Society of Saint Pius X

SSPX

The Angelus

"Instaurare omnia in Christo"

Modernism

Memorial to St. Pius X

The Neo-Modernism of Pope Francis

A Manifestation of Modernism

September - October 2020

Apotheosis of St. Pius X, Cathedral in Treviso, Italy. St. Pius X was a canon of the cathedral and chancellor of the Diocese of Treviso. Painted by Biagio Biagetti (1877 - 1948), an Italian painter and art restorer, who was appointed by Pope Benedict XV to be Artistic Director for the Paintings Gallery and the Apostolic Palaces, a position he maintained through the papacy of Pius XII. His paintings can be seen in Loreto, Macerata, Jesi, Montelupone, Porto Recanati, Padova, Treviso, Parma, Udine, Lendinara, and Rome.


TEMPE RANTIA
PASCENDI DO MINICI GREGIS
VIII SEPTEMBRIS MCMVII
VÆ EIS RECESSERVNT A ME VASTA-
BVNTVR QVI PRÆVARICATI SVNT IN ME
TVS CATHEDRA

Letter from the Publisher

Dear Reader,

We are pleased to present to you this issue of *The Angelus* which covers the most dangerous heresy which the Church has ever faced: Modernism. As unsavory as the topic of Modernism may seem at first, we of the Society of Saint Pius X are greatly indebted to our namesake for having pierced through the mask of this evasive heresy. And the present malaise which we are dealing with at all echelons of the hierarchy is hardly more than a replica of the Modernism of the earlier days.

Along with this effort, it is always an enriching exercise to pit our brains at the past woes which can only put into full light the foundations of our Creed and our Christian morals. In this, G. K. Chesterton, prominently figured here, was a real master with his depth of thought and wit. Other articles give us lessons of history: an American perspective of *Le Sillon*; a sketch of St. Pius X by G. K. Chesterton; and a study of the process of dechristianization in Europe bring a historical understanding of Modernism.

As we progress—or digress—through the 21st century, we can understand more readily the present ecclesiastical situation, in the midst of a more powerful and more universal persecution, all the more insidious as it is more subtle. Hence, the formation of the so-called "remnant" mentioned in the Apocalypse (12:17): "And the dragon was angry against the woman: and went to make war with the rest of her seed, who keep the commandments of God, and have the testimony of Jesus Christ."

Confronted with the seven-headed dragon, the best thing we can do, short of locking ourselves up in a monastery, is to feed our mind and soul with the eternal truths and principles of our dear Faith, to have our families get on their knees at the end of the day and entrust our future, our souls and our society to the mercy of God and the love of His Blessed Mother. She is the one who has already crushed the head of the serpent.

Fr. John Fullerton
Publisher

September - October 2020
Volume XLIII, Number 5
Publisher
Fr. John Fullerton
Editor-in-Chief
Mr. James Vogel
Managing Editor
Fr. Dominique Bourmaud
Assistant Editor
Mr. Gabriel Sanchez
Associate Editor
Mr. Patrick Murtha
Marketing Director
Ben Bielinski
Design and Layout
credo.creatie
(Eindhoven, The Netherlands)
Mr. Simon Townshend
Director of Operations
Mr. Brent Klaske

Subscription Rates

	1 year	2 years	3 years
U.S.	$45.00	$85.00	$120.00
Foreign Countries (inc. Canada and Mexico)	$65.00	$125.00	$180.00

All payments must be in U.S. funds only.

Online subscriptions: $20.00/year. To subscribe visit: www.angelusonline.org. Register for free to access back issues 14 months and older. All subscribers to the print version of the magazine have full access to the online version.

Contents

The Angelus

"Instaurare omnia in Christo"

The Angelus (ISSN 10735003) is published bi-monthly under the patronage of St. Pius X and Mary, Queen of Angels.
Publication office is located at
PO Box 217, St. Marys, KS 66536.
PH (816) 753-3150; FAX (816) 753-3557.

Periodicals Postage Rates paid at Kansas City, MO.
Manuscripts and letters to the editor are welcome and will be used at the discretion of the editors.
The authors of the articles presented here are solely responsible for their judgments and opinions.
Postmaster sends address changes to the address above.

Memorial to St. Pius X

By G. K. Chesterton

We present G. K. Chesterton's column from *The Illustrated London News*, which he wrote as a memorial to Pope Pius X, who died August 20, 1914.

Among the many true and touching expressions of respect for the tragedy of the Vatican, most have commented on the fact that the late Pope was by birth a peasant. Yet few or none, I think, traced that truth to its most interesting and even tremendous conclusion. For the truth is that the old papacy is practically the only authority in modern Europe in which it could have happened. It is the oldest, immeasurably the oldest, throne in Europe; and it is the only one that a peasant could climb. In semi-Asiatic States there are doubtless raids and usurpations. But these are of brigands rather than peasants: I speak of the pure peasant advanced for pure merit. This is the only real elective monarchy left in the world; and any peasant can still be elected to it.

There is something awful and uncanny about the brilliant blindness of the enlightened. Telescopes have they and they see not: telephones have they and they hear not: some secret paralysis in the mind or the knot of the nerves prevents them from being conscious of anything that is palpable and present. I was told in a debating club that wars were now practically impossible and out of date, while the newsboys were crying the ultimatum of Austria to Servia. I dare say they are saying so still—in that debating club. And if I were to tell them that the modern scientific age has been, beyond

and above all other ages, the Age of Militarism, they would call that plain fact a paradox. And as it has been with the old institution of arms, so it is to-day with the old institution of power in pedigree. It is much stronger today than it has ever been before. It is infinitely stronger than it ought to be. Modern heredity is ancient hereditary right. There used to be many elected despots in the world: to-day there are very few. Wherever the power is personal it is accidental. The modern world believes in the poetic and sporting chance of primogeniture. To prove this we need do no more than allude to the earthly or unearthly circumstances in which we stand at this moment. Whoever may be right or wrong, it is quite certain that the two central Empires now at war are made of many variegated bloods and histories. And it is quite certain that what holds each confederation together is not a public constitution, but simply a private family. The Austrian Emperor is trying to avenge his heir; and the German Emperor is trying to revive his grandfather. The feeling in both cases at least is not a constitutional sentiment: it is rather the sentiment that blood is thicker than ink. I think myself that the Hapsburgs have been wiser than the Hohenzollerns; understanding more of human nature and of the roots of such domestic despotism. For the House of Prussia points to its good luck; and if it once lost the luck, might lose all the loyalty. But the House of Austria rather points to its bad luck; and appeals, as did Maria Theresa, to men of many and alien races to rally round something simple, a babe, a woman, or an old man. I should not wonder if the calamities of the Austrian Empire have alone kept it together. In any case, we have a proof of the intense modernity of mere hereditary right. The tribes and clans that could not be kept together by any State are kept together by a surname. The family is larger than the nation.

But as compared with the case of the late Pope, the case of republican and "representative" rulers is just as strong. I do not remember that a real peasant has lately been President in France. I am quite positive that a real workman has not been Prime Minister in England. It must be confessed, I fear, that the longest and slowest of all such ladders of advance is the >

electioneering ladder. There is, of course, the very respectable and highly conservative person called a Labour Member. But how far he has travelled from the average workman! And how far he still is from the average Front Bench Man! In America, I suppose (at least I was told so in my youth) there was such a thing as "From Log Cabin to White House." As a boy I thought the change of residence a deplorable deterioration in the sense of the picturesque. But, for good or ill, is there any British record "From Cabinet-Maker to Cabinet Minister"? Does any modern politician, however republican, think it natural to imitate Cincinnatus? Does he, at any casual moment, cast aside the *paludamentum* and go back to the plough? Has he through life the speech and manhood and unmistakable make-up of the class from which he came? Even in high and heroic republics, like those of France and of Switzerland, can one say that the ruler is really the plain man in power?

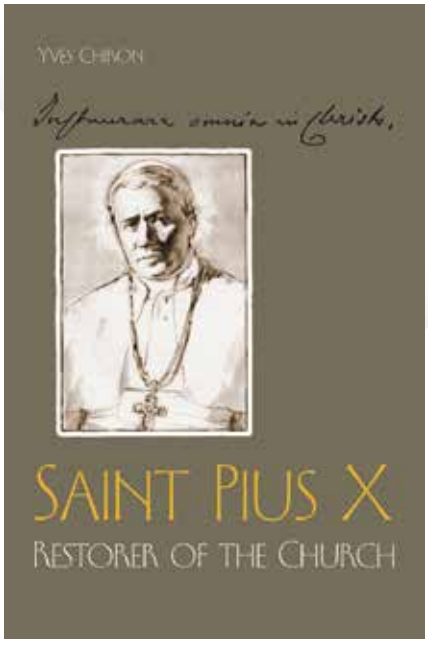
Now all the evidence, from foes as much as friends, attests that this was really true of the great priest who lately gave back to God the most tremendous power in the world. Those who admired him most, admired the simplicity and sanity of a peasant. Those who murmured against him most, complained of the obstinacy and reluctance of a peasant. But for that very reason it was clear that the oldest representative institution of Europe is working: when all the new ones have broken down. It is still possible to get the strong, patient, humorous type that keeps cheerfulness and charity alive among millions, alive and supreme in an official institution. But I think it would puzzle the Parliamentarians, and the Suffragists, and the Proportional Representationists, and all the other correctors of our complex machine, to tell me where else it has been possible: except in that place now empty.

