one objects to *he*, then one should not make a translation.

8. *Better to trust in the Lord than rely on human help.* *Trust* should be *take refuge*; *rely* should be *trust*. The same mistakes are repeated in the next verse.

9. *Better to trust in the Lord than rely on generous hearts.* *Generous hearts* should be *princes*. The idea is, if you cannot trust the princes, so much less can you trust the common people.

13. *I was pushed to falling, but the Lord gave me help.* *You (God) pushed me*, not the enemies, as one might think from the ICEL translation.

14. *My strength, my song, is the Lord, who has become my Savior.* *Thou hast become my salvation* is a direct, not a relative, statement.

16. *right hand raised up high*  
*Raised up* should be *has given me strength*. In its critical note, ICEL argues against repeating *right hand of the Lord*, which appears three times in the Hebrew of verses 15 and 16, but it is precisely the antiphonal style to do so.

19. *Open the gates of justice; let me praise God within them. That I may enter through them* has been omitted, yet that is what was sung as the procession passed through the gates of the temple. What Gunkel called the *Sitz im Leben* has been lost through the omission.

21. *and you became my Savior.*  
As in verse 14 above, *Savior* should be *salvation*. There is no hypostasis of salvation here. *Salvation* is later snuck in (verse 25) where it does not belong.

25. *Lord, grant success. Grant success* should be *Let us prosper*. However, *grant success*



in a country that celebrates success is understandable.

26. **Blest be the one who comes, who comes in the name of the Lord.**

The double *who comes* is unnecessary; read: *Blessed is he who comes! We bless you in the name of the Lord!*

27. **The Lord our God gives light. Adorn the altar with branches.**

(Critical Note: "... Besides the mention of light in the first line, the Hebrew contrasts a *hag*, or shrine, and the horns of the altar in the next line. The image of light, festivity, and altar refer to the processional and cultic nature of the action urged by the psalmist.")

The critical note is complete nonsense. *Chagag* means *to perambulate*, whence the festival. It has nothing to do with shrine. The verse does not describe the most pleasant pastoral situation, for when this verse was sung, the animal was then slaughtered.

#### Psalm 122

4. **It is the law of Israel to honor God's name**  
*Law* is put here for *'edut*, which means *testimony, witness*. In the next verse (*The seats of law are here*), it is put for *mishpot*, which means *court*.

6. **Pray peace for Jerusalem: happiness for your homes** (Critical Note: "'Your Homes' reflects the probable Hebrew reading *'ohalayik*. Hebrew (*sic*) has in the present text *'ohabayik*, 'who loves you'. . . . Likewise, what Septuagint suggests that the first word, *yislayu*, 'they will prosper', should be read *wesalwa*, 'and prosperity' or 'happiness'. The confusion arose when the initial *waw* became mistakenly copied as a *yodh*. . . .")

Since the psalm is sung by pilgrims who love Jerusalem, the ICEL argument in the critical note against *'ohabayik those who love you* is weak, and their emended reading *'ohalayik*, which they translate *your homes*, is to be rejected. Furthermore, their proposal that *yishlayu* should be read *weshalwah* is no good, since *shalwah* appears in the following verse, and such a repetition would reflect an uncharacteristic poverty of expression on the part of the psalmist.

8. **I say, "Peace be with you!"** The Hebrew says *Peace be in you*, not *with you*.

#### Psalm 130

Contrary to a statement in the introductory paragraph ("In verses 60 to the end there is a shift in emphasis from the individual's sinfulness and trust in the Lord's mercy to the community's (Israel's) sinfulness and hope in the merciful Lord, the redeemer."), *the com-*

*munity's (Israel's) sinfulness* is not discussed in this psalm.

2. **Lord, hear my cry. Catch the sound of my voice.** *Catch* brings with it the awkward imagery of American baseball, as if God were a catcher.

4. **But because you forgive, we stand in awe.**  
One should avoid a conflation of two hemistichs as we have here in *we stand* (from *mi ya'amod* in verse 3b) *in awe* (from *tiwware* in verse 4b).

8. **The Lord will pardon Israel all its sins.**  
*'awonotayw* means *crookednesses*, not *sins*. The former is better; *sins* is too general for us to know what offence is meant.

#### Psalm 136

1. **Our God is good; give thanks! God is lasting love.** The main thing is the giving of thanks. Why has ICEL changed the word order? The footnote attached to the second half of the verse, namely, "For metrical reasons, 'God's love will last forever!' may be used as a substitute for the refrain 'God is lasting love!'" shows the insecurity of their translation.

10. **Struck down Egypt's firstborn! God is lasting love! Struck down Egypt's firstborn!**  
is outright insipid.

11. **Led Israel's escape! God is lasting love!**  
*Led Israel's escape!* is a falsification; that's not what the text says.

17. **Struck down mighty tribes! God is lasting love!** (Critical Note: "The word *melakim*, literally 'kings', appears in both verses 17 and 18. But Hebrew poetic style suggests that each one would have a different nuance. Since kings can serve as a metonymy for the kingdoms they rule, the translation chooses 'tribes' for verse 17 and 'kings' for verse 18. See the similar choice of M. Dahood. . . .")

The argument in the critical note is to be rejected. First comes the general remark (about the *kings*), then the specific (the *powerful kings*). There is nothing here about tribes. Instead of relying indiscriminately on Dahood, ICEL should also look into the classic commentary by Justus Olshausen.

18. **Killed powerful kings! God is lasting love!**  
The hateful word *killed* should be replaced by *smote*. That God killed all these people is anyway not something to sing about in the churches. These verses should be cut out; quite rightly has the Church customarily sung only discrete, edifying verses from some psalms.

24. **Kept us from defeat! God is lasting love!**  
*Kept us from defeat!* is very flat. It should be: *He rescued us from our adversaries.*

#### Psalm 145

16. **You nourish every living thing**

*Ratson* is left untranslated. It is not *every living thing*, but *every living creature in which you delight*.

18. **The Lord is near to those who call, who cry out from their hearts.** (Critical Note: "'From their hearts' represents the sense of the Hebrew expression *be'emet*, 'in truth'. The ICEL critical observation that "reasoned and honest decisions come from the heart" is counterbalanced by the fact that the heart is also called treacherous (by Jeremiah, for example); so where there is no heart, one should not be imported.

