



NEWSLETTER

#LXXXVIII

SPRING 2004

TICKETS TO OUR UPCOMING LLA CONVENTION IN JUNE ARE SELLING FAST – DON'T BE LEFT OUT!

ELSEWHERE IN THIS NEWSLETTER YOU WILL FIND SPECIFIC DETAILS ABOUT MANY OF THE events and talks which will occur at our upcoming Latin Liturgy Association Convention to be held on Saturday, June 26 and Sunday, June 27, 2004 in Indianapolis. For those who will be arriving in Indianapolis on Friday, June 25, we have scheduled a special optional Workshop on Friday evening from 7:00 PM to 8:30 PM entitled: "Give Chant a Chance in Your Parish!", which will be held at the official Convention Hotel, the Hampton Inn in Downtown Indianapolis. This Workshop will offer practical ways of re-introducing Gregorian chant into your parish! Special attention will be given to providing you with useful information from official Church documents that prove beyond doubt that Holy Mother the Church still wants her members to use Chant in their worship. Examples of practical materials, such as hymnals, instructional CDs for priests and choirs to learn how to sing the Chant at Mass, etc., will be demonstrated. If you want to be part of the new movement in the Church to restore the proper place of Chant in contemporary parishes, you won't want to miss this "nuts and bolts" Workshop. Our speaker will be Dr. Lucy Carroll, a well-known Church musician, who has great practical experience in making Chant come alive for today's Catholics! While the cost of this Workshop is \$10 for non-Convention attendees, all those attending our Convention will be admitted free of charge, just by showing your Convention ticket!

If you have never been to an LLA convention, you won't want to miss out! Since we have definite space limitations in the lecture hall where our talks will be given, I urge you to

order your tickets as soon as possible. The cost is only \$60.00 per person which includes refreshments, lunch on both days, all talks and liturgies! Moreover, should circumstances change, you will be entitled to a complete refund of the cost of your convention ticket if you contact our Treasurer, Jane Errera, at

least 30 days prior to the convention by email or snail mail and request a refund. Thus, you have nothing to lose to order your ticket now! For those who wish to order their convention tickets online, simply go to:

www.latinliturgy.com/ticket.html

Our keynote speaker will be Mr. James Likoudis. He is the author of numerous books including books on Thomas Aquinas, on the divine primacy of the Bishop of Rome and Modern Eastern Orthodoxy, a book on ending the Greek Schism and a book on The Pope, The Council and the Mass, among others. Many of us know Mr. Likoudis as the former President of Catholics United for the Faith (CUF). He has built a fine reputation as a Catholic apologist specializing in the fields of catechesis, sex education, ecumenism, the papacy and the liturgy.

FROM THE PRESIDENT



SAINT JOHN THE EVANGELIST CATHOLIC CHURCH—INDIANAPOLIS' ORIGINAL CATHOLIC PARISH AND FORMER PRO-CATHEDRAL. AMONG THE MOST REVERED LANDMARKS OF INDIANAPOLIS, OLD SAINT JOHN'S, HAS BEEN STANDING SINCE 1871 IN THE HEART OF THE DOWNTOWN BUSINESS DISTRICT.

Still No Instruction from Rome

As this column is being written in early March 2004, we have still received no word of the Instruction on the Liturgy promised by our Holy Father a number of months ago. Be assured that when this Instruction is released, we will advise all of our members about it. In this regard, all current members of the Latin Liturgy Association are urged to contact our Treasurer, Jane Errera, at LLATreasurer@aol.com, and make sure that Jane has each member's current email address. We will be able to update our membership about the upcoming Liturgy Instruction, about additional events which may be added to the LLA convention weekend, etc.



THE LATIN LITURGY ASSOCIATION

*Founded in 1975 to promote the more frequent celebration of the Mass in the Latin language.
38 U.S. bishops serve as the Association's Advisory Board.*

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This newsletter is mailed four times a year to the members of the Association. To become a member, send annual dues to the Treasurer according to the following schedule:

\$5	Seminarian
\$15	Regular
\$20	Couple, Family, Group
\$20	Regular, outside U.S.
\$25	Couple, Family, Group, outside U.S.

SEND US YOUR NEWS!

Please send us news about developments in your parish or Latin Mass community. Perhaps there's a newly scheduled Latin Mass, another activity, or a special event such as a parish anniversary celebration that includes a Latin liturgical celebration. We'd like to hear from you. Please send announcements and reports to the editor as listed above.

Orate Fratres CD

It is with great pride that I announce that our sister organization in England, the Association for Latin Liturgy has just released their first CD, *Orate Fratres*, in collaboration with the musical group, The Music Makers. The Association for Latin Liturgy was inspired to produce this wonderful CD by the promulgation of the third edition of the *Missale Romanum*. The purpose of this CD is to ensure that nobody, whether seminarian, priest or lay person, could ever complain about the lack of an accurate guide to pronouncing, singing or saying the Latin text of the *Novus Ordo Missae*. Indeed, Cardinal Arinze, the Prefect of the Vatican Congregation for Divine Worship and Discipline of the Sacraments, has written to the Association for Latin Liturgy as follows: "Your Association merits encouragement and gratitude for all you do to promote beauty and reverence in the sacred liturgy and more frequent celebrations in Latin". I wish to give a hearty *multa bene* to our friends at the Association for Latin Liturgy who have brought this CD about! For those who would like to order it, you can log on to www.canticanova.com and order it online at a cost of \$19.00. I believe that the publication of this CD will enable all who want to learn how to chant at Mass and at the Divine Office to do so in an effective and practical manner!

Latin Masses in Rome

A number of our members have been kind enough to email me and advise me that the Institute of Christ the King, Sovereign Priest, sponsors a Sunday Tridentine Mass at the *Chiesa di Gesu e Maria* in Rome, which is quite well attended and quite beautifully celebrated. I wish to thank all of you for bringing this to my attention. I would also like to mention that I certainly had no intention of criticizing the Priestly Fraternity of Saint Peter in my last Newsletter column. It would make no sense for me to do so since I have the utmost respect for the Fraternity. Indeed, I believe that the Fraternity has been a true guiding light to our church over the past decade as it has demonstrated how the traditional Mass can be made available in dioceses throughout the world without in any way causing division, difficulties with the Ordinary, etc. Indeed, in many dioceses in America, the most beautiful liturgies are celebrated in churches or chapels maintained by the Priestly Fraternity. To the fine priests of the Priestly Fraternity, I offer a hearty *multas gratias* for their dedication to His people!

Pray for our Church Leaders

As we celebrate the Easter Season, I would ask that all of you pray for our Holy Father that the Lord will keep him well, and bless all of the bishops, archbishops and cardinals of our church that they may lead the church toward greater holiness.

Lastly, I wish each and every one of you a most joyous and blessed Easter and I look forward to meeting as many of you as possible in June at our Convention in Indianapolis.

—WILLIAM J. LEININGER

NATIONAL CONVENTION OF THE LATIN LITURGY ASSOCIATION

June 25-27, 2004 - Indianapolis, Indiana

Plan now to attend the upcoming Latin Liturgy Association Convention to be held in Indianapolis, Indiana on Friday evening, June 25, Saturday, June 26 and Sunday, June 27, 2004. This year's convention will be the best ever! You will experience the richness and beauty which the liturgies of the Roman Catholic Church have to offer, including a *Novus Ordo* High Mass, a Pontifical Tridentine Rite Mass, and Solemn Vespers. In addition, we will have many informative and challenging talks. The cost for the entire convention is only \$60.00, which includes two lunches, a continental breakfast, light refreshments, and bus transportation.