As has been pointed out, with subtle power and all proper delicacy, in numberless liberal and large-minded journals, the great and good priest now dead had all the prejudices of a peasant. He had a prejudice to the effect that the mystical word "Yes" should be distinguished from the equally unfathomable expression "No." Many travellers wandering in peasant countries have found traces of this belief. Mr. W. Yeats, in his most beautiful poem, exactly answers the peasant's instinct for exactitude: for the green arithmetic of ordered fields. "Nine bean rows will I have there." Many of the merely aristocratic poets, Shelley or Goethe, might have said nineteen bean-rows, or ninety: and Byron, when his blood was up, would have said nine hundred. But Mr. Yeats comes from a land of peasants: and he knows how many beans make nine. This obstinate belief that twice two is four, and three times three is nine, undoubtedly possessed the great peasant's intelligence when he argued with all the Intelligentsia of Europe. They were the finest intellects of the age. They said so; and they ought to know. The Pope never pretended to have an extraordinary intellect; but he professed to be right: and he was. All honest Atheists, all honest Calvinists, all honest men who mean anything, or believe or deny anything, will have reason to thank their stars (a heathen habit) for the peasant in that high place. He killed the huge heresy that two heads are better than one; when they grow on the same neck. He killed the Pragmatist idea of eating a cake and having it. He left people to agree with his creed or disagree with it; but not free to misrepresent it. It was exactly what any peasant taken from any of our hills and plains would have said. But there was something more in him that would not have been in the ordinary peasant. For all this time he had wept for our tears; and he broke his heart for our bloodshed.

352 pp. – Softcover – Photographs – STK# 6768 – $21.95

Saint Pius X: Restorer of the Church

A powerful and brilliant defender of the True Faith!



The work accomplished by St. Pius X was monumental. He was not a pietistic simpleton, but a powerful and brilliant defender of the True Faith in the face of the Modernism that was invading the Church then and now. Mr. Chiron demonstrates that St. Pius X was a tireless defender of the rights of the Church against secularism, devoting himself especially to reforming the seminaries in order to form pious, zealous young priests, on guard against the creeping infection of Modernism.

A Historical Sketch

By Fr. Dominique Bourmaud, SSPX

Extracts from *One Hundred Years of Modernism* by Fr. Dominique Bourmaud.

Modernism as it appeared in Europe at the end of the 19th century was the outpouring of the liberal Protestants brought into Catholic soil. Crossing the Rhine, the vague heretical ideas came rushing into France under the guise of criticism à la Kant. Textual criticism was applied to Sacred Scripture, the privileged domain of early "Catholic" Modernism, although it espoused the philosophical and theological prejudices, namely agnosticism and immanentism.

Modernism in France

Duchesne, in Paris, was particularly active in this domain and founded a scriptural review, the *Critical Bulletin*, in 1880. He preached the method of direct contact with the sources and of uncompromising severity in textual criticism. Father Alfred Loisy shone beside him as a brilliant disciple and the students' favorite lecturer. Meanwhile, Renan, at the College of France, was busily occupied with tearing apart Holy Scripture, both the Old and the New Testament.

Eighteen eighty-three marked a watershed year for progressive exegesis, which suddenly fell under a stigma. It was the year the Catholic Institute broke with Saint-Sulpice. That year, Loisy, with his pure critique, broke with Vigouroux, who defended traditional exegesis. At the same time, he began making friends with the future leaders of the Modernist movement,

with Laberthonnière and Denis, of the *Annals of Christian Philosophy*. Most notably, he met with the Catholic Baron Frederick von Hügel, who threw all of his influence, money and enthusiasm into fostering the Modernist movement from his home in London. Together with Duchesne, Loisy was initiated into Kantianism by Fr. Hébert, then director of the Fénelon School. Hébert had espoused the exegetical thesis which Loisy would later make his own: the Church, truth and things divine all evolve; the Gospel is pure legend and symbol. So it was that, little by little, Fr. Loisy let go of the traditional Faith. However, his professional situation waxed precarious as he was forced to leave the Catholic Institute under the pressure of the French bishops. In 1893, Leo XIII published *Providentissimus*, censuring both the Institute and Loisy for minimizing scriptural inspiration and claiming to detect errors in the Holy Bible.

In 1900, the liberal Protestant Harnack published *What is Christianity?* In it, he criticized Luther for only going halfway and not rejecting dogmas and rites altogether to rediscover, in its primitive simplicity, the authentic religion of Christ. The essence of Christianity had to be unburdened of its faded wrappings.

The work, though foreign and Protestant, interested intellectual circles. Loisy took up his pen all the more willingly that his own Christian synthesis lay waiting in a drawer. He gallantly stepped forward, taking up the challenge thrown down by the Berlin scholar with the publication of *The Gospel and the Church*, followed by *Concerning a Little Book*, its complement.

The evolutionist and symbolist declarations which were rampant within and which would be obvious to today's reader, were camouflaged at the time behind an excessively subtle and ambiguous exposition. A clear affirmation was nowhere to be found. Every expression of subtle reserve in the French vocabulary had its place. A strange, disconcerting book, perfecting the art of insinuating conclusions without ever stating them outright. It was destined to dupe, and the dupes came in droves when it first appeared.

Loisy's manifestos were grave enough to call for a pontifical document listing and condemning

their errors. In France lay the epicenter of the cataclysm; from France would come the initiative for a response. Already in October 1903, the theologians Letourneau and Pouvier presented to Cardinal Richard of Paris, for submission to the Holy Office, a report. The Holy Office put Loisy's works on the Index because "grave errors abound in these volumes, touching mainly on the primitive revelation, the authenticity of the evangelical facts and teachings, the divinity and knowledge of Christ, the resurrection, the divine institution of the Church, the sacraments." They anticipated the Roman decree *Lamentabili* of 1907, where 50 condemned propositions were taken from Loisy, the rest from Tyrrell and LeRoy. The last of them gives a taste of the whole: "Modern Catholicism can be reconciled with true science only if it is transformed into a non-dogmatic Christianity; that is to say, into a broad and liberal Protestantism."

Modernism Outside of France

The eye of the Modernist hurricane was in >

France, but it wreaked considerable havoc in the surrounding countries as well—in Italy, as we shall see briefly in the next chapter, but also in England. Its most prominent representative was Tyrrell, a Jesuit; to him do we owe the theological synthesis of Modernism such as it would be condemned by Pius X. The advantage of Tyrrell's theology over the works of his friends abroad—LeRoy, Blondel and especially Loisy—is that it draws theological conclusions without weighing itself down with dry philosophy or exegesis. Tyrrell did not bother with tortuous, oversubtle arguments but wrote clearly what he thought, since he considered himself safely hidden behind a pseudonym. Born in Dublin to a Calvinist family and himself a convert to the Catholic faith, he was carried along by his own personal mysticism toward a theology of intuition over intelligence, tainted with a certain Protestant individualism.

He was forging friendships with the liberal London set, particularly the Baron von Hügel, who put him in contact with European philosophers and exegetes. He abandoned dogmatism and scholasticism, professing an affinity for Blondel's philosophy of immanence, whose conclusions he claimed to anticipate by a sort of spiritual kinship. Finally, he accepted wholesale the conclusions of scriptural criticism, all the more naively for his own incompetence in the matter.

In Italy, the torrent of Modernism flowing out of France and England was a rising tide. A fiery, sanguine national temperament ill-disposed Catholic Italy to intellectual innovation but made it quick to assimilate the newest imports from abroad. The *Studi Religiosi* appeared in Florence in 1901, touting the advances of modern science. Minocchi was the resident Scripture critic and the Barnabite priest Fr. Semeria wrote on the origins of Christianity; Buonaiuti, who had already earned a name for himself in Roman circles, arrived as an expert on religious philosophy. This last, only 24 years old at the time, went on to found the *Rivista Storico-Critica delle Scienze Teologiche*, treating with consummate eloquence topics as varied as religious philosophy and the history of dogma and religion. The great Italian novelty was Murri's democratic movement, violent from the outset and spreading like wildfire. As early as 1905, Murri was translating the works of Tyrrell under a pseudonym. Moreover, all of these authors were in a sense but translators, taking the scholarly works published in other countries and restating them for the masses, with a new Italian flair and passion. One man of letters, Senator Antonio Fogazzaro (1842-1911), took it upon himself to give a voice to the various Modernist aspirations with his novel, *Il Santo* (Milan, 1905) and so awaken the present generation to the principle of adaptation. The novel—by no means great literature—brought together in a single volume the essential ideas of Blondel, Laberthonnière, Loisy, and Tyrrell.