21. **Let me sing the praise of God; let all flesh bless the Name, God's holy name, now and forever.**

*Flesh* brings in another connotation. *Basar* really means *all living things*, as in Psalm 136, 35. Also, *name*, is unnecessarily repeated. In its critical note, ICEL observes that "The line division of this verse is not clear." That is not so at all; *le' olam wa'ed* is merely a non-metrical ending, like *in saecula saeculorum*.

#### Concluding Remarks

Fr. Herbert Thurston, S.J., once boasted that he could find at least ten palpable blunders on any ten consecutive pages of the works of Henry Charles Lea; one could certainly do better than that here. The fact that the translations of the International Commission receive the approbations and benedictions of prelates, bishops' conferences, the Roman Curia, and the Supreme Pontiffs cannot prevail against the irrefragable authority of the Hebrew dictionary and grammar. As for the Commission's competence in Greek, it is enough to note that in 1986 they republished their "Note of Clarification on the Translation of *pro multis* in the Eucharistic Prayers" and still, after many years, did not remove the solecism *hyper pantes hymon* which their classicists had introduced in 3b. (The genitive, not the accusative, case is required.) For a discussion of their translations from the Latin, see, for example, "The Mass in Latin and in English", *The Downside Review*, C1 (1983), 194-215.

The author sent this review to Prof. John Emerton of Cambridge, General Editor of the International Critical Commentary and Editor of the quarterly *Vetus Testamentum*; in his reply, the successor of Driver, Plummer, and Briggs wrote:

. . . I sympathize with your feelings. I cannot say I like the ICEL translations of the psalms that you have sent me, and I should be sorry if they came into general use with English-speaking Roman Catholics. (Letter of December 5, 1985)



## Circular Letter Of The Dutch *Vereniging Voor Latijnse Liturgie*

Our colleagues of the Dutch Association for Latin Liturgy have sent out letters to the bishops of the whole world, in which they submit for consideration an essay by their Vice-President on the importance of Latin in the Church today. The letter and essay follow.

Vereniging Voor Latijnse Liturgie

Amstelveen, 6 February 1988

To Their Excellencies

The Bishops of the United States of America

Your Excellencies,

The Association for Latin Liturgy in the Netherlands has been promoting the Latin liturgy according to the new rite for twenty years now.

We are worrying about the present situation: up to now many people have known the Latin liturgy since their youth, but now a new generation is growing up that hardly knows what Latin liturgy and Gregorian chant mean.

We fear that Latin liturgy and even Latin as a language will have disappeared within two or three decades if church-leaders do not take any action.

For this reason our Vice-President, Fr. A. Woolderink, wrote an article which is of such importance that we have translated it into English, in order to inform people in Europe and other parts of the world of the present situation and of our deep concern for the future. A copy of this article is enclosed.

We hope that this will be a contribution to the thought that all possible efforts have to be made to preserve the Latin liturgy for future generations.

Yours faithfully,

H.D.L.M. Schruer, President

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### THE LATIN LANGUAGE AND THE UNIVERSALITY OF THE CHURCH The World Seems To Have Become Smaller

We are living in a time in which distances can be easily bridged, and, more than ever, people are coming into contact with other nations and cultures, not only through their jobs but also during their holidays.

At the same time, increased knowledge of what is taking place in other countries is

spread by the rapid development of the media. In consequence, the sense of unity with other parts of the world is intensified. It is as if the world has become smaller.

As a result of these developments, we are confronted with foreign customs and foreign languages, and in this situation there is a growing need of communication with people in other areas.

Knowledge of one or more world languages is becoming increasingly important; only recently primary schools in our country started to teach English, following a tradition which had already been established in other countries. We can also see that appreciation for the idiosyncrasies of individual cultures and individual peoples is growing; within the borders of our own country the interest in regional customs and dialects has increased. Two streams may be observed: one that stimulates the expression of the individual language and culture, the other that advances methods of communication on a global level. Both streams are essential and necessary in the world of today and — in principle — they need not be a threat to one another.

#### Liturgical Changes In The Universal Church

It goes without saying that these developments also affect the Roman Catholic Church: a church which may rightfully claim the title of Universal Church and is at the same time "built up of local churches".

The dogmatic constitution regarding the Church, "Lumen gentium", declares: "Although they are scattered all over the globe, the faithful continue to be united in community with other people by the Holy Spirit, and those that live in Rome know that the people of India are their fellow members" (nr. 13). This unity of the Universal Church is not only nourished and maintained by its hierarchical structure and doctrine, but also by the celebration of the liturgy.

This unity does not imply uniformity, but unity in diversity, which fact was especially underlined by the Second Vatican Council (1962-1965). In the constitution concerning the Holy Liturgy, "Sacrosanctum Concilium", it was agreed among other things that the vernacular could be used, with the restriction that this be executed within the framework of the Roman rite, whose "substantial unity" should be preserved (nr. 38).

Exceptions regarding the use of Latin as a liturgical language used to be strictly defined according to private law, but with the conciliar renewal of liturgy the use of the vernacular was recommended as "very useful", and there has even been room for "legal differences and adjustments for separate groups, regions and peoples, especially in missionary territories" (nr. 38).

Along with this strong tendency of more room for the vernacular and local customs in the liturgy, the Second Vatican Council adhered to the use of the Latin language (nr. 36), both in the liturgy of the Eucharist (nr. 54) as well as in the Liturgical Hours (nr. 101).

It was also stated that Gregorian chant should continue to retain a most important place (nr 116).

The article which stresses most explicitly and concretely the actual preservation of Latin as a living property in the church can be found in nr. 54 of *Sacrosanctum Concilium* which reads:

"Provideatur tamen ut christifideles etiam lingua latina partes Ordinarii Missae quae ad ipsos spectant possint simul dicere vel cantare."

Without this regulation, the other resolutions cannot be realized and will turn out to be nothing more than a pious wish.

We might conclude this section on the development of the Second Vatican Council regarding the liturgy with the same words with which it began: "The world seems to have become smaller": Two streams may be observed: one that stimulates the expression of the individual language and culture, the other that advances methods of communication on a global level. Both streams are essential and necessary in the world of today and — in principle — they need not be a threat to one another.