If you have never been to a Latin Liturgy Association convention, you will not want to miss it! Besides the inspiring liturgies and the enlightening talks, you will have an opportunity to meet with other men and women from around the United States who, like you, love the Latin liturgy and Gregorian chant. Nothing can "recharge your spiritual batteries" like meeting others who, like you, wish to experience the majestic liturgy of the Roman Rite.

Because we know that many convention attendees arrive on Friday afternoon, we are holding a practical nuts and bolts workshop entitled "Give Chant a Chance in Your Parish" on Friday evening, June 25th from 7:00 PM to 8:30 PM. We will give you down-to-earth strategies for re-introducing Gregorian chant into your own home parish. We will prove with specific documentation from Roman authorities that

Holy Mother the Church still wants all Roman Rite Catholics to know Gregorian chant and to be able to use it on a regular basis. We will provide you with information and will demonstrate hymnals, CDs, and other materials which will enable a parish priest, a choir director, or even a member of a choir or a liturgy committee to demonstrate to the parish and to the choir that Gregorian chant can be effectively re-introduced into the average American parish and that in doing so, the parish liturgies will be made more beautiful, more inspiring and more spiritually enriching! While the cost of the workshop is \$10.00 for those not attending the convention, admission is free with your convention ticket!

With this notice you will find a listing of all of the events planned for the weekend, as well as an order form so that you can conveniently order your convention tickets by mail. If you would prefer to order your convention tickets online, you may do so by logging onto www.latinliturgy.com/ticket.html. The cost of each ticket, whether ordered by mail or online before June 4, is \$60.00 (\$75.00 after June 4).

For those who are concerned about possible change in plans, work schedules, etc., we offer a full refund of ticket price up to thirty days prior to the start of the convention. Thus, if illness in the family, work obligations, etc., should make it no longer possible for you to attend, you can obtain a full refund up to thirty days prior to the convention just by contacting our LLA Treasurer, Jane Errera, by mail at P.O. Box 3017, Bethlehem, PA 18017-0017 or Email at LLATreasurer@aol.com.

Because of the limited space available in our lecture hall, we urge you to order your tickets as soon as possible, lest the convention be sold out.

REGISTRATION FORM

Latin Liturgy Association National Convention ■ June 25-27, 2004 - Indianapolis, Indiana

Complete and return with your check or money order made payable to LLA. Mail to:
Latin Liturgy Association, P.O. Box 3017, Bethlehem, PA 18017-0017

I would like to order _____ ticket(s) for the 2004 LLA Convention in Indianapolis, Indiana.

_____ ticket(s) @ \$60 each (before June 4) _____ ticket(s) @ \$75 each (after June 4)

_____ tax-deductible contribution to help defray convention expenses ■ Total Enclosed _____

Registrant(s) name(s) _____

Please check one: Yes, I/we will be attending the Friday night workshop No, I/we will not be attending the Friday night workshop

**Note: You will receive your convention tickets at the registration desk in Indianapolis. Tickets will not be mailed to you.
To receive an acknowledgment of your ticket order and/or donation, please complete below:**

Name _____

Address _____ Apt. # _____

City _____ State _____ Zip Code _____

Telephone # (_____) _____ Email address _____

The Latin Liturgy Association does not give out your Email address to anyone under any circumstances. By supplying us with your Email address, we can notify you of any last minute convention information.

LATIN LITURGY ASSOCIATION NATIONAL CONVENTION

June 25-27, 2004 - Indianapolis, Indiana

FRIDAY, 25 June 2004

■ 7:00-8:30 PM

All are invited to attend the following workshop at the Hampton Inn, Downtown Indianapolis:

“Give Chant a Chance in Your Parish!”

William Leininger, *LLA President*

Jane Errera, *LLA Treasurer*

Dr. Lucy Carroll, *Westminster Choir College, Princeton, NJ*

SATURDAY, 26 June 2004

■ 8:45 AM

Bus from hotel to St. John's Church

■ 9:00-10:15 AM

Mass (1970 missal) at St. John's Church

■ 10:30 AM

Bus from St. John's Church to Holy Rosary Church

(10:00-10:45 AM)

(Check-in at Holy Rosary Church, with local personnel)

■ 10:45-11:00 AM

Welcome by President Leininger

■ 11:00-11:45 AM

James Likoudis, *President Emeritus, Catholics United for the Faith*

■ 11:45 AM-12:45 PM

“Byrd Between the Lines” Mike Withers *Association for Latin Liturgy, United Kingdom*

■ 12:45-1:15 PM

Lunch

■ 1:15-2:15 PM

“Gregorian Chant: Music for the Few or the Many?”

Dr. Lucy Carroll

Westminster Choir College, Princeton, NJ

■ 2:15-3:00 PM

“An Illustrated Introduction to the Dominican Rite”

The Rev. Fr. Dennis Duvelius, F.S.S.P.

Parochial Vicar, Holy Rosary Church, Indianapolis, IN

■ 3:00-3:15 PM

Break

■ 3:15-4:00 PM

“*Loquentes de psalmis, hymnis, canticis spiritualibus*: Early Latin Hymnody”

Dr. J. Richard Haefer

Arizona State University, Tempe, AZ

■ 4:00-4:45 PM

“Training Seminarians at Our Lady of Guadalupe”

The Very Rev. Fr. James Jackson, F.S.S.P.

Rector, Our Lady of Guadalupe Seminary, Denton, NE

■ 4:45-5:00 PM

Announcements

■ 5:00-5:30 PM

Vespers

■ 5:45 PM

Bus from Holy Rosary Church to hotel

SUNDAY, 27 June 2004

- 8:15 AM Bus from hotel to Holy Rosary Church
- 8:30-9:15 AM Continental breakfast at Holy Rosary Church
- 9:15-10:00 AM "Why Stick It to the Book?"
The Most Rev. Thomas Paprocki
Auxiliary Bishop of Chicago
LLA Board of Episcopal Advisers
- 10:00-10:15 AM Presentation of *Domus Dei* award to Bishop Paprocki
- 10:15-11:00 AM "Ancient Sources and Modern Resources: Influences on Gregorian Chant Usage"
Dr. James Yeager
Pontifical College Josephinum, Columbus, OH
- 11:00-11:15 AM Break
- 11:15- Noon "Mater Ecclesiae Chapel, An Unbelievable Story"
The Rev. Fr. Robert Pasley
Rector, Mater Ecclesiae Chapel, Berlin, NJ
- 12:10 PM Bus from Holy Rosary Church to Sacred Heart Church
- 12:30 PM Solemn High Pontifical Mass (1962 missal)
Sacred Heart Church
- 2:15 PM Bus to Holy Rosary Church
- 2:30-3:00 PM Lunch
- 3:00-3:45 PM Panel discussion with convention speakers and LLA officers
Closing announcements by William Leininger, *LLA President*
- 4:00-4:30 PM Vespers and/or Benediction of the Blessed Sacrament
- 4:45 PM Bus from Holy Rosary Church to hotel

CONVENTION HOTEL INFORMATION

We have booked a group of rooms at the Hampton Inn – Downtown Indianapolis, 105 S. Meridian Street, Indianapolis at a special low convention rate of \$104.00 per night, instead of the standard rate of \$144.00 per night, plus 12% hotel tax. Our Friday evening Chant Workshop will be held at this hotel, and the bus will pick up and drop at this hotel on both Saturday and Sunday. To reserve a room at this hotel, simply call 317-261-1200 and tell them you want the Latin Liturgy Association special convention rate of \$104.00 per night. You are free, of course, to reserve a room at any of the several other nearby hotels which are within walking distance from the Hampton Inn, which is a Landmark Building constructed in 1929 as the headquarters for the Big Four Railroad, but staying at the Hampton Inn would be most convenient.