Not only was Modernism spreading throughout Europe; the intensity, the density and the sheer quantity of the polemics surrounding the movement gave it all the earmarks of a crisis within the Church herself. Religious philosophy and psychology; exegesis; the history of dogma: the attacks came from all sides at once and Catholics seemed to be losing their footing. The spirit of modernity was penetrating every domain and forever mutating. Loisy's cursed little red books alone had worked considerable mischief in a number of Catholic circles. Publications of increasing boldness, all the more brazen for their confident anonymity, were issued at regular intervals to fan the flames. The *sensus catholicus* was waning in a disturbing number of minds.

However, it is difficult to put a number on the Modernist influence. In 1905, one French intellectual at the heart of the fray estimated the number of progressive priests at around 15,000. To which Loisy replied in 1909—with perhaps a better vantage point—that there were not more than 1,500. From the opposite camp, a certain Franon quipped that the most influential Modernists would fit comfortably on two sofas. Sabatier, an insider, probably gives the most accurate notion: "Modernism is neither a party nor a school of thought: it is a tendency. It would be a delicate task indeed to determine the characteristic signs by which its adherents might be recognized: they are so different one from another! Beside the exegete, the historian, the scholar, there stands the pure and simple

democrat. Beside the poet, the humble worker-priest. And yet, in spite of all their differences of milieu, of concern, of vocation, they recognize each other. There is no registry of members; they do not wear a badge; nevertheless, they find one another; they come together and are but one heart and one soul."

The Roman Reaction

St. Pius X deplored the extension of the crisis, evoking its seamless ranks and, more precisely, the large number of sailors, navigators and, sad to say, perhaps even captains, who had put their trust in profane novelties and in the lying science of the times and so capsized rather than sailing into their home port.

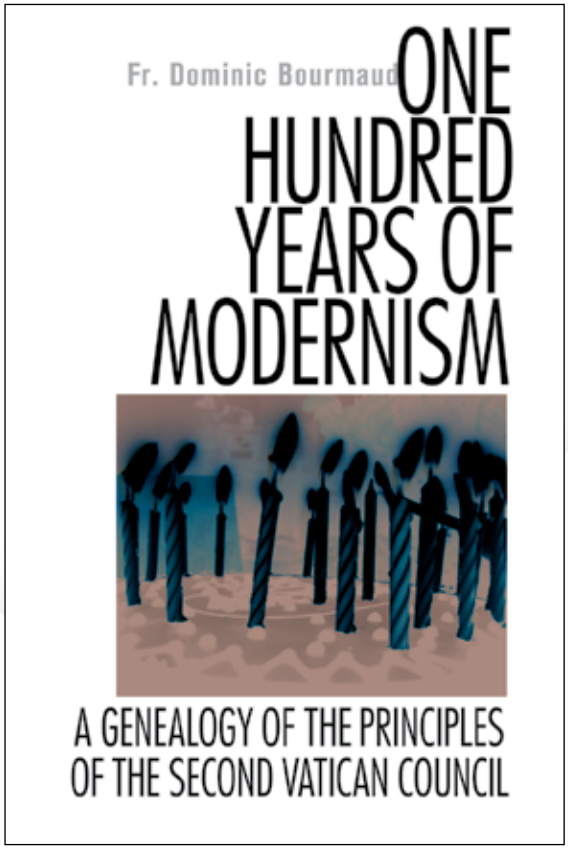
As soon as the 1907 decree of the Holy Office, *Lamentabili*, was labeled a new *Syllabus of Errors*, symmetry called for an encyclical to echo *Quanta Cura*. Rome was well aware of the need for a firm and direct attack in order to thwart the progress of an international movement of growing proportions. The project for the encyclical had been launched early. One of the distinctive traits of this pontifical letter is first to expose at length, in a masterly presentation of Modernism, the error it intends to proscribe. It reveals Modernism as a methodical system founded on very precise principles, not a formless mass of disparate theories as the heresiarchs would have had us believe.

If Modernism had only been a heresy, even a generalized heresy like Arianism, the Roman condemnations need have gone no further. The obstinate heretics would have stepped out of the Catholic ranks to found their own movement, just as they had always done. Modernism, on the contrary, was confident in its own righteousness and so determined to reform the Church from within. The wolves in sheep's clothing obstinately remained within the sheep-yard in hopes of converting it into a *wolf-yard*. Modernism is more than heresy and more than apostasy; it is a fifth column. *Pascendi* speaks of the simulated multitude of authors hiding behind pseudonyms, the better to hoodwink unsuspecting readers. We cannot be too insistent on this point: a Modernist is not only an apostate, he is also a dyed-in-the-wool traitor. Treachery and deceit are integral to the very system of Modernism. The *bona fide* Modernist is the one who can affirm his personal faith from the pulpit and then turn right around and contradict that faith in his writings as a scholar and an historian.

St. Pius X denounced their behavior with vehemence in his *Motu proprio* "*Sacrorum Antistitum*" of September 1, 1910, three years after the appearance of *Pascendi*: "Indeed, they [the Modernists] have not ceased to recruit new adepts and group them together in a clandestine league, through them infusing into the veins of Christian society the venom of their opinions by publishing books and journals anonymously or under false names." The pope included after the *Motu proprio* a special oath against Modernism. The text was formulated with a precision leaving no room for equivocation. Each of the fundamental errors of Modernism had to be reproved formally and the oath signed personally by every member of the clergy charged with the care of souls.

Obviously, such an act on the part of the holy pope was ill-received by the opposition, which attacked the barbarity of this country curate with the mind of an unlettered Venetian gondolier, pushing the bark of Peter along with a pole. Whatever their invective, the pole of the gondolier doubled as a formidable harpoon! The incorrigible suffered *ipso facto* excommunication, which put a quick end to the clandestine agitating of the heresiarchs…until better days should dawn.

364 pp. – Softcover – STK# 5242 – $26.95



100 Years of Modernism

The definitive explanation of Modernism—laid bare so can we can understand, recognize, and finally fight against it.

One Hundred Years of Modernism is an everyman's survey of the history of philosophical ideas running from Aristotle's sane realism to the existentialists' insanity. It shows that Modernism, prematurely declared dead after St. Pius X's reign, revived after World War II and reached the highest levels of the Catholic Church's hierarchy. The definitive explanation of Modernism—laid bare for all to see and understand, recognize, and fight against.

The Neo-Modernism of Pope Francis

By Fr. Dominique Bourmaud

At the turn of the 20th century, Modernism was born and attempted to subvert the ranks of the Church. The ringleader, the Scripture scholar Alfred Loisy, exerted quite some influence in France and abroad. His critique of the Gospel was accompanied and extended by his numerous ecclesiastical friends to all branches of learning and diffused the Modernist seven headed monster to the rank and file. It took nothing but the integral faith and holy determination of St. Pius X and Card. Merry del Val to put a stop to this deleterious movement.

Resurgence of Modernism

However, the enemies of Christ did not die out and they resurfaced a few decades later when the weather was fair for them to continue the job of undermining perennial philosophy and the Faith. Neo-Modernism was a loose movement centered around some hotheads in the wake of Teilhard de Chardin. It was condemned again by Pius XII in *Humani Generis*, yet all too softly because the ringleaders went underground generally undisturbed. They resurged as *periti* when Vatican II opened its windows "to the world," and they ended up having the Council consecrate their principles.

Modernism is not so modern any longer as it is now 120 years old, but it is doing well and kicking more than ever. It has been largely endorsed by the post-Conciliar popes including the present one, a statement which neither friend or foe really disputes. What is perhaps more disputed is the Modernism of Pope Benedict XVI whose >

pontificate has about it an aura of conservatism and even of traditionalism.

We are far from denying the real merits of the pope called "emeritus" especially in liturgy, yet his achievement can hardly be the solution to the late neo-Modernist crisis which has triumphed with Vatican II. He himself had been an active protagonist of the Council and of its reforms. Yet, in his first major discourse, he underlined the key principle that Vatican II must be interpreted in the light of the previous tradition of the Church, including the light of the ecclesiology of the Councils of Trent and Vatican I. He realized that to reject previous teaching would be throwing away the baby and the bath water, and Benedict XVI, for all his liberal bent, would not consent to this. Unless the Church held firmly to what she had formally decreed and believed in ages past, she would suffer a mortal wound.

A Bergamo Historian, Roberto Pertici, made an insightful suggestion saying that the relentless mediatic and ecclesiastic aggression raised against the pope was the last straw which led to his papal renunciation. Whatever we may think of this interesting proposition, Pope Bergoglio inherited from this traumatic situation, but took further steps which tarnished even more the aura of the papacy. If Pope Benedict put the brakes on the post-Conciliar movement, Pope Francis is accelerating it and leading it to its ultimate consequences. Let us bring to the fore some of the specific marks in the present pontificate following three major promulgations, *Amoris Laetitia*, *Episcopalis Communio* and *Laudato si'*.