#### Twenty-five Years Later

It has been almost 25 years since the approval of the Constitution on the renewal of Liturgy, and the actual situation differs considerably from what the above-mentioned conciliar regulations might have led one to expect. In most countries the Latin language and Gregorian chant are only used on exceptional occasions, and although The Netherlands compares rather favourably with other countries, it should be noted that even this status of "marginal" Latin is seriously jeopardized.

The development of Latin — from a monopolistic status into a liturgical language used only at special (pontifical or very festive) celebrations or celebrations which bear an international character — can be explained in the following way.

In the course of history it happens quite often that a shift of emphasis takes place, or that other values are discovered or rediscovered which can usefully complete the existing values, for example by emphasizing the "repast" character of the Eucharist alongside its sacrificial character.

However, the enthusiasm for introducing new ideas or aspects often results in an over-



emphasis of “the new” at the cost of “the old”; often to such an extent that “the old” becomes taboo.

In a situation like this, people who urge caution and who try to prevent others from hastily neglecting or even abandoning sound values are often labelled as antagonists of renewal; some people will regard their attempts to preserve proven values as a threat.

This feeling of being threatened is not only unnecessary but also unjustified; we must bear in mind that it is not the process of “turning back the clock” that is at stake but the awareness that fundamental values are at risk. We must not relapse into a (new) partiality.

### A Unique Position

Almost 25 years after the liturgical renewal of Vatican II, the liturgy in the vernacular has acquired its place and more than that; it has become an integral part of church life. Meanwhile, a development very similar to the one described above has commenced and cannot be brought to a standstill: people from different nations and cultures are bound to meet more easily and more frequently. It goes without saying that this also holds good for the members of our Church and for the contacts between local religious communities.

Had the Church never known the Latin language, it is certain that voices would now be heard endorsing the choice of one of the universal languages, possibly English, as a liturgical universal language for the Roman Catholic Church, or there might be a growing inclination for some sort of ecclesiastical Esperanto.

But is it not for this very universality that Latin has been preserved? Many liturgists will certainly claim that if the unity and solidarity in the Universal Church are to be furthered, the common issue of the Roman rite is of much more importance than the language which is being used.

And yet, the possibility of praying and singing in one language, with other people, creates a feeling of solidarity which is more intense and which touches the human soul more deeply than the mere following of the same rite. This does not only apply when one is attending an international celebration, or when one is abroad and is a guest in a local parish and feels “at home” there too; it also holds good when one is celebrating the Latin liturgy with one’s parish community; one realizes quite explicitly that one is a member of that large family of the Church.

Praying or singing in Latin enhances in a special way that aspect of the Roman rite which unites people both among nations and throughout the ages. It breaks down many barriers.

The unique position of Latin — a position sanctified by a tradition of more than 15 centuries — can never be replaced by one of the universal languages. A living language can never become the link between the nations and the religious communities of the Universal Church, because a modern language is irrefutably connected to the past and present of one specific nation or nations; there would be a risk that the atmosphere of world politics would be undesirably blended with liturgy.

Which universal language could the Church favour without offending other nations? One of the main reinforcements for the unique position of Latin is its intimate relationship with the precious inheritance of Gregorian chant.

### A Crucial Moment

The coming years are of crucial importance; shall we be able to make the most of the possibilities that are, at this point, still within reach, or are we going to let them go? My point is this: it was especially to enhance the universal character of the church that the last Council resolved to preserve Latin; for this reason they urged the faithful to remain familiar with those parts of the prayers and hymns in which they join. This was first encouraged in *Sacrosanctum Concilium* (nr. 54) and also, in later years, in the hymnal “*Jubilate Deo*” (Easter 1974) which Pope Paul VI published and which contains a number of Gregorian chants “all faithful should get acquainted with”.

It has also been pointed out more than once that those attending a seminary should remain familiar with the Latin language and Gregorian chant (a.o. *Notitiae* 1979, nr. 159). The fact remains that the generation which grew up after the Council is barely familiar with the texts and melodies. The number of young people that can sing the *Credo*, *Pater Noster* or *Salve Regina* is very small, not to mention other texts or hymns.

It is also an established fact that by no means every institution that prepares men for the priesthood pays attention to this issue.

We should not run away with the idea that twenty years from now it will be possible to pray or sing together in Latin in Rome, Lourdes or other places which attract the faithful from far and near.

Furthermore, the use of Latin in celebrations that wish to transcend the local character of the Church is excluded if the familiarity with Latin is not nourished at the basis, in the local religious community. The precious inheritance of Gregorian chant and the treasure of the polyphonic church music of many ages will also be useless if they cease to be a living possession of the religious community, and are destined to function as a sort of “museum

piece”, for special “performances” only.

If church policy does not change soon, this will be our inevitable fate.

### Suggestions For Church Policy

No useful purpose is served by people speaking with appreciation of Latin and Gregorian chant but leaving its preservation to chance.

But that will be the result as long as individual parish priests or choirs are left to instigate reform on their own. Concern for solidarity — which is of so much importance to the universal Church — requires a specific Church policy.

A conscientious church policy should provide for:

- a). The regular use of Latin in all parishes (Although the encouragement of certain centres in each diocese serves the purpose of “pleasing” a number of faithful by celebrating the Eucharist with Latin hymns or prayers, it does not comply with the instruction of the Council that **all** should remain familiar with the most important texts and hymns.)
- b). Familiarity with the Latin language among those who are preparing for the priesthood.
- c). Familiarity with the most important Latin texts and hymns in the liturgical catechesis among all the faithful.

Now that the liturgy in the vernacular has — quite rightly — acquired a permanent place, I sincerely hope that the church authorities will make every effort to preserve Latin as a visible sign of unity in the Church, especially in the future. The essence of this argument is simple: by the time that we have lost Latin as a living possession, there will be no remaining alternative for the Universal Church to express its unity and solidarity on this level. By then we shall probably have lost more than we can possibly realise at this stage.

Hopefully the next years will show more clearly that the vernacular and the Latin language need by no means be a threat to one another.

A.J.J. Woolderink, parish priest  
Vice-President of the Association for  
Latin Liturgy in the Netherlands.