Stamford, Connecticut

A Gregorian Chant Symposium was held March 12-14 at the Church on St. John the Evangelist on the occasion of the 150th anniversary of the founding of the parish. The event was jointly sponsored by the parish and the Centre for Ward Method Studies at the Catholic University of America. Professor William Mahrt (LLA) gave the opening lecture "Gregorian Chant and the Sacred Action: The Aesthetics of Chant in the Liturgy." Rev. Robert Skeris (LLA) presented "*Gregorius Magnus* and the Recovery of Catholic Musical Tradition." Margo Fassler of Yale University presented a new film produced by the University, "Work and Pray: Living the Psalms with the Nuns of *Regina Laudis*." Scott Turkington (LLA) presented workshops and conducted the choir of the parish in a concert and at Solemn Mass for the Third Sunday of Lent when the choir was joined by the Stamford *Schola Gregoriana*. Gregorian Proper and Palestrina's *Missae Papae Marcelli* were sung.

Tonopah, Nevada

Congratulations to our member, Fr. James McCauley, S.J., on the sixtieth (60th!) anniversary of his profession as a Jesuit. Fr. McCauley preached the sermon at the very first Mass at the very first LLA convention back in 1987. Now an octogenarian, he is currently serving as the pastor of St. Patrick's Parish in Tonopah, Nevada. *Ad multos annos!*

Rome, Italy

Last October, Fr. Joseph Bisig, F.S.S.P., former head of the Priestly Fraternity of St. Peter, offered Mass in St. Peter's Basilica (in the Hungarian Chapel in the crypt). On the following day, a Solemn High Mass was offered by priests of the Institute of Christ the King, Sovereign Priest, at the Church of *Gesu e Maria* on the *Via Corso*. Shortly thereafter, the Priestly Fraternity sponsored a tour of Italy which was marked by some historic liturgies. On Thursday, Oct. 16th, the Tridentine Mass was offered by Fr. George G. Gabet, F.S.S.P. (the North American Superior of the Fraternity) at a very special side altar in St. Peter's basilica — the one containing the body of St. Pius the Tenth. And on the following Tuesday, Oct. 21st, Fr. Gabet offered the old Mass at the high altar of the cathedral in Sorrento, Italy.

Norcia, Italy

Last June, at the Monastery of San Benedetto in Norcia, Italy, Brother Clement took his Solemn Vows as a full fledged member of this new monastic foundation (which uses the new form of the Mass in Latin). Brother Clement had been the very first novice received by this community upon its foundation. The Prior is an American (and an LLA member), Very Rev. Cassian Folsom, O.S.B.

Chicago, Illinois

In recent weeks, arrangements have been made for the Institute of Christ the King to conduct traditional Latin Mass at St. Gelasius Church in the Archdiocese of Chicago. The

church is located in a neighborhood south of the University of Chicago.

Also worthy of note: Solemn Vespers are sung, often in Latin, at the National Shrine of St. Maximilian Kolbe in Marytown, IL at 7:00 PM every Saturday and every Sunday. Marytown is in Lake County, in the northern part of the Archdiocese of Chicago.

San Francisco, California

The 11:45 AM Mass at Sts. Peter and Paul Church, previously a "hybrid" Mass with Italian and Latin, is now a Latin Mass according to the 1970 Missal. The Italian parishioners have now moved out to the suburbs, the pastor (Fr. John Malloy, S.D.B.) is Irish American, and the *schola* always had a preference for the complete Latin Mass. The change-over took place on Sunday, January 4th. Three members of the *schola* are LLA members (Ken Solak, Michael Collins, Ray Flynn. Our long-standing member Parki Hoeschler is also active in the parish. Hybrid Masses (Latin/English) continue at various locations in the area: the Cathedral of St. Mary of the Assumption, St. Patrick Church (almost but not closed because of earthquake damage), and the National Shrine of St. Francis of Assisi (previously St. Francis parish). At this last location, Sunday Vespers are sung by the *schola* conducted by John Renke.

Editor's Note: Thanks to our Chairman Emeritus Bob Edgeworth, who attended the inaugural all-Latin Mass at Sts. Peter and Paul in January. He also is contributing a number of the news items in this issue of the newsletter.

St. Louis, Missouri

The Most Rev. Raymond L. Burke, the new Archbishop of St. Louis, is one of the foremost promoters of the Latin Mass in the U.S. hierarchy. He is the principal sponsor in the United States of the Institute of Christ the King. As Bishop of LaCrosse (his previous position) he gave them St. Mary's Church in Wausau among other duties. He is also the founding prelate of the Canons Regular of the New Jerusalem, who use only the older liturgical books and are based in that diocese. Bishop Burke himself had offered Latin Mass on a number of occasions for the Cistercians in his previous diocese.

Lexington, Kentucky

Last Fall at 5 PM on Sunday, November 2nd, Fr. Charles McDonald (pastor of St. Lawrence Church in Lawrenceburg KY) offered the Tridentine Mass at St. Peter's Church. A forty-voice choir (the combined choirs of four parishes) sang Haydn's *Missa Brevis of St. John of God*, under the direction of Messrs. Brian Hunt and Don Roy.

Sydney, Australia

Last December, His Eminence George Cardinal Pell, Archbishop of Sydney, administered the Sacrament of Confirmation according to the old rite at Maternal Heart of Mary Church in Lewisham. (This place, formerly a chapel

belonging to the Little Company of Mary, has been elevated to the status of a church.) He also presided over the Tridentine Mass (the Votive Mass of the Holy Spirit) which was offered on this occasion. The choir sang the *Missa Orbis Factor*, along with the *Veni Sancte Spiritus* (Revert's arrangement), the *Veni Creator Spiritus* (Rousel's arrangement), and the *O Sacrum Convivium* (Croce's arrangement).

Cherokee Village, Arkansas

The Most Rev. Joseph L. Howze, Bishop Emeritus of Biloxi, MS, offered Latin Mass twice in Arkansas during October. On Saturday, Oct. 4, he celebrated a Solemn High Tridentine Mass at St. Michael's Church in Cherokee Village, AR. His Excellency was assisted by Fr. William Define, F.S.S.P. (as deacon), Fr. Joseph Hearty, F.S.S.P. (as sub-deacon), and Fr. Kevin Atunzu, pastor of the parish. On the following day, Sunday, Oct. 5th, Bishop Howze offered a Tridentine High Mass at the same venue.



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PUBLICATION ANNOUNCEMENTS

(See the President's column beginning on page 1 for a description of the new Chant CD, *Orate Fratres*, offered by the Association for Latin Liturgy in England.)