Pastorality vs. Authority

The Vatican commentators have brought to light the pastoral aspect of the pope's teaching, meaning the clear gap between the doctrinal theses and the pastoral problems, that is to say, the opposition between the ideal moral positions and the real engagements. "Who am I to judge?" seems to signal the demise of the pontifical magisterium. Far from seeing this as a personal timidity or formation, it reveals a profound theological choice, a rather doctrinal statement … by which the pope is refusing to be the authoritative voice of Christ in matters of faith and morals.

This de facto contradiction between doctrine and practice logically begets moral relativism. It signals the end of objective morality, good or evil, regardless of intentions and circumstances. We see it crystal clear in *Amoris Laetitia* where the footnotes clearly reveal the mindset of the pontifical document. Romano Amerio's book *Iota Unum* enumerates the rhetorical artifices used to promote the so-called merciful pastorality while throwing away morality: the "yes, but," the "in-depth study," the "graduation, the more or less." The pope's language is coherent with the passage from doctrine to pastorality.

Ettore Gotti Tedeschi gave an interview to the Vaticanist Aldo Maria Valli (November 12, 2018), and explained this: "If we wish to be the 'salt of the earth,' we cannot suspend our judgment of reality. We need to understand the causes and be ready to modify things, and this also in the moral order. If we limit ourselves to consider only the moral consequences of the behaviors without seeing the causes, our diagnostic would be faulty. Thus, we would commit an error in our prognosis and would never resolve it. Have you ever thought of the invitation of being 'realists' in the time of Sodom and Gomorrah?"

And Tedeschi concluded with good logic about the Protestantization of minds: "The moral authority becomes a source of confusion when it refuses its office. This occurs when it avoids showing the Truth, when it says that there are no absolute precepts, but everything is open to discussion. This means that each dogma can be interpreted in time in function of the circumstances. This means that truth is made of praxis and that faith is an existential experience. … It is as if the moral authority admitted that doubt is positive, theological pluralism beneficent, doctrinal fidelity contrary to mercy, and doctrinal coherence stifles charity. … We would all become 'pseudo-Protestants' and would incur the risk of doing good or evil according to what satisfies us best."

Intimately connected with this moral relativism, we are experiencing a dissolution of those sacraments which define Catholicism. The

auricular confession, the indissoluble marriage, the Holy Eucharist are virtually gutted out of their substance under cover of pastoral reasons like "mercy" and "openness." This is so much the more dangerous as we usually mold our belief on our practice. And the lowering of the sacramental practice to allow anyone to approach it, regardless of the state of their souls, cannot but lead to the conclusion that "everyone gets to heaven," and there is "no need to keep the moral standards to save our soul."

Democracy vs. Hierarchy

Along with the dichotomy between doctrine and practice the present pontificate is fast eroding the meaning of Church authority. Symptoms of the process of de-regulation of the hierarchy were seen right from the beginning, when the pope refused to live in the papal apartments, avoided the terms of Pope, Head of the Universal Church and Vicar of Christ. Vatican II had already muted these titles, but the present pope puts it in high gear, and wants to be called simply the Bishop of Rome.

The Apostolic Constitution *Episcopalis Communio* of September 15, 2018 gives full measure to the levelling of the Church in its intimate constitution. There is a democratization and a de-monarchization which is at work here. The Church as Christ founded it, was set upon Peter or Kephas—Rock—as the rock, the principle of unity and firmness of the universal Church. Along with this universal power of the pope himself, by divine right the bishops governed their particular flocks under the pope's government. The Church, therefore, is a mixed monarchy, with the bishops as both rulers of their flock and subject to the pope. And this was clearly defined at Vatican I which promulgated papal infallibility. In the Conciliar aula, Bishop Carli, while criticizing the future Vatican II decree *Lumen Gentium*, stressed that: 1) the episcopal power is essentially limited and does not enjoy the universal power enjoyed by the pope; 2) the pope has primacy over the whole Church prior to the College of bishops.

The collegiality promulgated at Vatican II, was based on opposite positions. It stressed that the bishops are at first rulers of the universal church prior to having their power limited. Also, it suggests that the pope is ruler of a section of the Church (the college of bishops) prior to being ruler over the universal Church.

In paragraph #10, *Episcopalis Communio* aggravates the process of democratization:

"Another fruit of the Synod of Bishops is that it highlights more and more the profound communion that exists in Christ's Church both between the pastors and the faithful (every ordained minister being a baptized person >

among other baptized persons, established by God to feed his flock), and also between the Bishops and the Roman Pontiff, the pope being a "Bishop among Bishops, called at the same time—as Successor of Peter—to lead the Church of Rome which presides in charity over all the Churches."

This seemingly inoffensive text marks the leveling of the "hierarchical ministry," reduced to spokesman of the community. Synodality is pregnant with the ecumenical movement. At this juncture, we can rightly ask whether there is a difference between the Roman Catholic Church and the separate communities—separated precisely from the base of the Church, from the rock upon which Christ wished to insure the cohesion of His flock. This also explains why Pope Francis had recourse to the geometric figure of the polyhedron, the diamond with various faces in opposition to the rock-based church building. In his mind, the various facets of the church represent the riches and variety of the "Church of Christ," which may include, why not, the reformed churches in the spirit of "reconciled diversity."

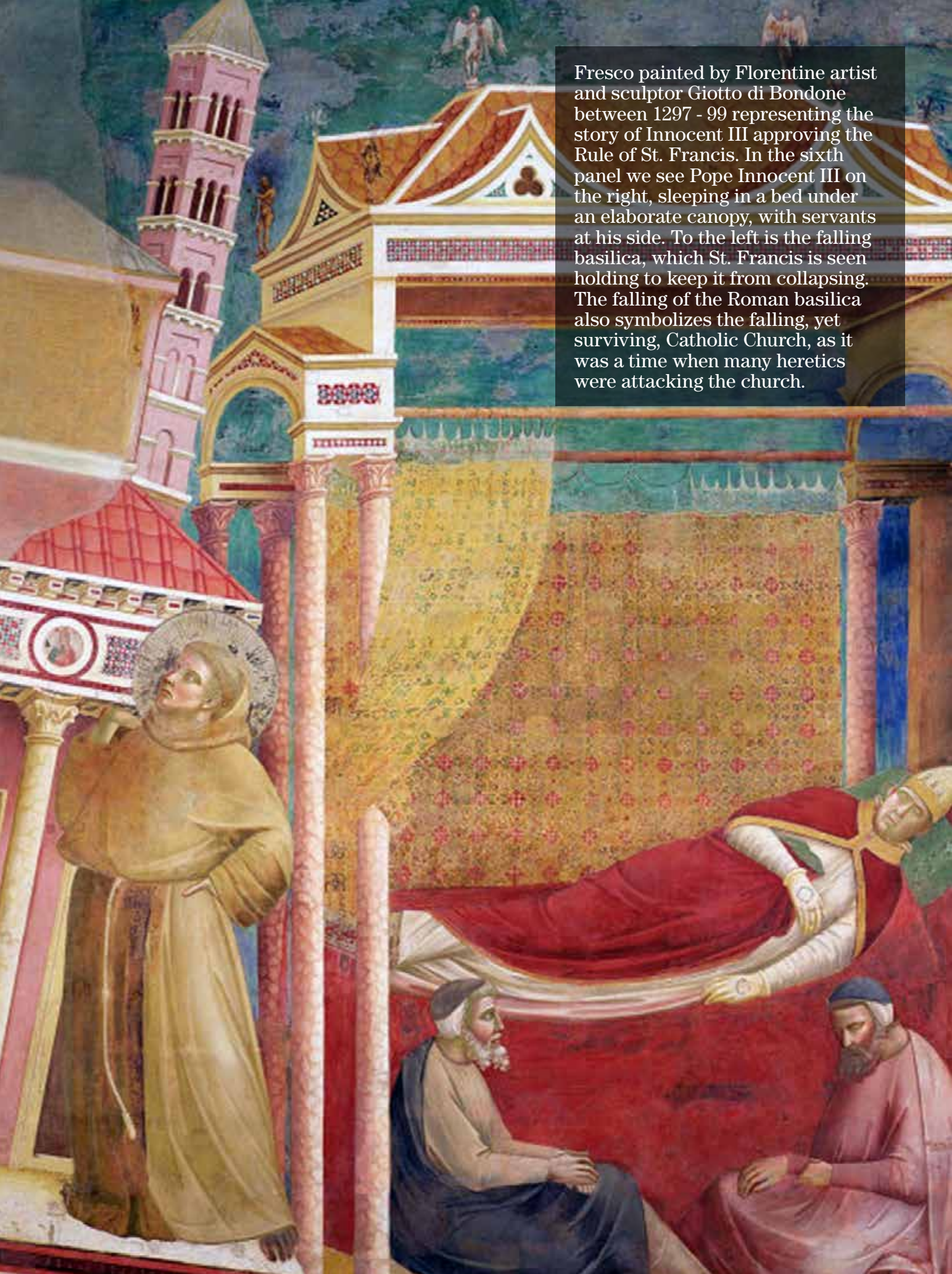
Divine Immanence vs. Transcendence

Vatican II had given its seal of approval to the personalist philosophy, by contract with the realist philosophy, and implemented it in Church teaching, especially moral theology and Canon Law. We recall the statement of *Gaudium et Spes* (#22), which indicated that "in becoming incarnate, Our Lord united Himself to every man in a certain way." That was also the theme of *Redemptor Hominis*, unfolding the program of John Paul II's pontificate. If Christ is already united to every man, the Church's mission is to help all men become aware of the fact that they are already united to Christ.