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The Chairman presents with pleasure the following translations and commentaries made by his colleague Mr. Martin Lynch, Chairman of the English and Welsh Association for Latin Liturgy:

1. Translation of *In edicendis normis*, the Instruction on Language published by the Sacred Congregation of Rites on November



23, 1965.

2. Summary of the *Motu Proprio Tra le Sollecitudini* of St. Pius X on the subject of sacred music, dated November 22, 1903, with comment.

3. Summary of Chapter VI of *Sacrosanctum Concilium*, the constitution on the Sacred Liturgy by the Second Vatican Oecumenical Council.

4. Summary of the eighth section of the Instruction *Musica Sacra* issued by the Holy See on March 5, 1967, with comment.

## Sacred Congregation Of Rites

### Instruction

Concerning the language to be used in the celebration of Divine Office and conventual or communal Mass among Religious.

In enunciating the norms with regard to language to be adhered to in the celebration of the Divine Office, whether in choir, community or in private, the Second Ecumenical Vatican Council kept in view both the need to safeguard the age-old tradition of ecclesiastical Latin and the advancement of the spiritual well-being of all those who are entrusted with this prayer or who take part in it. For this reason, it held it to be fitting to concede the use of the vernacular tongue to certain persons clearly specified by norms.

Thereafter many petitions were sent to the Holy See asking that the norms in this matter from the Council should be more precisely determined, and that the use of the vernacular tongue should be conceded even to priests in the celebration of the Divine Office in choir, in particular circumstances, whether of place or of the pastoral activity entrusted to certain communities.

Considering these requests carefully, and with a view to establishing a common stability and presenting a well-defined rule, the Sacred Congregation of Rites, the Sacred Congregation for Religious and the Committee for the following-up of the Constitution on the Sacred Liturgy by common consent establish the following:

#### I. Religious Clerics Bound To Recite The Office In Choir.

1. Religious Clerics in enclosed orders should hold to the celebration of the Divine Office in choir in the Latin language, in accordance with the rule in Article 101.1 of the Constitution on the Sacred Liturgy and para. 85 of the Instruction of 26 September 1964 laying down the correct fulfillment of the same Constitution.
2. However it shall be provided that for particular reasons in monasteries in

mission areas, and in societies consisting for the most part of indigenous people, the vernacular tongue may be used, according to the intention of Article 40 of the Constitution.

3. The competent authority to grant the concession set out in the preceding paragraphs is the Sacred Congregation for Religious.

#### II. Religious Clerics Not Bound To Recite The Office In Choir.

4. Communities of religious clerics not bound to recite the office in choir may render communally in the vernacular tongue those parts of the Divine Office which, by the provision of the Constitution, are held proper for the participation of the lay religious.
5. The rule for deciding upon the usage of the vernacular tongue in those parts of the Divine Office referred to in the preceding paragraph shall be in the discretion of the general chapter or, the opinion of the society having previously been obtained, in the discretion of the general council of the Institution.
6. But whenever a resolution of this kind modifies the prescriptions of the Constitution, it should be approved by the Sacred Congregation for Religious if it concerns an Institution under pontifical jurisdiction, or by the bishops of the area, if it concerns Congregations under diocesan jurisdiction.

#### III. Communities of Religious Clerics assigned to pastoral ministry in parishes, holy places or well-frequented churches.

7. Communities of religious clerics, even those bound to recite the Office in choir, assigned to the Service of some parishes, holy places or well-frequented churches, may conduct in the vernacular tongue those parts of the Divine Office which, for pastoral reasons, they celebrate together with the people.
8. These shall decide on the exercise of this concession:

- a) The bishop of the area, with the consent of the major superior of the religious order and the approval of the Sacred Congregation for Religious, if it concerns an enclosed order;
- b) The bishop of the area, with the consent of the major superior of the religious order, if it concerns an unenclosed community.

#### IV. Nuns

9. Nuns may obtain by request the faculty

of celebrating the Divine Office in the vernacular tongue even in choir.

However, in those monasteries in which, from their own long-standing custom, the Divine Office is celebrated with solemnity and Gregorian chant greatly revered, the Latin language, to the extent possible, should be used.

10. For particular reasons it may be permitted that monasteries established in mission regions, and societies consisting for the most part of indigenous people, should be able to use the vernacular tongue.
11. When the Latin language is used in the celebration of the choral Divine Office, it will be allowable for the lessons to be read in the vernacular tongue.
12. The competent authority to allow the use of the vernacular tongue in the performance of the Divine Office in choir is the Sacred Congregation for Religious. A request should be made by the Chapter of the monastery, with the agreement of the Bishop of the place or the religious Superior, if the monastery is under regular jurisdiction.
13. Nuns who do not take part in choral recitations but recite the Divine Office alone may use the vernacular tongue.

#### V. Lay Religious

14. The competent Superior of Institutes for lay communities, whether of men or women, may allow, in accordance with Article 101.2 of the Constitution on the Sacred Liturgy, that the vernacular tongue should be used in the recitation of the Divine Office, even when celebrated in choir.
15. The competent Superior is the general Chapter of the Institute or, the society of the same Institute having been consulted, the general Council.
16. But whenever a resolution of this kind modifies the prescriptions of the Constitution, it should be approved by the Sacred Congregation for Religious, if it concerns an Institution under pontifical jurisdiction, or by the bishops of the area, if it concerns Congregations under diocesan jurisdiction.

#### VI. Concerning the language to be used in "conventual" Masses.

17. Religious clerics bound to recite the Office in choir in "conventual" Masses:
  - a) Must use the Latin language in the same manner as for the Divine Office (paras. 1 & 2 above). However the readings may be made in the ver-



nacular tongue;

- b) The vernacular tongue may be used, within the limits laid down by the competent territorial authority, when the religious community is assigned to any parish ministry, holy places or much-frequented churches, and the "conventual" Mass is celebrated for the benefit of the faithful.

18. Nuns, in the same manner as that ordained for the celebration of Divine Office in choir (paras. 9-11 above) may use either the Latin or the vernacular tongue within the limits laid down by the competent territorial authority.