St. Michael's Press (England) is this month (March, 2004) due to release *The Organic Development of the Liturgy: The Principles of Liturgical Reform and Their Relation to the Twentieth Century Liturgical Movement Prior to the Second Vatican Council* by Dom Alcuin Reid OSB (ISBN 0 907077 43 9), approx 350 pp. cloth hardcover, £20.95. Here is the description from the publisher's official announcement. "How has the Liturgy of the Roman rite developed and changed in history before and after the Council of Trent? What principles have determined the boundaries of legitimate liturgical reform over the centuries? What was the Liturgical Movement? Did Guéranger, Beauduin, Guardini, Parsch, Casel, Bugnini, Jungmann, Bouyer and the Movement's other leaders know and respect these principles? And what is to be said of the not insignificant liturgical reforms carried out by Saint Pius X, Popes Pius XI and Pius XII and Blessed John XXIII in the course of the twentieth century? What principles of reform did the Liturgical Movement espouse on the eve of the Second Vatican Council? In *The Organic Development of the Liturgy* Dom Alcuin Reid examines these questions systematically, incisively and in depth, identifying both the content and context of the principle of 'organic development'—a fundamental principle of liturgical reform of Vatican II—making a significant contribution to the understanding of the nature of the Liturgical Movement and to the ongoing re-assessment of the reforms enacted following the Council." Contact: Bruce Fingerhut, St. Augustine's Press, P.O. Box 2285, South Bend, Indiana 46614. Orders are to be directed to: St. Augustine's Press, c/o Chicago Distribution Center 11030 South Langley Avenue, Chicago, IL 60628. (Prices are shown here in British Pounds since all information is from the publisher's web site: www.farnboroughabbey.org.)

St. Michael's Press also publishes *The Beginner's Book of Chant: A Simple Guide for Parishes, Schools and Communities* by A Benedictine Monk (ISBN 0 907077 39 0) 96 pp. sewn soft-cover £9.95. Here is the catalog description. "Why yet another book on Gregorian Chant? Many books have talked about chant as if it were a dead science. It is a living art form. *The Beginner's Book of Chant* is offered to those parishes, schools and communities who wish to dive head-first into its singing. Using the simplest of the chants in common use it gives practical instruction on reading the traditional notation, methods of interpretation, rehearsal techniques and accompaniment together with a history of its development through to the current day."

FROM THE PRESS

Coming in September from St. Michael's: *The Monastic Diurnal or the Day Hours of the Monastic Breviary in Latin and English* (ISBN 0 907077 44 7). Special pre-publication price for orders paid before 31 August 2004: £29.95 Beginning September 1: £34.95. "A republication of the 1963 edition of the Benedictine hours of Prime, Lauds, Terce, Sext, None, Vespers and Compline, in Latin and English in parallel columns for all the feasts and seasons in the traditional Benedictine calendar, with an updated table of movable feasts. The Latin text is the traditional Vulgate psalter. Ideal for novices, monks and nuns when traveling, Benedictine oblates, guests at monasteries, and all who wish to draw upon the riches of the ancient and traditional Benedictine office. Printed in black and red throughout and bound in real Moroccan leather with a flexible cover, gilt edges and six marker ribbons, this is a truly beautiful book."

Worthy of note is the continuing series, *Catholic Latin Classics*, published by GIA Publications. This unique series presents sheet music and music booklets that correspond to recorded performances of the music available on CD and cassette. The recordings are beautifully sung by the Cathedral Singers under the direction of Richard Proulx, who has also prepared the arrangements. This series helps parish musicians learn such classics as Franck's *Panis Angelicus*, Mozart's *Ave Verum* and *Jubilate Deo*, and Rheinberger's *Confirma Hoc Deus*. Sheet music selections are available as single copies with prices starting at \$1.30 or as a Music Collection (Item G-5776) that sells for \$13.95. The collection is a package of sheet music that includes the previously mentioned examples plus the Bach/Gounod *Ave Maria*, three Eucharistic Motets by Werner, Webbe, and Allegri, Schubert's *Ave Maria*, and several other vocal masterpieces. The corresponding Cassette (CS-486) and CD (CD-486) recordings are available individually. There are a number of special arrangements to suit parish needs, such as separate vocal solo versions for low, medium and high voice of Franck's *Panis Angelicus* and Schubert's *Ave Maria*.

Contact: GIA Publications, Inc., 7404 S. Mason Avenue, Chicago IL 60638 (www.giamusic.com).

The Rosary in Latin and English is available from Domina Nostra Publishing. It includes the prayers of the rosary itself and prayers related to the devotion, such as the Marian antiphons and Litany of Loretto. Texts for announcing the mysteries of the rosary (even the Luminous) are presented along with scriptural references, all in Latin and English, along with directions for when and how to say the prayers. The 48-page booklet (ISBN 0-9741900-0-4), at 4-1/2 x 7 inches, is a convenient size to hold along with a rosary and comes with a laminated cover. Quantity pricing is available. Contact: Domina Nostra, P O Box 1464, Monterey, CA 93942-1464. Send email to DominaNostraPublishing@earthlink.net.

"A *Schola Cantorum* for Today's Liturgy" is the title of an article appearing in *The Oxford Review* of December, 2003. Fr. Ted Ley, S.M., writes about his experiences in organizing and developing a *schola cantorum* whose purpose is to provide a wide repertory of music for Masses in parishes and elsewhere. The members of the *Schola Cantorum* of the Pacific are young men and women, teenagers, and children. Many of the children are from inner Los Angeles and various cultural backgrounds. The children read square chant notation as do the older singers. Fr. Ley writes of his experiences in trying to gain acceptance as a visiting choir. "Doors began to close to us because we used, with the people, Gregorian *Kyries* and Marian hymns, and presented sacred organ meditations or schola Latin chants at quiet moments. 'Downtown' liturgists were calling for complete silence, convinced that no music could be sufficiently meditative. ... As for age group differences and mixtures of cultures in today's American parish, the ease with which Gregorian Chant unites people from varied backgrounds and cultures proves the truth of Pope Paul VI's statement that Chant can continue to be an international 'bond of unity.' Yet, in 1983 we were told at one church never again to use Latin. ... Before long were told that the only music permitted at all in one parish would be hymns from their missalette and only as approved by their parish 'liturgical commission.'"

Editor's note: Wow, a parish with its own "liturgical commission", not just a committee!

Fr. Ley also writes about his schola's interest in singing modern music including contemporary standards for parishes. Fr. Ley is very optimistic about the current trends in sacred music: "Alongside short-lived slapdash experimentations, there have been achievements beyond the apparent expectations of the Fathers of Vatican II. We live in a liturgical era comparable to the days of Ambrose and Augustine, or Gregory the Great, or of the great monasteries and medieval universities."

Editor's note: Many of our members do not share Fr. Ley's enthusiasm. It would be interesting to learn what music and which places are fueling his excitement.

A principal goal of this *schola* is to support congregational singing. Fr. Ley writes, "It is necessary to make a distinction between 'cantoral' and 'choral' music because of today's restored appreciation for congregational participation in liturgy. 'Cantoral' refers to music in which one cantor, or a group of singers such as a schola, introduces, leads, supports, and supplements the congregation. This is the oldest and complete realization of the *schola* tradition. 'Choral' indicates literature in which a choir, technically a section of the congregation,

through the cultivation of vocal art, represents and in performances takes the part of the congregation. A modern schola must be cantoral.”