Pope Francis goes further with *Laudato si'*. For him, Christ is not simply united to all men, Christ is united to the earth. The issue is no longer self-awareness, which of course is not denied; Francis' perspective is far more radical as the immanentist seed produces riper fruit. What we have to understand is that, in the new perspective offered by Pope Francis, all of morality is contained in the idea of being in harmony with nature, with the earth. Why? Because Christ is already united to the earth.

The pope indeed insists greatly upon the unity and connection between God, man and the environment. "God has united Himself definitively to our earth." Yes, compared to the Council and its aftermath, this is a new claim. So, "everything is connected" (mentioned eleven times in *Laudato si'*) the forest and youth are to be our model (final draft of the Amazon synod), they are both theological topics, *i.e.*, sources of theology. In other words, we need to be in harmony with ourselves and the environment, with nature, the cosmos, but in a perspective that denies original sin. With Pope Francis, man's relation with Christ becomes more distant, for our immediate relation is with the earth. The problem is that, with this radical immanentism, it becomes impossible for man to accomplish the religious act on which all other acts depend, the act of adoration. Because man's new axis of salvation is earth-centered, his relation to God is secondary, and perhaps, even the distinction of Creator-creature becomes blurred at the end of this bizarre ecological journey.

It is hard to surmise the mind of our present pope, and perhaps the logical outcome of the principles he laid out earlier on. Fifty years ago, even in the thick of the Vatican II hurricane, no one could have guessed what the Vatican authority were going to produce and lead us into. One thing is rather clear, and that is that Pope Francis has no scruples to throw away the "taboos," that is simply the most sacred elements of the perennial Roman teaching, of Tradition, of Church hierarchy, papacy included. In ten years, 300 out of the 420 feminine religious congregation will have vanished in the US. In ten years, will there be a recognizable Roman Catholic Church? Will Christ still find faith in the world in the very near future?



Fresco painted by Florentine artist and sculptor Giotto di Bondone between 1297 - 99 representing the story of Innocent III approving the Rule of St. Francis. In the sixth panel we see Pope Innocent III on the right, sleeping in a bed under an elaborate canopy, with servants at his side. To the left is the falling basilica, which St. Francis is seen holding to keep it from collapsing. The falling of the Roman basilica also symbolizes the falling, yet surviving, Catholic Church, as it was a time when many heretics were attacking the church.

A Manifestation of Modernism:

Joyce's *Portrait*

By Andrew J. Clarendon

In sections six and seven of his great 1907 encyclical *Pascendi Dominici Gregis*, Pope St. Pius X defines the two foundational ideas of Modernism: first, "*Agnosticism*," the "negative part of the system" in which "reason is confined entirely within the field of *phenomena*," making any knowledge beyond the material impossible. Secondly, the "positive part" of the system: "*vital immanence*," in which the explanation for meaning must be found within man since all knowledge outside of man either does not exist or is unattainable. It follows that "faith, which is the basis and foundation of all religion, must consist in a certain interior sense, originating in a need of the divine . . . emerg[ing] from the lurking-places of the *subconsciousness*." This logically leads to the evolution of doctrine, since even the dogmas of the Faith—not to mention other concepts—are mere "images of the truth, and so must be adapted to the religious sense in its relation to man." As Salusbury F. Davenport puts it in *Immanence and Incarnation*, vital immanence "is the wholly psychological process of the human consciousness unfolding itself . . . God as transcendent is lost to sight; no room is left for any kind of revelation; God is the permanent possibility of progress, He is ever projected as the ideal in advance of each successive stage of evolution and changes as the advance proceeds." For the great twentieth-century philosopher Eric Voegelin, this view is a "modern Gnosticism" in which man with his immanent knowledge replaces the now irrelevant God. Further, it is not surprising these Modernist ideas are present in various works of art, especially literary ones, both before and after *Pascendi.* One need only

recall the existentialist elements in Herman Melville's *Moby Dick*, published in 1851, or the announcement of man's loss of faith in Matthew Arnold's 1867 "Dover Beach." Contemporaneous with *Pascendi*, James Joyce's *A Portrait of the Artist as a Young Man*, one of the most highly regarded novels of the twentieth century and still a feature of high school and college syllabi, is an important illustration of this now ubiquitous principle of vital immanence.

Published in 1916, *Portrait* is a semi-autobiographical account of Joyce's own youth, from his Irish-Catholic childhood to his college years and subsequent self-exile to the Continent. However, the novel is not written in a traditional way: there is little in the way of plot and no quoted dialogue. Narration in the usual sense is replaced by what is known as the stream of consciousness technique, a disregard for form that is analogous to other modern movements like atonality in music or cubism in art; John Senior comments, "The stream of consciousness technique . . . is an artistic error to begin with. Art, as Aristotle said, is not chronology but a 'story' that presupposes intelligent selection according to a form conceived in the mind of the artist." Quoted conversations between characters is replaced by the free indirect style, so that the focus is more on the emotional reactions of the central character—Stephen Dedalus—than anything else. The action of novel, such as it is, essentially begins as Stephen is off to the same Jesuit-run boarding school that Joyce attended; one gets a sense of turn-of-the-century Irish Catholicism mixed with Irish nationalism and the struggle for independence combined with the world-famous Jesuit educational system. A sensitive and quiet boy, Stephen encounters his first examples of imperfect human nature in the clergy and then begins to feel isolated from his fellows. Later, Stephen experiences the teenage angst that has become a feature of modern culture and a million movies and shows in the decades since Joyce's work. For Stephen, the budding Modernist, there are two elements to his years of burning adolescence: first, rebellion against everything he has been taught: "he had heard about him the constant voices of his father and of his masters, urging him to be a gentleman above all things and to be a good Catholic above all things. These voices had now come to be hollow-sounding in his ears." Secondly, and unsurprisingly, Stephen gives in to lust, even squandering a writing prize on Dublin prostitutes: "His blood was in revolt. He wandered up and down the dark slimy streets . . . He wanted to sin with another of his kind, to force another being to sin with him and exult with her in sin." The sixteen-year-old Stephen continues in sin for months, even reflecting on how the spiritual writers are correct to note that one sin easily leads to another and to other types.

What makes *Portrait* more interesting than the average teenage rebellion story is what happens next. The next winter, Stephen participates in an Ignatian retreat with the rest of his class; Joyce dedicates some thirty pages to the retreat conferences and the profound impact they have upon Stephen. The scene in which Stephen finally confesses is faithfully depicted; the reaction to being back in the state of grace recalls that of many penitents past and future: "He strode homeward, conscious of an invisible grace pervading and making light his limbs. In spite of all he had done it. He had confessed and God had pardoned him. His soul was made fair and holy once more, holy and happy. It would be beautiful to die if God so willed. It was beautiful to live if God so willed, to live in grace a life of peace and virtue and forbearance with others. . . . How simple and beautiful was life after all!" The presentation of Modernism in *Portrait* cannot be fully appreciated without noting that Joyce >

fully understands and portrays the supernatural and even natural value of the sacraments.

It is at the point of conversion that stories like St. Augustine's *Confessions* or Dostoevsky's *The Brothers Karamazov* end. For the Modernist, however, Stephen's conversion is only a waypoint. He lives a life of penance for a while, engaging in various actions to mortify his external senses. For the discerning reader, however, the element of individualism remains a common denominator: although he goes to confession a few times, there is no mention of spiritual direction. Stephen is so outwardly pious that the Jesuit rector asks him to consider a vocation to the priesthood, but it becomes clear that his conversion has no real roots. Stephen soon considers the life of virtue as he has been practicing it to be "too hard" and so gives up, but more importantly, he concludes that he must find his own individual way at all cost: "The voice of the [priest] urging upon him the . . . mystery and power of the priestly office repeated itself idly in his memory . . . and he knew now that the exhortation he had listened to had already fallen into an idle formal tale. . . . His destiny was to be elusive of social or religious orders. . . . He was destined to learn his own wisdom apart from others or to learn the wisdom of others himself wandering among the snares of the world." Rejecting the idea of the seminary, Stephen attends University College, Dublin and begins to dedicate himself to the study of aesthetics and art. Like so many after him, Stephen's rebellion is cemented while at university. The novel essentially ends with a conversation between Stephen and one of his college friends, Cranly, in which a few excerpts show how Stephen fully embraces the tenets of Modernism:

—Cranly, I had an unpleasant quarrel this evening. . . . With my mother . . . She wishes me to make my easter duty

—And will you?

—I will not serve, answered Stephen.

After discussing apostacy, Cranly recalls what Stephen had earlier defined as his life's work:

—Yes, I remember it. To discover the mode of life or of art whereby your spirit could express itself in unfettered freedom.