**VII. Of the language to be used in the celebration of "community" Masses in clerical religious houses not bound to recite the Office in choir and in lay religious houses whether of men or women.**

19. Clerical religious not bound to recite the Office in choir, in the celebration of "community" Masses, may use, besides Latin, the vulgar tongue, within the limits laid down by the competent territorial authority, several times (for example two or three) in the week.
20. The "community" Mass, which is arranged for lay communities of established Institutions whether of men or women, may be celebrated customarily in the vernacular tongue, within the limits laid down by the competent territorial authority,

Provided, however, that the members of such Institutes are able to say or sing together in the Latin tongue those parts of the Ordinaries or Propers which pertain to them. (Compare Article 54 of the Constitution.)

The Supreme Pontiff, having received in audience on 23 November 1965 His Eminence Cardinal Arcadius M. Larraona, Prefect of the Sacred Congregation of Rites, kindly approved the present Instruction prepared with the agreement of the Sacred Congregation of Rites, the Sacred Congregation for Religious and the Committee for the Following-up of the Constitution on the Sacred Liturgy, and by his authority confirmed it and ordered it for general observance, declaring also that it should come into effect from 6 February 1966, Septuagesima Sunday.

Rome, 23 November 1965

James Card. Lercaro, Chairman of the Committee for the Following-up of the Constitution on the Sacred Liturgy

Hildebrand Card. Antoniutti, Prefect of the Sacred Congregation for Religious

Arcadius M. Card. Larraona, Prefect of the Sacred Congregation of Rites

Ferdinandus Antonelli, Secretary, Sacred Congregation of Rites

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Summary of *motu proprio* of Pope Pius X on Sacred Music, dated 22 November 1903, taken from the English text reproduced in The Irish Ecclesiastical Record for 1904, pp. 161-175.

**1. Preamble**

Previous ordinances had presented "the right rule" for sacred music, whose purpose was the maintenance and promotion of decorum in the House of God; it should contain nothing to disgust or scandalize the faithful. Profane and theatrical art was exercising a fatal influence on it.

**1.1 General Principles**

The proper function of music in church was to clothe the liturgical texts with melody apt to add to their efficacy for the better disposition of the faithful. Its characteristics should be goodness of form, holiness (i.e. the exclusion of profanity of content or manner). While special forms for different nations were permitted, these should be subordinate to the general characteristics of sacred music so that no-one of any nation might receive anything other than a good impression on hearing them.

**1.2 Different Kinds of Sacred Music**

The highest quality was to be found in Gregorian chant, which was the supreme model for sacred music. The more closely a composition approached Gregorian in its movement, inspiration and savour, the more sacred and liturgical it became; the more it was out of harmony with this aim, the less worthy it was. Special measures were to be taken to restore Gregorian to the people.

1.2.1 The necessary qualities were also presented in excellent degree by classical polyphony, especially that of the Roman School.

1.2.2 Modern music could also be admitted in church, but greater care in its regard was necessary as it arose to serve profane purposes. It was not to be reminiscent of theatrical motifs or fashioned after the manner of profane pieces.

**1.3 The Liturgical Texts**

The language proper to the Roman Church was Latin. Anything at all in

the vernacular in solemn liturgical functions was forbidden. The texts were to be faithfully followed, with not omissions or re-ordering.

**1.4 External Form of the Music**

(These passages contain various provisions of detail - e.g. the *Tantum ergo* must not consist of a *romanza*, *cavatina* or *adagio* in the first strophe followed by an *allegro* in the *Genitori*.)

**1.5 The Singers**

Solo renderings were allowed but should not predominate. Singers fulfilled a real liturgical office, and therefore no women should sing in choirs: treble parts should be sung by boys.

**1.6 Organ and Instruments**

Organ accompaniments were permitted. In some special cases, within due limits and "the proper regards" (presumably the principles and characteristics noted above), other instruments might be allowed with the special license of the bishop.

1.6.1 No pianos, drums, cymbals (whether tinkling or not) or bells were permitted, and bands were allowed only in outdoor processions. However, with the permission of the bishop and with due regard to the size of the church, a limited and judicious use of wind instruments was in order.

**1.7 Principal Measure to be Taken**

The foundation of *scholae* in the main churches.

**Comment**

2. In the ALL's 9th Newsletter of December 1971, p. 4, we said: "It should not be forgotten that one of the benefits that has emerged during the recent spate of liturgical reform has been the lifting of the ban on orchestral masses imposed by Pius X in 1903. This prohibition was productive of good in as far as it opened the way for the restoration of plainchant and early polyphonic music, but much superlatively good music was banished to the concert hall from which it is now free to return. A case in point was the full liturgical performance of Mozart's Requiem at the Brompton Oratory on 6 November at a mass celebrated by the Very Rev. Charles Napier for the repose of the souls of Sir James and the Dowager Lady McEwen."

2.1 Although the language of the *motu proprio* of 1903 had the stringency characteristic of the papal pronouncements of its time, was ludicrous in its exclusion of women singers (a con



dition rightly ignored in subsequent years), and clearly gave primacy to Gregorian chant and classical polyphony, an interpretation of the text declaring that it "banned orchestral masses" appears exaggerated. "Orchestral masses" were being celebrated in European cathedrals, to the Chairman's certain knowledge, in the early 1950's, and probably much earlier. The ostensible ban of percussion instruments could, no doubt, have been quietly appeased by wise and prudent bishops. The obvious intention of the instruction was to remove from churches, and especially those in Rome where their performance could give at best a bad example and at worst scandal, those compositions of the 19th century (dubbed by Mr. Francis in his address to the 1987 AGM as "sub-Gounod") which were — to quote the letter conveying the Instruction — "many of them modelled on old theatrical works, and most of them of such meagre artistic value that they would not be tolerated for a moment even in second-rate concerts."

- 2.2 We have moved a long way from this. In many of our churches, for two decades or more, we have had to endure musical settings of the Ordinary and the Propers of the Mass which are enthusiastically received not only in second-rate, but in fifth-rate "concerts", introduced into what is still recognizable as the ancient, surviving liturgy. (The Chairman is writing this after returning from an evening Mass in Ilminster, Somerset, which concluded with a dispirited rendering of "Onward Christian Soldiers.") How has this come about?