Regarding the *Liber Usualis*, he observes, “The once ubiquitous *Liber Usualis*, a *compendium* of centuries of melodic genius painstakingly compiled for practical use in daily liturgy, had become, by 1980, an object of derision. Tens of thousand of ‘*libers*’ were summarily discarded. Today a copy of the *Liber*, that sold for \$20 in 1962, can fetch \$200 in a used book store. ... What book would have been more useful to fledgling liturgical composers in a new era of congregational song? How strange to have scuttled the achievements of the Liturgical Movement prior to the Council.”

From time to time, an article can appear in *Ministry & Liturgy* (December 2003 — January 2004) that is telling in its assessment of current trends. “Are you celebrating liturgy in the rite place?” by David Philippart might be one of these. The introductory paragraphs describe a parish setting which appears to be optimal for liturgy, but is yielding disappointing results. “The church is clean and well maintained; the worship space is beautifully decorated for the season. And besides all of this, for years your catechists have worked hard to lead people to the liturgy with solid formation, and your justice committee has done likewise to lead people from the liturgy to all sorts of fruitful mission activity. Yet come Sunday, not long into the entrance rites, you sense something is not quite right. People aren’t singing like you know they could. And during the Liturgy of the Word, you notice that many members of the assembly are listless, seeming not to pay attention. There’s lots of fidgeting during the Eucharistic prayer. After communion, half of those in the back rows leave early (It’s not Super Bowl Sunday, either.) And when you think about this some more and start to observe the assembly carefully Sunday after Sunday, you notice that this is not an isolated occurrence, not the result of circumstances external to the liturgy. What is happening?” The conclusion of the writer is that the church building is the problem: that it is not designed to engage the congregation. He suggests that seating beyond 65 feet from the altar is out of range for visual communication. At this distance, “facial expressions and other body language cannot be perceived clearly.” He also says that accessibility along “processional pathways” can be a problem. “Are there enough pathways so that everyone could join in a procession that would snake its way around the room? ... So, do you need to rearrange the furniture?”

Editor’s note: “Snake” could be a very telling term here. I’m not sure that I have ever seen a procession “snaking” its way through a church in any rite, western or eastern. Perhaps the music had a conga rhythm. However, what is most remarkable about this analysis is that it runs on for three pages with the assumption that there could not possibly be any other problems except the furniture arrangement.

An earlier issue of *Ministry & Liturgy* (September 2003) included “Chant: Pride of place or someplace else?” by Todd Flowerday. He makes some supportive statements about the value of chant in liturgy. He describes chant’s intrinsic merits beyond the fact that it was given “pride of place” as the musical tradition of the western church. “Simply defined, chant is pure melody at the service of the words. No composer or lyricist need adapt a Scripture passage or a given hymn text. For a composer of chant, the given words are *sacrosanct*: The melody will express the words without adulteration of meaning. This might be seen as an important value in a centralized church. Musicians and composers lose the option to create, alter, improvise or otherwise lead the unwilling people astray.” Later he describes problems with introducing chant into many modern settings: “Straining against carpet and ceiling tile may sorely test the ability of a chant-singing assembly. The interaction of singers with acoustics is touted as one of the highest spiritual values of the plainsong experience. An acoustically live space is better suited for chant than for many vernacular languages. The comprehension of Latin is based more on vowel sounds than the English language, which relies more on the articulation of consonants.”

He offers several suggestions for considering the place of chant in a Catholic parish in the 21st century. Here are some: “Education of both the clergy and parish musicians is essential. ... For the modern Catholic experience, chant is an entirely new genre. It will be received or rejected to the degree of the quality of presentation. ... Poor acoustics can be overcome by a strong will to sing chant. But chant will never flourish in a building muted by acoustical absorption. ... Cast aside the assumption that children or youth will not respond to plainsong. Any music presented with devotion, integrity and quality will inspire the young.” He also makes an observation that recognizes the cliché that Latin and chant are for Lent: “I suggest caution in relegating plainsong to penitential seasons or giving the impression of doing so. For example, if a parish decides to forego some instrumental music during Lent and decides chant is an appropriate alternative, what message does this send to the parish? When we give up instruments, we settle for chant? Hardly pride of place.”

Also in the September issue of *Ministry & Liturgy* is “Liturgical Music in the United States: Challenges and Concerns for the Future.” This is installment one in a series. The writer is composer David Haas who writes, “There is so much music to consider, so much being published, so many different styles being explored, so many new composers emerging, it is difficult to make choices or know what is appropriate and authentic. In the midst of this explosion of repertoire, the most important question should always be, ‘Why are we singing?’ as a prelude to ‘What shall we sing?’ Along with this is the seductive lure of having to use the newest and the latest; we far too easily dispose of music that is only now becoming seasoned and proven. This has also led to a rejection of the richness of some of our most revered treasures of hymnody, psalmody, and chant. The post-Vatican II

repertoire has grown in its musical sophistication and craft, but not always with a singing assembly in mind. Emphasis often centers on the skills of the musical leaders, both vocally and musically.”

Installment two of the series appears in the October issue of *Ministry & Liturgy*. After making some dubious remarks about “the Catholic Church not recognizing intercommunion” he proceeds with a criticism of separate liturgy for youth: “Now, many parishes schedule specific ‘youth Masses’ while introducing a separate, so called ‘youth friendly’ repertoire that actually isolates our young people, thus creating a fracture in the Body of Christ. ... Young people have a diversity of tastes and are no different than (sic) adults in this regard. A subjective ‘taste-driven’ approach to liturgy and sung prayer is not pastoral at all.”

Earlier in the year, Todd Flowerday contributed “Catholic Liturgical Identity after Vatican II” in the February 2003 issue of *Ministry & Liturgy*. Here are some excerpts: “One of the problems still with us 40 years after the opening of Vatican II is how Catholic identity in the liturgy has been disrupted by reform. As an unabashed progressive, I admit my bias in favor of liturgical reform. It was necessary in 1962 and remains a necessity today. But as a pastoral person, I must also consider that the symbols of the Tridentine liturgy had tremendous power for them to resonate so deeply for Catholics, so much so that many good people have gone into schism over it. Consider the example of the Latin vs. vernacular debate. There is no question that Latin has a beautiful spiritual quality when sung or spoken. It is well suited to communicate reverence, awe, and mystery. Fifty years ago, people identified themselves as Catholics because they prayed the Mass in Latin. Today, liturgical language is nothing spectacular. Two generations have been reared without this Catholic identifier. Are we poorer for it? Some traditionalists would argue in the affirmative.”

Editor’s Note: It’s fairly common for many commentators to speak of Tridentine Mass as something related to schism while neglecting to acknowledge its continuing presence in the Church of today. For a more far-reaching example, consider the next item.

An article by Fr. Charles E. Miller, C.M., a professor at St. John’s Seminary in the Archdiocese of Los Angeles appears in the November 2003, issue of *The Priest*. It contains the usual and fashionable canards condemning Latin and particularly the Tridentine Mass. “Those who object to the liturgical renewal think that their headache could easily be taken care of by a return to a quiet Mass in Latin without involvement with other people. They yearn for the reverent atmosphere of the ‘Tridentine’ [with quotation marks] Mass during which people were free to express their devotion as they pleased while at the altar the priest prayed in an arcane language, for the most part silently. In effect, the priest was separated from the people, and the people were separated from one another. ... In the Western Church the Mass was said in Latin, no longer a lan-

guage understood by the people. The priest at low Mass was assisted by a server, but otherwise did everything himself. The people prayed silently in their own way and received communion with such increasingly less frequency that Pope Pius X (1903-1914) had to plead for a return to the regular reception of the sacrament.” In a footnote, he laments that “Part of our current problem goes back to the development of what was called *Devotio Moderna*, a form of spirituality which was substituted for a liturgical spirituality which could no longer form Catholics because of the Barrier of Latin.”