Finally, at the end of the conversation, Stephen's final *non serviam*:

—Look here, Cranly, [Stephen] said. . . . I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can . . . But I will tell you also what I do not fear. I do not fear to be alone or to be spurned for another or to leave whatever I have to leave. And I am not afraid to make a mistake, a lifelong mistake, and perhaps as long as eternity too.

With the beginning of the quest for perpetual vital immanence, the portrait of the Modernist is complete; the next to last line in the book is pompous, hubristic, and expected: "Welcome, O life, I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

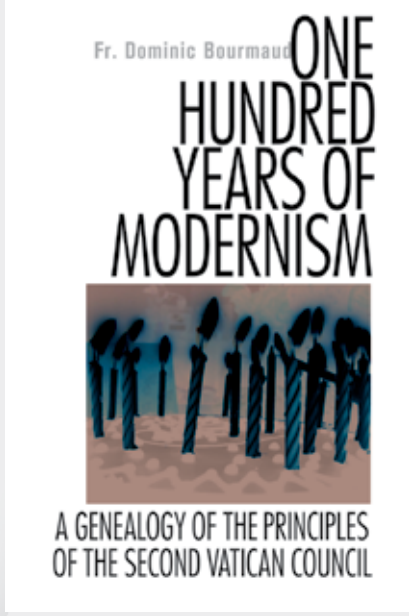
While Modernism as the "synthesis of heresies" appeared in a particular historical context—the twin rejection of eighteenth-century rationalism and nineteenth-century Romanticism leading to torturous despair—the idea of rebellion leading to vital immanence is not new. Shakespeare, Dante, and Homer all warned against *hubris*, against man's tendency to want to become God. Modernism is not just found in twentieth-century literature: it is at the core of the Hamlet problem, it is Ulysses' chief sin in *Inferno 26*, it is the central error of man in ancient Greek mythology because it is at the core "of man's first disobedience" in Eden, and it is the root of Satan's *non serviam*. What is remarkable about our age is the nearly universal acceptance of this *hubris*, of vital immanence as a positive good. Now over 100 years after the publication of *Portrait*, the revolt has only grown deeper: from Modernism to post-Modernism, which rejects even the possibility of objective meaning, holding that there is no prior meaning for the Modernist to reject as everything is relative. No doubt such ultimately nihilistic views will continue to be held on this side of chastisement; for us, the future is not in subjective vital immanence, but as T. S. Eliot sings in *East Coker*: "There is only the fight to recover what has been lost / And found and lost again and again: and now, under conditions / That seem unpropitious."

One Hundred Years of Modernism

Fr. Dominique Bourmaud (Angelus Press, 2006)

Contemporary social and religious doctrines have been founded on deceit. One can wait endlessly for some brave new world to come, but the more one cogitates and goes back to common sense, the more likely one is prone to realize there is a whole propaganda about the phenomenon of modernity. For how many centuries will we still delude ourselves that we live at the threshold of a spring, if at most we are challenged by another revolution, infuriated with the past but often gently disguised?

In his *One Hundred Years of Modernism*, Fr. Dominique Bourmaud produced a compendium exposing philosophical traps that rendered so many priests, scientists, and ordinary people unable to understand the real meaning of what they say, they think, and incapable to recognize who does plant utopian views in their minds. From the intricate sentences formulated by the celebrities of ideas (Luther, Kant, Hegel, Sartre, Bergson, Teilhard de Chardin, von Balthasar, Rahner, de Lubac and, unfortunately, the popes since the second half of the 20th century, and many others), the book sketches the very essence of Modernism, which every time turns out to be not only something hackneyed but, above all, something absurdly stupid.



Fr. Bourmaud's book is all the more noteworthy as it puts in order the exuberant conceptual chaos of the language of fashionable philosophy and theology. What seems to be rather unusual, it can be read by minds skilled and trained in humanities, as well by people who have no competence in philosophy. Both will find a genuine model for reasoning, which enables to penetrate and expose a large part of anti-Catholic manipulations. Readers will understand where the origin of the lamentable state of the Church lies and why the Second Vatican Council is like a pitfall for faith. They will notice (if they have not noticed it so far) that the highest form of philosophy and wisdom is God's Revelation. They will not have to rely on someone's private opinion, but on the sentences and doctrines that have been held always and everywhere as true in the Church because of God's revealing authority. Furthermore, those dogmas and theological truths do form a perfect harmony, which can be observed even by an unbeliever with a logical mind.

It is not a good thing to stand halfway when one is ready to admit that there is something wrong with the world. Only minor symptoms of problems creep on the surface. Words striving to obscure the Word of God Himself are situated much deeper. As de Maistre wrote, "False opinions are . . . like false coins: first great villains mint them and then honest people spend them and perpetuate the crime itself, without knowing what they are doing."

If I were asked to recommend the book that is worth reading to realize in one go what the history of philosophy is about and how to explain the nature of the contemporary crisis affecting the Catholic Church and, in consequence, the whole world, I would answer: "Read this one."

—Justyna Kluska

The Modernists drew a false line between the "Jesus of History" and the "Jesus of Faith," relegating the Annunciation and Virgin Birth to the realm of myth. Yet Holy Tradition has never wavered from proclaiming these miraculous events as part of the deposit of Faith which no Catholic is permitted to deny, diminish, or destroy.


VENIET TIBI
OBVMBRABIT TIBI

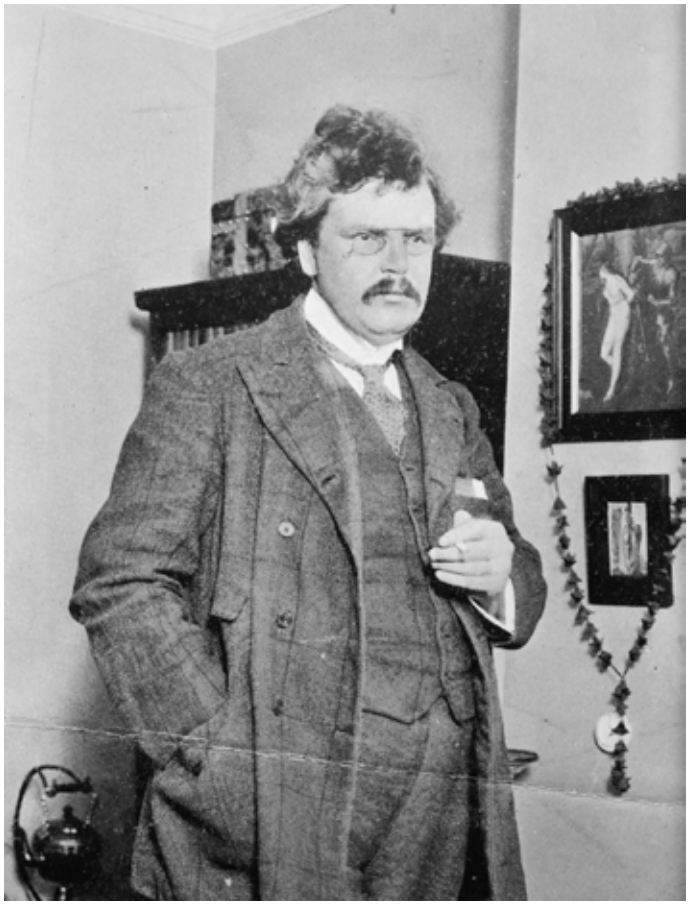
Getting into Chesterton

By Wojciech Golonka

Gilbert Keith Chesterton (1874-1936) is rightly praised among Catholics for his outstanding contribution to the defense of the Catholic Church and Faith. He was indeed a "gifted Defender of the Catholic Faith," as cardinal Eugenio Pacelli, the one to become later pope Pius XII, stated in a condolences telegram sent to the archbishop of Westminster when Chesterton passed away. In fact the Holy See recognized him as such even before he died, as altogether with Hilaire Belloc they were awarded with the Order of St. Gregory the Great for the services they both rendered to the Catholic cause. Thus Chesterton should be read, even more than he is justly acclaimed, yet some readers may find him obscure and somehow eccentric. And they are probably right in feeling so.

So how to start reading Chesterton without getting discouraged? Of course you may try to read one of his books, perhaps get addicted with Chesterton as many do when they discover him, and then you should easily go through his more difficult or less appealing writings. But you may also be rebuked at the very beginning, and then, what to do? Let me try to sketch some "instruction manual" for getting into Chesterton's opus, preceded by a glimpse on his religious and literary evolution.