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Summary of Chapter VI of "Constitution on the Sacred Liturgy" of 1963 (trans. Fr. Clifford Howell, S.J.).

### 3. Preamble

The musical tradition of the universal Church was a treasure of inestimable value, forming an integral part of the solemn liturgy. Sacred song was supported by Holy Scripture, the Fathers of the Church and by popes in recent times, led by Pius X, who had explained more precisely the ministerial function supplied by sacred music in the service of the Lord. Sacred music was the more holy as it was connected with the liturgical action, whether it added delight to prayer, fostered unity of minds, or conferred greater solemnity upon the sacred rites. The Church approved all forms of

true art having the needed qualities, and admitted them to divine worship.

- 3.1 Liturgical worship was given a more noble form when the divine offices were celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people.
- 3.2 **Language**  
Special exemptions were to remain in force, but the use of the Latin language was to be preserved in the Latin rites. In Masses celebrated with the people, a suitable place might be allotted to the mother-tongue, in the first place to the readings and Prayer of the Faithful, but also, as local conditions might warrant, to those items of the liturgy which pertained to the people. The degree to which the use of the vernacular should be extended was to be delegated to local bishops' conferences. (The same provision applied to Sacraments and sacramentals.) Clerics must use the Latin language in the divine office, save that "in individual cases" the bishop had power "to grant the use of the vernacular to those clerics for whom Latin constituted a grave obstacle to their praying the office as it should be prayed."
- 3.3 The treasury of sacred music was to be preserved and fostered with great care, choirs to be promoted, and pastors to ensure that the whole body of the faithful should participate in a sung liturgy. Teaching of sacred music was to be given a high place in seminaries.
- 3.4 Gregorian chant was specifically suited to the Roman liturgy, and, "other things being equal", should be given pride of place in liturgical functions. But other kinds of sacred music, especially polyphony, were not excluded.
- 3.5 In certain parts of the world, especially in the mission lands, "due importance should be attached" to their native music and "a suitable place" given to it.
- 3.6 In the Latin Church, the pipe organ was "to be held in high esteem", but other instruments might be admitted with the knowledge and consent of bishops' conferences and with the agreement of the Holy See. These instruments must be suitable, or capable of being made suitable, for use in divine worship.

- 3.7 Texts should always be in conformity with Catholic doctrine and should be drawn "chiefly" from holy scripture and liturgical sources.

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Summary of Instruction "Sacred Music" of 5 March 1967, Section VIII.

### 4. Preamble

In the Latin Church, the pipe organ was "to be held in high esteem", but other instruments might be admitted with the knowledge and consent of bishops' conferences and with the agreement of the Holy See. These instruments must be suitable, or capable of being made suitable, for use in divine worship.

- 4.1 One criterion for the acceptance and use of musical instruments (in the liturgy) was the genius and traditions of particular peoples. However, instruments generally associated and used only with worldly music were to be absolutely barred from liturgical services and religious devotions. The playing of instruments was not to drown out the voice so that the texts could not be easily heard. Organists and other musicians should be sufficiently accomplished "to play properly" and must have "a deep and thorough knowledge of the significance of the liturgy."

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Father Derrick Hanshell, S.J., comments:

"... my reading (of the Vatican documents) leaves me with admiration for and confidence in Rome's pronouncements on Latin and music. The bishops were called upon to implement Rome's directives. Perhaps Rome took too sanguine a view of the bishops' competence to do so. Perhaps Rome for its part failed to associate sufficiently the bishops with itself and itself with them... I think nothing *in the documents* justifies the theory of "the opening of the floodgates", and that "other things being equal" has a very restricted implication — the allowing of polyphonic (and other) settings of the Latin texts — for Gregorian has pride of place."

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The Chairman has received the following short statement from our member, Dr. Ferdinand Gajewski.

## *De Musica Sacra*

Ferdinand Gajewski

It is heartbreaking how in our country Gregorian Chant and polyphonic settings of



sacred texts by the masters — the Church's musical patrimony — have in recent years all but disappeared. Worse, the musical treasures of the Roman Catholic Church have been replaced in practice by a disgraceful kitsch, which takes the singsong of advertising jingles as its aesthetic point of departure. Gone are the days alas when *Mater et Magistra* pointed the way, yes, even in matters of taste.

Vatican II may have been a pastoral council. Nonetheless one cannot escape the conviction that too many of the council fathers were inexcusably phlegmatic when this powerful dimension of the Church's liturgical life was addressed. Too many of the others may well have been ignorant in matters musical. Did the council fathers realize, for example, that a texted musical work is composed *from the text* forward? And that, consequently, new texts do not accommodate gracefully to old music? The fathers would seem to have harbored illusions to the contrary. In any case, their capricious abolition of the liturgy's sung texts dealt the death blow to a priceless musical repertory. Nor can we take comfort from the fact that some sung texts escaped counciliar tinkering. For the directive to preserve Latin is everywhere ignored, and making translations fit old music is as problematic as imposing new texts.

To add to the bleakness of the picture, one cannot omit mentioning that musically inept clerics and laity now arrogantly twist the arms of competent musicians in the employ of parishes, forcing them to abandon professional integrity in the interest of the new-fangled kitsch.

For many reasons, musical and otherwise, the Holy Father is right to make the Tridentine Mass available. But the strictures placed on the old rites by local ordinaries must be relaxed if the dismal state of Catholic church music is to be ameliorated.

*The author holds the Ph.D degree in music from Harvard.*

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## Essay The Healing Power Of Gregorian Chant

By Jo Galka  
Garson, Manitoba, Canada

From time immemorial, chant has been the medium through which man has expressed his religious feelings. The Hebrews used a simple and unembellished form in their rites. In the 6th Century, Pope Gregory enriched the treasury of the Church with the plain chant which was to become the music of the Latin liturgy for centuries.

But aside from its religious context, there is another aspect of plain or Gregorian chant

which has now been discovered. It is its therapeutic effect.

One man has made it his life's work to study its healing nature. He is Dr. Alfred Tomatis, a French surgeon who began his career as an ears, nose and throat specialist. He later became a pioneer in applied psychology, propounding over a course of 30 years totally new concepts to explain the listening process.