Editor’s Note: I was always taught that it was sin not liturgy that separated people from one another and from God. And now it seems that Latin, the common language of the western Church, is a barrier, uh... Barrier! What is always striking about many of these critics is how they insist on speaking of the Mass according to the Missal of 1962 in the past tense; non-existent in today’s Church, despite Ecclesia Dei Adflicta and hundreds of regularly-scheduled Masses each week. With an almost psychotic paranoia (a layman’s speculative diagnosis), they ignore reality in the present-day Church. Perhaps if they could move beyond rehashing the unhappy days of their youth, they might notice that these Masses exist and that people who attend them are generally participating with attention, not disinvolving themselves with personal devotions as in the 1940s, receiving Holy Communion in large numbers, and remaining until the end of Mass.

As we are going to press, a book is being widely distributed to priests in the United States as free copies mailed from Angelus Press, a publishing house for the St. Pius X Society. Apparently, it is being mailed unsolicited to priests who are listed in the Kennedy Directory. Its title is *Priest, where is thy Mass? Mass, where is thy Priest?: Sixteen Independent Priests tell why they celebrate the Latin Mass*. This is the title contained in the front matter; the front of the cover omits the word “independent.” From the context, one will correctly conclude that the phrase “the Latin Mass” refers exclusively to pre-Vatican II norms. This is a widely-popular practice not limited by any means to the St. Pius X Society. Mass according to the standard rite of the Church today can be celebrated in Latin (this is even acknowledged at places in the book) but is unfortunately never or seldom given any consideration when employing the phrase. There are in fact criticisms of varying degrees leveled against the *Novus Ordo Missae* in the book. These range from an acknowledgement that it can be celebrated with reverence but is really not preferable to the Missal of 1962, for various reasons, all the way to the assertion that the new Mass represents a new religion. It uses an interview format to present the views of the 16. Some of the questions to which they respond can be quite “leading” to say the least. For example on page 192 the question is posed, “Will any of the Romans in charge ever realize what the modernists have done and stand up against it?” Much of the book concerns the individuals’ deliberations, struggles, and challenges which led them to choose to celebrate Tridentine Mass, with or without approbation. As a whole, the book is somewhat ambiguous in its valuation

of the post-Vatican II revised liturgy. On page 35: "We know that the New Mass is approved by the Holy See—that's quite clear. But the old Mass is still approved by the Holy See as well, so we have the possibility of having two rites in the Latin Church." On the next page in the very next paragraph: "They are two different rites, because I don't see the present form of the Mass as flowing from the old Mass at all. I can't see any natural development from the old Mass to the New Mass, which is a very destructive, artificial, and man-made concoction." In another interview on page 178 a *Novus Ordo* Mass in Latin at a parish church is described: "People heard about it, and they wanted to come—it wasn't even the Tridentine Mass!" The interviewer then asks, "Why did they want even the New Mass in Latin?" The reply: "Well, it could have been a novelty to them. I noticed that, after a while, they stopped coming."

Viewpoints are divergent on the matter of what sort of preparation is needed to celebrate the old Mass in Latin. One who had been observing the celebrant while regularly attending it was persuaded to celebrate it for the first time without a practice session. Another recounts studying rubrics and having practice sessions. An insert bound into the book offers additional copies of the book as well as a training video that covers vesting for Mass as well as the Mass itself. Many of those interviewed were originally clergy of various dioceses who left these posts. The common theme running through the interviews is an invitation for priests in similar positions to consider the Tridentine Mass and perhaps even abandon the revised liturgy.

Editor's Note: Perhaps this book can help us understand why the movement for regularizing the St. Pius X Society has stalled.

Mel Gibson's film *The Passion of the Christ* has, of course, attracted much attention before, during, and since its release to theaters. Some of the most comprehensive coverage of this event is found in recent issues of *Inside the Vatican*. The August 2003 issue contained an editorial that discussed the summary judgments being made about a film which had yet to be released. The December 2003 issue contains a 6-page article that discusses much of the pre-release controversy. The January 2004 issue contains a thirty-page series of articles that

discuss a wide-range of controversialist strategies from various places. This issue is perhaps the best place to find a complete discussion of media coverage of the film. These articles offer a comprehensive analysis of the ridiculous, spurious, and downright ignorant condemnations of the film from various sources. Among the lesser objections was the view that Greek rather than Latin should have been used since it was the language of the eastern Roman Empire. This is countered with the evidence that Latin was in fact in use there. Also both Latin and Aramaic, the only languages spoken in the film, have

the benefit of being so-called dead languages and, as such, are immutable with respect to content and meaning. Also, it is easier to present a more acceptable pronunciation for Latin than for Greek. Latin has basically two widely used pronunciations, classical and ecclesiastical, whereas Greek has had many more than this during its transition from a classical to a modern language.

Editor's Note: The December article revisited the assertion made by Christopher Moxon in the infamous New York Times Magazine article of March 9, 2003, mentioned in an earlier LLA newsletter. Moxon described "Gibson's religious belief as 'a strain of Catholicism' that is 'rooted in the Council of Trent' and is now practiced only by 'conspiracy-minded Catholics.'"

The *Adoremus Bulletin* of the Society for the Renewal of the Sacred Liturgy has in recent months, as usual, presented many articles of interest. The December-January issue (IX, 9) featured an article on the 100th anniversary of Pope St. Pius X's directive *Tra le sollecitudini*, which was issued *motu proprio*. It called for the revival of Gregorian chant and led, among other things, to the emergence of Solesmes as a center for research and promotion of Gregorian chant. In this same number is the text of an address given by Francis Cardinal Arinze on the reverence due the Holy Eucharist. The address was given last July in Louisville, Kentucky, at the convention of "The Church Teaches Forum."

"What Have We Done to Our Children?" is the name of a series of articles that describe the history and results of the practice of separate children's liturgies. Part I appeared in November 2003 (IX, 8) and discussed the contents of the *Directory for Masses with Children*, issued by the Congregation for Divine Worship in 1973. Part II appeared in the

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—TODD FLOWERDAY, "Catholic Liturgical Identity after
Vatican II" February 2003 issue of *Ministry & Liturgy*.

December-January issue and concerns itself with the separate Eucharistic Prayers and Lectionary for Masses with children. Part III (February 2004) recounts how homilies have been replaced with skits in which the children perform and describes the roles that adults have in certain children's Masses. Much frivolity and nonsense is evident. The author is Susan Benofly whose articles have previously appeared in the *Adoremus Bulletin* and have been cited in our newsletter. She quotes Colleen Carroll, author of *The New Faithful: Why Young Adults are Embracing Christian Orthodoxy*: "If you want to make a Generation-X Catholic laugh, ask him about his childhood religious education."

Also in the February issue is a discussion of Pope John Paul II's letter on the 100th anniversary of Pope St. Pius X's directive *Tra le sollecitudini*. The text of this letter by the current Holy Father appeared in the previous issue of the *LLA Newsletter*.