Chesterton was above all an observer seeking for truth about man and his destiny. An honest but autonomous and self-educated genius, it took him really a long time to reach the Catholic Church and get deeply influenced by the clarity of its doctrine. This transformation appears through his writings as well. Educated in a vaguely Christian family, he first became



an agnostic while a teenager. Then, falling in love with Frances Blogg by the end of the 19th century, a girl brought up by Anglo-Catholic nuns and sincerely Christian, though Protestant, helped him to rediscover the Christian Creed as stated by the Council of Nicaea, yet without an attachment to a particular institution, especially not to the Catholic Church. At that time the heresy of Modernism was struggling not only within the Catholic Church, but also undermining more conservative factions among Protestantism, to which, formally, he was adhering. But as he had a Catholic understanding of the Creed, he obviously criticized scriptural interpretations leading to the rejection of the historicity of miracles, statements of purely human origins of dogmas or evolution of morals based on changes of human conscience within time. At the same time he was struggling with the great errors of his times (though very ancient for some of them)—Marxism, bringing all human activities to material purposes; determinism, claiming man has no free will; rationalism and positivism, forbidding God any intervention in the human history, especially through the miracles; but also imperialism (one would say today "globalism") or even racism. His clash with all those errors—and those who spread them—resulted in his first major book titled *Heretics* (1905). Then, pressed by his adversaries to state what his own views were, three years later he published *Orthodoxy*, exposing his beliefs on the human nature, the world, and Christianity.

Both books contained witty reductions of his opponents and some brilliant intuitions on the concerned topics. Yet you may find Chesterton quite obscure when it comes to developing those ideas in a form of a treatise. So, did his conversion to Catholicism change something on that point? First, let's remark that he was already on the way to the Catholic Church in 1911, when "he was more than ever inclined to think, though he had not yet been admitted, that possibly the claims of the Greek and Anglican Churches were less near the truth than the Roman Catholic Church" (William Oddie, *Chesterton and the Romance of Orthodoxy: The Making of GKC, 1874-1908*, Oxford University Press, p. 382). He also, meanwhile, developed sincere friendships with some Roman Catholic priests and admired their deep knowledge of human psychology. He was surely under their influence, yet he did not definitely embrace Catholicism until 1922. So be patient if you are praying for a conversion of a good and sincere fellow, as Chesterton was one as well. And though, as he often admitted, the Catholic Faith and thought unlocked to him great intellectual perspectives, yet this process of further clarification and illumination of his mind also took some time.

For instance, *The Everlasting Man*, published in 1925, is his great apologetic masterpiece in the defense of the divinity of Christ and it contains two simple intuitions: man cannot be just an animal as he shows signs of spirit; Christ cannot be just a man a he shows signs of divinity. Yet the process of inducting these two clear ideas in a long and obscure demonstration may be found startling by readers.

Now, take his polemical essays with >

Modernists and Protestants from the late 1920s and 1930s, like those which were published in two apologetic books: *The Thing: Why I am Catholic* (1929) and *The Well and the Shallows* (1935). They are easier to go through than *The Everlasting Man*. This means, I think, that if you want to receive the benefit of Chesterton's apologetic genius, it's much better to start with the books he wrote in the last decade of his life, when he was already under influence of Catholicism. I can also recommend my booklet *Protestantism As Seen by G. K. Chesterton*. Its text is composed 80% of his quotes extracted from several dozen of his books, and above of all, from *The Thing* and *The Well and the Shallows*. I am not really recommending my own work, but, as a scholar who spent several years studying his writings, I recommend to you his thought presented in a synthesis which is supposed to bring you altogether the best of his polemics on this topic. Furthermore, this work exposes the evolution of Protestantism through the centuries and also explains how it eventually versed into Modernism and totally rejected the Christian Creed, which in the current crisis of the Faith is an even greater danger than in times of Chesterton's polemics.

There is also another, more chronological, way to approach his apologetic thought without taking too much risk of being rebuked by some of his textual obscurity. He also wrote short novels, and his novels are simple, present an irresistible humor, and even though they have some defects from a literary point of view (people are usually disappointed by the way he ends them), they actually expose vivid dialogues in the fields of religion, politics, and morality. While *The Ball and the Cross* (1909) depicts a very curious struggle between the Faith and un-Faith, the *Flying Inn* (1914) is an incredible prophecy about Islam invading the Western world. *The Man Who Was Thursday* (1908) brings in a solid axiology in which heresy is shown be the worst sin. *Manalive* (1912) is a great antidote to the Puritan poison spilled by Calvinism on the Anglo-Saxon countries. You won't waste your time with those readings as these comical stories are always hiding mini-essays disguised in the form of dialogues.

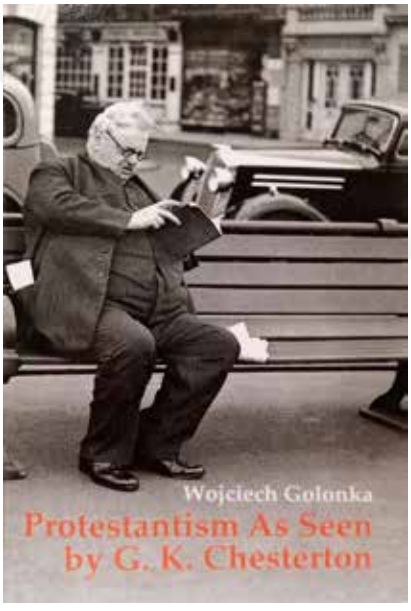
To finish, we may say that through a general recommendation of his works, the Church finds it good and profitable to read Chesterton. Personally, I think that even while some of his books written before his conversion contain some doctrinal errors or inaccuracies as shown by a French Thomist priest, Joseph de Tonquédec, they aren't in fact harmful to readers. But the most important thing to stress is the fact that he somehow foresaw the actual errors mankind would be confronted with. Many were already present in the form of false principles in his time.

Thus, one could apply to him what he himself wrote about William Cobbett: "In a word, he saw what we see, but he saw it when it was not there. And some cannot see it—even when it is there. It is the paradox of his life that he loved the past, and he alone really lived in the future. That is, he alone lived in the real future. The future was a fog, as it always is; and in some ways his largely instinctive intelligence was foggy enough about it." And secondly, not only did Chesterton foresee those errors, but he also refuted them in a manner reachable to the common man. Here, again, what he wrote of Chaucer, another genius of past times, was also true about himself: "They have not bothered to invent a small philosophy, but have rather inherited a large philosophy. It is, nine times out of ten, a philosophy which very great men share with very ordinary men. . . . The great poet only professes to express the thought that everybody has always had." This thought, which everybody has always had, has a particular name: Tradition. Reading Chesterton will bring you better knowledge of its principles.

146 pp. – Softcover – STK# 8769 – $13.95

Protestantism As Seen by G.K. Chesterton

A profound work that defends the Faith while it informs and entertains.



An easy-to-read book that effortlessly pierces through the objections of the failed Protestant reform while simultaneously introducing the reader to Chesterton's irresistible charm and ruthless wit, which has become so beloved the world over. If you want to better understand why the Catholic Church stands impervious to the attacks leveled against it by Protestants of all sects, this book is sure to delight, inform, and elevate the mind to God.

Meditation on St. John

By Pater Inutilis

The first week of Our Lord's coming forth publicly to manifest Himself and gather disciples closes with the third day (Jn. 2:1) after calling Philip and Nathanael. St. John then shows us Him at a wedding in Cana of Galilee.

There is His mother who, aware of the wine supply failing, gently appeals to her Son's goodness and suggests, by pointing the pending embarrassment out to Him, that He use that power she knows Him to have to forestall the same. This occasions a word of Jesus that has been variously understood: "Woman, what is that to me and to thee? My hour is not yet come" (2:4).

"Woman" is not the language of familial intimacy of Nazareth, but has in it something more solemn and honorific. St. John will show us Jesus so addressing other women on special occasions: the Samaritan woman, when He is about to tell her of the new dispensation and the fact that He is the Messiah (4:21). And also Mary of Magdala, when Jesus reveals to her His risen self (20:15). He will again so speak to His mother, when entrusting her with St. John, and, through him, to all of us (19:26).

"What is (that) to me and to thee?" This phraseology is actually an Hebraism, which translates rather poorly. It can hardly mean, as it is often understood, "Why should that concern us?," when we know that we are dealing with One Who does not forget even a sparrow and numbers the very hairs of our head (cf. Lk. 12:6). Jesus, moreover, is charity (I Jn. 4:8 & 16). Rather, let us remember that this way of speaking had been used for more than a millennium by Our Lord's time, being read in Judges (11:12) and

then in the books of Kings (II Kg. 6:10; 19:22; IV Kg. 3:13); and was still current in His time (Mt. 8:29). Any such long-lasting phrases become nuanced and apply somewhat differently, but still aptly, to differing circumstances. It is not surprising, therefore, that English will translate the expression quite differently from passage to passage. The fundamental idea is that ''We are not in agreement" or "What you suggest is not what I was thinking of." It can go so far as to mean "What do we have in common?" Another example: "What have we to do with Thee, Jesus of Nazareth?" (Mk. 1:24 & 5:7), which was said to Our Lord by unclean spirits.

This is how St. Augustine reads 2:4. Therefore, the commentators who understand by it that Our Lord is reminding His mother that He is subject to her in things temporal, but in things divine must be about His Father's business (Lk. 2:49-51), *i.e.*, she has no say when it comes to the work of redemption. But this would seem to go beyond the context: Our Lord gives a different reason for seeming to refuse her request as not in line with what had been prepared for Him by His Father: "My hour is not yet come."