Dr. Tomatis' research began almost by accident. As part of his clinical practice, he saw a wide range of patients, from factory workers who suffered loss of hearing due to industrial noise to opera singers who had lost their voices. There was no connection between the two fields of work until he began analyzing the symptoms that each group complained of and found a pattern emerging.

In the morning, as he says, the factory workers were telling him, "not only am I losing my hearing, but I feel more easily tired, more easily upset. I'm irritable. I'm not talking as much. My wife says I'm hard to live with."

In the afternoons the opera singers would tell him, "It's not only that I'm losing my voice. I'm tired; I'm irritable. I don't communicate as much."

Putting two and two together, he decided to check the ears of the opera singers and discovered that, as in the case of the factory workers, there were losses in the higher frequency range. By stimulating the muscles in the middle ear with music, he found he could correct the voice problems and effect an improvement in his patients' well-being. Since both Mozart and Gregorian chant have a lot of high frequencies, he found them best for this purpose.

Researchers have proved that there are two kinds of sound: discharge sounds which tend to fatigue, and charge sounds which give tone and health. In order for the brain to stay dynamic, think, and operate with vitality, it must have stimulation. In fact, the brain needs 3 billion stimuli per second for at least 4½ hours per day in order for a person to remain conscious, that is, wide awake.

Dr. Tomatis recounts a personal experience which demonstrates the importance of proper stimuli — and the Gregorian chant.

"I was visiting a monastery in France which had just been taken over by a new abbot, a young man who had changed the internal rule by modifying everything a little according to the 2nd Vatican Council and who was, therefore, somewhat of a revolutionary.

"When I arrived, there were those who wanted to retain the Latin, others who were for the existing rule and still others who wanted to change and revolutionize everything. Well, finally everything was changed. They

even eliminated chanting from their daily schedule. You know, the Benedictines chant 6 to 8 hours a day, but this abbot succeeded in demonstrating that chanting served no useful purpose and that by eliminating the chant they could reclaim 6 to 8 hours a day for other things. Well, in fact, these people had been chanting to charge themselves. But they didn't know that.

"Gradually, as the days passed, something started to happen. They became bogged down, became more and more tired, and finally became so tired they called a meeting to ask themselves what was causing their fatigue. They looked at their schedule and their night vigil and the rhythm of their work and found they deviated excessively from the norm. They seemed to live too differently from the rest of the world, and they seldom slept. So they decided they should go to bed early and wake up like everybody else — when they were no longer tired. Well, everyone knows that the more you sleep the more tired you become, and so it was with the poor Benedictines. They were more tired than ever — so much so that they called in medical experts to try to discover what was happening.

"They finally gave up on this after a procession of doctors came through over a period of several months — and the monks were more tired than ever.

"Then they turned to specialists of the digestive system. The best French specialist arrived at the conclusion they were in this state because they were undernourished. They were practically vegetarian. They ate a little fish from time to time. He told them they were dying of starvation. I think my colleague's error was that he'd forgotten Benedictines had eaten like this since the 12th Century.

"Anyway, once they started eating meat and potatoes, things only got worse. I was called by the abbot in February, 1967 and found that 70 of the 90 monks were slumped in their cells like wet dish rags. All in all it took me several months to examine them, to install machines (which filter and modify the music), and treat them to reawaken their ears. We know what sounds are activating and also have the technology to be able in fact to recharge people with them.

"I put the machines in in June. I re-introduced their chanting immediately. By November, 67 had gone back to their normal activities, that is, prayer, the chant, a few hours of sleep and the legendary Benedictine work schedule.

"The high frequencies of the chant stimulate the brain. It's like all the bones in the body are singing and it's like a vibrator exciting the wall of the throat.

"If you put an oscilloscope on the sounds of the chant, you will see that they all come in the



band wave for recharging the ear. There is not a single sound that falls outside of this. Thus they are uniquely a fantastic energy food.

"Here is an interesting detail. All the monasteries that have closed are ones that didn't chant."

The beauty of the Gregorian chant is that it is pure melody. It is rhythmic music. There is no tempo. Tomatis points out that if you listen closely to the Gregorian inflection, an *Alleluia*, for example, you will have the impression that the chanter never breathes. This slowest possible breathing is a sort of respiratory yoga which means that the subject must be in the state of absolute tranquility in order to be able to do it. It seems paradoxical that while the chant stimulates the ear, and through it the brain, it also produces a calmness, a serenity, in the singer. Even the listener begins to adopt the same deep breathing and is enveloped by a sense of tranquility.

If you listen well, you will see that the antiphon has notes that are held, then suddenly modulated to what seems like an ending. This, says Tomatis, resembles the beating of a calm heart, the rhythm of a tranquil heart beat — systole, diastole. When a person who is troubled is led into a chant with its subtle and serene respiration, there will be a calming effect on the heart beat, and a feeling of well-being will come over him.

Years ago when Tomatis first began to realize the efficacy of the Gregorian chant, he found it difficult to get people to listen to it.

"They were people," he says, "who had something against the Church, the Mass, everything. And when they heard the music, they would turn up their noses and say they hadn't come to hear the Mass. Now, since the Church has suppressed Gregorian — in France at least — people no longer know what it is, and it has taken its place again for therapy, so much so that people who are completely opposed ideologically to anything that might be of the Church ask me, 'What are these extraordinary records that buoy me up so?'"

At 67, Tomatis still keeps up his breakneck work schedule, sleeping only four hours a day. While he is working, he has Gregorian music playing quietly in the background. This is what charges him with energy, because, as he says, they are sounds as good as two cups of coffee.

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## Latin Language Patterning

*Continuation of an essay by  
James B. Hodgson*

Latin, however, which the *Constitution* specifically identified in a bridge-building role, is excluded as a possible solution because of its "elitist image". If Latin were not such a hurdle, it might be looked upon as a least common

denominator among the participants. Instead, the Pope must know, or at least enunciate properly, fifty or more languages, and each language group then can understand one fiftieth of what is going on. Furthermore, it is a one-way communication based on a prepared text, appropriate for a homily or formal address, but not supportive of interactive communication.