As we are going to press, the March issue of *Crisis Magazine* brings us "Open Windows: Why Vatican II was Necessary." In it George Sim Johnston writes of the time of the Council and today's assessments of it. "Traditionalists who wish the council had never happened point out that the Catholic Church at mid-century was a great success story. But success, as Martin Buber reminds us, is not one of the names of God. And even then there were warning signs, especially in Europe, the cradle of Catholicism. Roncalli's last diplomatic post had been in France after World War II, and he was aware of the alarming decline in church attendance and a nominal Catholicism that prompted two young priests in 1943 to publish a book asking if France had not become a mission territory. The Church had lost the allegiance of almost every segment of society, from the workers to the intellectuals, and the remnant of loyal Catholics included a few too many monarchists whose faith had more than a whiff of Jansenism." The article discusses a range of issues the Council was concerned with, such as clergy formation, moral theology, religious liberty, and modernity. In the section on the liturgy he discusses how Latin was valued by the Council Fathers who most likely never envisioned the Mass being said entirely in the vernacular, but wanted to revise the liturgy. He points out that the word "authentic" rather than "active" better describes the kind of participation of the faithful they had in mind. He endorses Latin's role: "Latin remains the normative language of the Church, and there are at least two good reasons for this: It is the language of the most beautiful prayers and hymns ever written, from the *Salve Regina* to *Adoro Te Devote*. And it is a dead language; in other words, its meaning and nuances do not change over the centuries. That is why the *Catechism of the Catholic Church*, originally written in French, was officially rendered into Latin. Catholics 500 years from now will know exactly what the Church was saying."

RITUALE

Column by Scott Calta, Secretary

The Rite of Infant Baptism in the Tridentine *Ordo*

Introduction

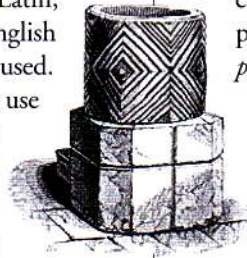
Those of us who are blessed by being able to assist at Mass according to the indult may occasionally be similarly blessed by being present for a baptism according to the old rite. The Rite of Baptism for a Child according to the former liturgical books is a lovely ceremony and theologically rich experience. There are numerous moments of deep sacramental symbolism, causing one mother to remark to a priest friend of mine, "We really feel like this baptism 'takes' very deeply." This is not, of course, to imply in any way that the baptismal rite in the current Roman Ritual does not "take," or is deficient; it was simply a comment as to the richness and imagery of the old ritual, as observed by the mother of a newly baptized infant—one who had previously had several children baptized in the new rite.

The *Rituale Romanum* and *Collectio Rituum*

First, let us clarify in which book the rite is located. The 1961 edition of the *Collectio Rituum* and the 1952 typical edition of the *Rituale Romanum* are the sources that would be used for infant baptism where the indult allows. The 1952 *Rituale* is the authoritative book for all rituals that are not pontifical, i.e., performed by a bishop. Thus, many of the rites in which Catholics are accustomed to assist are found in this liturgical book, including baptism, confession, anointing of the sick, marriage, and many common blessings, such as of a house, vestments, bells, vehicles, etc. This continues to be the case in the new rite, where the current *Rituale Romanum* is that issued by Paul VI in 1973 (though different sections were issued between 1969 and 1973, and have been revised at various times since, by Paul VI and John Paul II). The *Rituale* forms the basis for all local ritual books. In some countries and dioceses, both in the 1950s and now, local ritual books are permitted by the Holy See to be used for many of the rites. These are but variations of the Roman texts, usually in the form of additional ceremonies added to the rite. Such local forms would be in complete accord with the *Rituale*, particularly in the 1950s, where local variations were minimal. In the United States, the ritual book that was permitted was the *Collectio Rituum*, which was originally published in 1954, then again in 1961. Its subtitle was *Pro Dioecibus Civitatum Foederatarum Americae Septentrionalis*.

The primary purpose for the *Collectio Rituum* was to allow for a limited use of vernacular in the sacramental rites. Some might be surprised to learn that the vernacular was used in the administration of the sacraments nearly a decade before the Second Vatican Council discussed the issue of vernacular in the liturgy. But the liturgical movement had urged a limited use of the vernacular for decades, and this was finally realized

in the post-World War II era, in the form of local ritual books that provided for certain vernacular prayers and admonitions during the administration of the sacraments. Typically, parallel Latin-English texts appeared in the pages of the *Collectio*, and the priest was able to substitute English for Latin, wherever both appeared. In such instances, the English text was an authentic liturgical text whenever it was used. In cases where only the Latin text appeared, then its use was required. (Some publishers did accompany the required Latin texts with footnote translations, but for instructional purposes only.) This was not limited to the United States; the American bishops had requested this only after several European episcopal conferences had requested and received permission for bilingual or, in some cases, even trilingual rituals.



Preparations for the Baptismal Rite

There are three parts of the rite, which correspond to the precise locations in the church where the ceremonies occur. These are at the entrance to the church, the entrance to the baptistry, and at the font. The priest wears a violet stole for the first two parts, changing at the end of the second part to a white stole. (Most priests use a reversible violet-white stole for this.) If the rite is celebrated more solemnly, i.e., with music, then he may also wear a violet cope, changing it to a white one when the stole is changed. The rubrics envision that the baptistry is a small area at the back of the church, as most were before the council. When the rite is performed in a church of more recent design or renovation, the font is generally near the front of the church, and the movements of those involved may have to be adjusted accordingly. (More on this later.)

At the entrance of the church should be set a towel and a small bowl containing salt. At the entrance to the baptistry should be the oil of catechumens and a towel. If the priest does not wear a reversible stole, then the white stole (and cope) should also be placed here. At the font should be placed the sacred chrism, the shell or vessel to pour water, the baptismal robe and candle, and a towel (or a piece of cotton, if the priest prefers this to dry his hands). If music is to be used (something specifically encouraged in the 1952 *Rituale*), hymns should be appropriate to the ceremony. One server is sufficient for baptism, though two or three may be used when the solemn form is celebrated: one acts as crucifer and the others assist the priest.

At the Entrance to the Church

The priest and servers, if any, proceed to the narthex or porch of the church, where the priest greets the parents and godparents and all present. The godmother holds the infant throughout the ceremony. There should be one or two sponsors (godparents). A brief ritual dialogue takes place here between priest and sponsors, whereby the latter are asked the

child's name (*Quo nomine vocaris?*) and their intention (*Fides, quid tibi praestat?*). The priest gently blows three times on the face of the infant, admonishing unclean spirits to leave and yield to the Holy Ghost. This is followed by signs of the cross made over the child's forehead and breast, while two prayers are recited (*Preces nostras* and *Omnipotens sempiternus Deus*). The salt, symbolizing the exorcism of the devil, is blessed (Latin is required for the *Exorcizo te, creatura salis*) and a tiny bit is placed in the infant's mouth, followed by the prayer *Deus patrum nostrorum*. The evil one is then directly addressed and admonished to leave the child, with the stirring *Exorcizo te, immunde spiritus* (Latin required) and *Et hoc signum*. A final prayer for the child's enlightenment is made, and the priest places the end of his stole on the infant, leading him into the church with the comforting words of the *Ingrede*: "Enter the temple of God, so that you may have part with Christ in everlasting life."

At this point, the procession proceeds to the baptistry. In the solemn form, music is played and singing should accompany the procession.

At the Entrance to the Baptistry

The priest and sponsors recite the Apostles' Creed and the Our Father, in Latin or the vernacular. Facing away from the baptistry, the priest again exorcises any remaining unclean spirits with the *Exorcizo te, omnis spiritus immunde* (Latin required). With his thumb, the priest takes a tiny bit of saliva from his own mouth and touches the ears and nostrils of the infant, praying for receptiveness of the child to God's sweetness. (The actual touch with saliva may be omitted, if there are health concerns.) This act is called the *epphetha*, which refers to the opening.

The sponsors, having affirmed their faith, are asked in the traditional fashion to renounce Satan (*Abrenuntio*). Then the child is anointed with the oil of catechumens (*Ego te linio oleo salutis*, Latin required). The priest then changes his violet vestments to white and the procession moves inside the baptistry, to the font.

At the Font, Inside the Baptistry

The questioning of the sponsors continues, this time with the profession of faith (*Credo*) and the specific intent to be baptized (*Volo*). The actual baptism follows, with the infant being held by the sponsor(s) over the water, as the priest pours water and names the child in Latin as part of the required Latin formula of baptism, *N., Ego te baptizo in nomine Patris, et Filii, et Spiritus Sancti*. The child is then anointed with chrism, using the Latin form *Deus omnipotens, Pater Domini*. The white baptismal robe is placed on the infant and the lighted candle given to the sponsors. The rite concludes with the dismissal. A hymn may be sung as all leave the church.

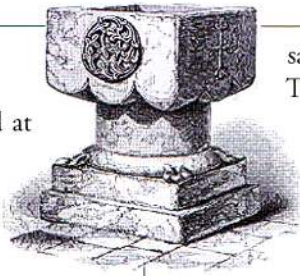


Adjustments when in an Architecturally Modern Church

As a master of ceremonies, I have assisted at quite a number of baptisms in the old rite. When baptism is administered according to the 1961 *Collectio Rituum*, one may find that certain movements are difficult, in the absence of a baptistry at the rear of the church. Some contemporary churches do have a font that is in the back of the church, often situated in an entrance hall, before one enters the church proper. In some instances, the font is movable and is normally left at the entrance, so that the faithful who bless themselves may be doing so with baptismal water, or at least be reminded of their baptism by taking holy water from the baptismal font. In such a parish, when there is a baptism according to the new rite, the font is moved to the front of the church.

When an old rite baptism is to be celebrated in such a church, I recommend leaving the font in the rear of the church and having the rite match the prescribed movements as closely as possible. This may entail approximating distances from the font. For example, the first part could be celebrated right at the door of the church, the second part a little closer to the font, and the third directly at the font. The entrance halls of many modern churches are often large enough that this would not be difficult. This would also be the procedure where a modern font is fixed at the rear of the church.

When the font is in a fixed position at the front of the church, there are other ways to accommodate the old ritual. The first part is still celebrated at the entrance to the church and the third part is still at the font. The second part could then be celebrated in the front of the church, but at the middle, in front of the



sanctuary, since the font is usually off to one side. The procession could proceed (1) from the church entrance to the (2) front of the church, *in medio*, and finally, (3) to the font itself.

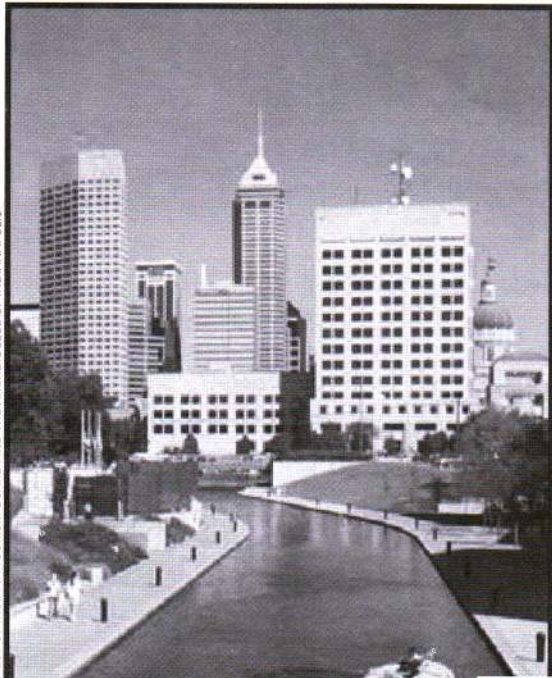
Conclusion

Many of the elements in the traditional rite are retained in the new rite, though some only optionally, with the result that they are infrequently seen in some parishes, e.g., the exorcism, the anointing with oil of catechumens and with chrism, and the *ephphetha*. Certain other parts were suppressed because they were considered medieval in origin, at a time when there was a desire to return to patristic elements wherever possible. This would include the use of salt and the changing of vestments from violet to white. These changes were complemented by the addition of the Liturgy of the Word before the rite of baptism, and a short invocation of the saints (similar to the litaney) during the rite.

Some of these are wonderfully positive changes in the rite, and help to clarify the function of baptism in our Christian lives. Others may be seen as less beneficial, particularly where the emphasis on washing away original sin seems diminished. My purpose here is not to compare the two orders of baptism, nor to lament the passing of certain elements and the addition of others. Rather, my purpose is to delineate the rite of infant baptism according to the old Roman Ritual, particularly for those LLA members who may not recall, or have never seen, the old rite celebrated. Each rite and each ritual book has a splendor of its own, and surely the old rite of baptism conveys that splendor in a graceful and theologically fruitful way.

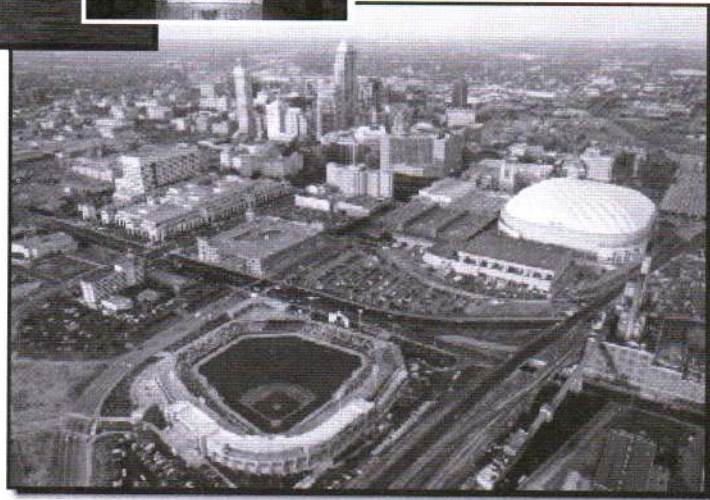


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LAUDARI VOLUISTI; TRIBUE, QUAESUMUS, UT ETIAM IN DIEBUS NOSTRIS
SACRIFICIUM DILECTI FILII TUI IMMACULATUM ASSIDUE LINGUA ROMANA IN
ORATORIIS GENTIS NOSTRAE OMNIUMQUE PERMULTIS TIBI OFFERATUR A POP-

ULO AD TE TOTO CORDE CONVERSO: PER **CHRISTUM DOMINUM NOSTRUM. AMEN.**

O Master of the Universe, who have willed that you be praised in every tongue of men and angels, grant that in our day too, the perfect sacrifice of your beloved Son may continue to be offered to you in the tongue of the Romans in many churches of our land and every land by a people who have turned to you with all their heart; this we ask through Christ our Lord. Amen.

Cum licentia Ordinarii:
Baton Rouge, LA
August 8, 1994