The objective of these efforts is to outline a method of opening up for "the multitude" access to Latin. It is not necessary for everyone to be a **master** of Latin any more than they are masters of English, French, German, Polish, Spanish, Vietnamese, Korean, Swahili, Chinese, Japanese, Hindi, Tamil, Arabic, Russian, Hungarian, Turkish, or Papiamentu, to name a few. The method is designed to be usable even in group instruction where not even a common language exists.

### The Materials

The success of patterning is dependent on a number of elements: the employment of a structured text, the clarification of meaning either by graphics and symbols, or the repeated presentation of new words and grammatical structures within a well-structured context. A text is available which can be adapted to the patterning method based on a publication of the Nature Method Institute. The Institute was founded by the Dane, Arthur M. Jensen, who worked out his "Nature Method" in teaching English to adults. (The Institute completed also a French, an Italian and a Spanish version, and a Russian version is rumored to be in preparation.)

A Danish high school teacher by the name of Dr. Hans Orberg concluded that he could do something similar with Latin. He produced a set of books. (*Lingua Latina Secundam Naturae Rationem Explicata*) for the NMI (original copyright 1954) which have long been used as a self-study vehicle and as an instructional resource in classroom environments, but their capabilities have been exploited at least partially because of freedoms which Dr. Orberg allowed himself (especially in grammatical paradigms) in a seeming disregard of more traditional formulae.

The published series which Orberg wrote is fundamentally different from the other "Nature Method" texts because of the unique structure of Latin. The vernacular part has two parallel streams of text (normal alphabetic text of the written language and, underneath, the symbols of the International Phonetic Alphabet). These texts require an accompanying supplement which explains the grammar. These must be translated into a vernacular language which the teacher or self-study pupil can read and understand.

Not so the Orberg text! It is a highly integrated single stream of Latin words

building meaning via word context and graphics, and building chapter-by-chapter the concepts and paradigms of grammar, a unique synthesis. It supports the simultaneous teaching of Latin to a class or group with no common vernacular language. With some modifications to the Orberg text, its utility can be significantly expanded through a personal computer with a voice generation capability. Then it may be possible for any person regardless of status, culture, or linguistic tradition with access to a personal computer to learn the language either alone or in a group and then teach others.

### The Technique

The technique is "to pattern" either children or adults or both in the Latin language and grammar by an almost subconscious process of discovery and decoding. In its non-automated form, it has been used successfully with small groups of six to eight year olds as well as in adult and mixed groups both small and large. It improves all language and communications skills, and is fun. It is hypothesized that it will work with groups including illiterates, persons with reading disfunctions, and even non-English speakers. It is completely self-contained and does not employ any vernacular except for the essential computer-related instructions. The text has even been used successfully with the deaf!

### Resources

The automated system will require extensive graphics, a special font, the ability to speak and vocalize some 29 phonemes, each corresponding one-to-one with the 29 alphabetic characters of the language (counting the long and short vowels as separate characters and making no distinction between "i" and "j" or between "u" and "v", which are modern inventions), plus the diphthongs ("ae", "au", "eu", and "oi"). It must respond to Latin rules of syllabification, rhythm and accent. It needs the ability to generate male and female adult and children's voices selectable on the basis of the speaker's name. It does not need the phonetic alphabet dictionary but must be able to enunciate the names of the letters, punctuation marks, and special symbols as they are typed in response to questions. It would be desirable if one of the options were to imitate a vernacular pronunciation model such as Italian, Germano-Hungarian, or French.

The text to be read will be about 1.2 to 1.5 megabytes, and with marginal annotations, the data portion of the system, stored with the text, will approximately double that requirement. There is no serious requirement to keep the data on a single diskette, though a large disk capacity will probably be advantageous. I am developing the system with a small (5 megabytes) Bernoulli Box, which is adequate. Additional space may be devoted to graphics



to make meanings more accessible.

The computerized system will have its own built-in learning-management application keyed to the text as well as interactive question and answer sections. The complete system will equip the user with an approximately 1500 word vocabulary and a native speaker's feel for the use and meaning of all of the grammatical structures.

There has always been an opinion among Latinists that the language had a favorable influence on academic excellence and public affairs leadership capability. There are those who would agree but maintain that the superiority is the consequence of an academically and even racially biased selectivity exercised in making Latin instruction available to young students. Actually, the selectivity may be the direct result of the traditional instruction methodology, viz., teaching the rules first and requiring the student to use them in creating Latin phrases and sentences. For someone whose grammatical *armamentarium* was formed in a vernacular language environment with no communication pathways able to deal with Latin-style grammar rules, this has always been a daunting requirement.

The method uses a published text. This is a sequence of words and ideas which are introduced in a progressive context, illustrating a carefully graduated sequence of grammatical forms culminating in a classical (*Donatus*)

grammar lesson. This sequence has the effect of a Berlitz total immersion course, and looks a bit like Lozanov's *Suggestopedia*. Experience shows that adults learn new languages differently from children and that the change takes place typically in the early teens, but this method has made it possible to teach adults by reproducing the kind of fluency which children learn to speak — but in Latin! This becomes important as a preparation of more traditional methods of literary teaching.

#### The Sandy Spring Demonstration

The system has not been scientifically proven. As a preliminary investigation, it was used on a sample of twenty-five high school students at the Sandy Spring (MD) Friends School, most of whom were about to flunk out. They spent their mornings for five weeks listening to and responding in Latin. During these five weeks, they achieved an average of one grade equivalent improvement in the English language grammar and comprehension portions of the California Achievement Test (Parts I and III, Forms A and B). They had not had any English language study during the twenty-five mornings! They had not translated the Latin into English. Their two instructors did not change during the entire year.

#### Interpretation of results

Several significant objections can be raised against conclusions based only on the demon-

stration:

- 1) The participants may have been exceptionally bright, merely underachievers because of trauma, lack of motivation, etc.
- 2) The teachers may have been atypical.
- 3) The protocols were not adequately evaluated and controlled.

However, the grade equivalent rating change does seem to warrant exploration:

- 1) It was due neither to a change in personnel, nor to a change in schedule or format.
- 2) There may have been a difference in the excitement projected by the teachers toward a new experiment.
- 3) There could also have been a difference in the reaction of the participants to the teachers during the Latin activities because their role was that of guides and "facilitators" rather than of preceptors.  
*Continued next issue.*

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