It is this word of Christ that sheds light on His reply to His mother. What He meant by "His hour" will have escaped His disciples of the first hour (some things they will have realized only later, as *e.g.* when He was speaking of "the temple of his body," from this same chapter). But Our Lord would speak more of "His hour" later on and St. John would understand that it meant the accomplishment of the work of redemption by the Sacrifice of the Cross.

And so, Jesus, bringing this up as a response to His mother's delicate request. He is not refusing it or spurning her. He is reminding her of what it entails: He will be "manifesting His glory and having His disciples believe in Him" (cf. 2:11), and so becoming that sign which would be contradicted. He will be starting on that road that leads to Calvary. Her own soul a sword would pierce (cf. Lk 2:34). It is as if He were waiting on her word to begin the work of redemption, as God Trinity had waited on her word to operate the work of the Incarnation. And here is her response, addressed to the waiters at the wedding, "Whatsoever He shall say to you, do ye" (2:5), is addressed more to her Son, telling Him: "I give you leave. You must be about your Father's business; do this, though it takes both of us to Calvary."

The water was made wine, Jesus manifested His glory, the Public Life had begun, He would go forward unhesitatingly to what awaited Him at His hour.

This explanation embraces, too, those that say His mother is hastening His working miracles, for this would be a preliminary to His rejection and Passion.

On a spiritual note, let us take note that this is the last word of Our Lady in this, or any, Gospel. We shall see her again, but not hear her. Let us take this as her final word to us also: "Whatsoever He shall say to you, do ye." This then is a "word of wisdom," spoken "among the perfect" (I Cor. 12:8 & 2:6f).

On the rest of the chapter, we can but add a brief word:

Vs. 11—"This beginning of miracles did Jesus in Cana of Galilee…" It is His first. The apocryphal gospels, relating the miracles of the infant or boy Jesus, are fables.

Vs. 15—Hitherto, Our Lord going at least annually to the Temple (cf. Lk. 2:41-43), had tolerated the merchants and money-changers, but now His public mission has begun. St. Jerome, incidentally, considers this expulsion to be maybe one of Christ's greatest miracles: a lone rustic, in the midst of a throng of grasping money-men and priests, the latter having a temple guard, attacks them in what they hold most dear—unopposed. Let us note also that He will have to repeat this shortly before His passion. Bad habits, born of self-interest, are eradicated only with great difficulty.

Vs. 18—"What sign… ?" *As* if He had not just given them a great one! Self-love blinds.

Vs. 19—"Destroy this temple…" And yet He promises a sign—which they will twist and hold against Him.

Vs. 23—Now Jesus begins to work many miracles, "signs."

Episcopus sum ego

By Cardinal Louis-Edouard Pie

On December 8, 1849, amidst the last, joyous echoes of the solemn *Te Deum*, Louis-Edouard Pie, the young bishop of Poitiers—he was just 34 years old—took possession of his cathedral and of his diocese. From the altar, mitered, crozier in hand, he addressed his flock for the first time. He introduced himself with the same words with which his predecessor, St. Hilary of Poitiers, had stood firm before the Emperor Constantius, in the troubled and violent times of the Arian heresy: "*Episcopus sum ego!*"

I am bishop. That says all. I will be for you a father and a shepherd. I will love you as a father loves his children. I will guide and nourish you, as a shepherd guides and nourishes his flock. But a bishop is more than a father; he is more than a shepherd. As his name indicates, he is an "overseer," always vigilant. From the observation post on which he has been placed, he observes, he ponders and, if need be, he cries out a warning against the danger. He is the sentinel of truth, the defender of the rights of God, the custodian of souls: these are sacred titles that entail inflexible obligations, responsibilities that cannot be declined.

I am bishop. If you expect me to be among you a man of peace, of conciliation, of condescendence, of charity, you are right to expect it. With the grace of God, I will be all that. But those are not my only duties, and circumstances might impose on me other obligations that you will be perhaps less prepared to understand.

As a bishop, I am among you the representative of the Divine majesty, the ambassador of God. If the name of the Divine King, my Master, is insulted, if the standard of His Son Jesus is not respected, if the rights of His Church and of His priesthood are ignored, if the integrity of His doctrine is threatened, I am bishop and I will speak out. I will raise my voice and speak out. I will raise high the banner of Truth, which is also the banner of the Faith, the banner of my God. Perhaps the weak will be startled, and perhaps others will be scandalized, but it doesn't matter. I will speak out.

Peace is certainly the ardent desire of my heart, the inclination of my character. But the Holy Ghost has taught me that the love of Truth must go before any other love, even the love of peace. The recent experiences in the world have shown you how many calamities are brought about by error. Then, trust in my ministry, and respect my words and my actions even when you do not understand them. Allow me to work for you, even if sometimes in spite of you, remembering that from the top of the mountain the shepherd sees farther away in the horizon than the sheep quietly lying on the plain.

The Holy Sacrifice of the Mass:

The Preface and the Sanctus

By Fr. Christopher Danel

In this article we examine the Preface and the Sanctus, presenting the work of Msgr. Nicholas Gihr in his fundamental liturgical commentary *The Holy Sacrifice of the Mass: Dogmatically, Liturgically, and Ascetically Explained*. Msgr. Gihr was a priest of Freiburg in Breisgau whose work of liturgical research took place during the time frame spanning the pontificates of Popes Pius IX to Pius XI, including that of Pope Saint Pius X. The early years of his work were contemporaneous with the last years in the work of Dom Prosper Guéranger. (The English translation of his study appeared in 1902; the original is: Gihr, Nikolaus. *Messopfer dogmatisch, liturgisch und aszetisch erklärt*. Herder: Freiburg im Breisgau, 1877.)

Historical Origin

To trace the origin and introduction of the Preface in the sacrificial rite, one must go back to the days of the Apostles; this is evident from the testimony of the holy Fathers, and especially from the most ancient liturgies, not a single one of which can be found without a Preface. The oriental liturgies have had from the beginning until the present time but a single Preface. In the West, on the contrary, the number of Prefaces, even at an early date, increased to such a degree that before the time of St. Gregory the Great almost every formula of Mass contained a separate Preface. It is probable that St. Gregory himself reduced this immense number to ten. It was under Urban II (1088 to

1099) that the Preface of our Lady's Masses was added. Therefore, the present 11 Prefaces in the Roman Missal date back to the eleventh century. According to their text and melody the Prefaces belong to the most solemn, sublime and touching chants of the Church; they are the purest poetry, flowing from the inspiration of the Holy Ghost.

Introductory Verses

The Introduction consists of three Versicles with corresponding Responses.

V. Dominus vobiscum.
R. Et cum spiritu tuo.
V. Sursum corda.
R. Habemus ad Dominum.
V. Gratias agamus Domino Deo nostro.
R. Dignum et justum est.

At the words *Sursum corda* the priest raises his hands. By this movement of the hands is expressed the longing for that which is exalted above us, that is, for the heavenly and eternal. Thus the Church complies with the invitation of the Prophet: "Let us raise our hearts together with our hands to the Lord in heaven" (Lam. 3:41). The *Sursum corda*, therefore, admonishes us, especially at the Sacrifice of the Mass, to have our mind occupied with heavenly things only and to be intent upon them. "No one should be present in such a manner, that, although he may say with the lips: "We have lifted our hearts to the Lord," his thoughts are directed to the cares of this life. We should indeed think of God at all times; but if this be impossible, on account of human frailty, we should take it to heart most especially at least during the Holy Sacrifice.

St. Martin of Tours is a striking example in this respect. The Church says of him in his Office: '"With eyes and hands raised toward heaven, he never let his mighty spirit slacken in prayer." His life of constant prayer and attention to the presence of God reached its highest degree of perfection during the celebration of Holy Mass. In a sacristy intended especially for his use, he carefully prepared himself for the divine service: when he afterward approached the altar, he appeared as an angel of the Lord, rapt in devotion and inflamed with love. Once when raising his hands during the Holy Sacrifice, they shone with crimsoned light and appeared adorned with precious jewels. At another time his head was environed with bright rays, as though his spirit had soared heavenward."

The Body of the Preface

The priest standing in a reverential posture, with uplifted hands and elevated heart, continues to say or sing the following hymn of praise and thanksgiving on ordinary days (for some festal and votive Masses, the following basic preface is expanded with proper texts):

Vere dignum et justum est, aequum et salutare, nos tibi semper et ubique gratias agere: Domine sancte, Pater omnipotens, aeterne Deus: per Christum Dominum nostrum. Per quem maiestatem tuam laudant Angeli, adorant Dominationes, tremunt Potestates. Coeli coelorumque Virtutes, ac beata Seraphim, socia exsultatione concelebrant. Cum quibus et nostras voces, ut admitti jubeas deprecamur, supplici confessione dicentes….

(It is truly meet and just, right and salutary, that we should always, and in all places, give thanks to Thee, O Holy Lord, Father Almighty, eternal God, through Christ our Lord. By whom the angels praise Thy majesty, the dominations adore it, the powers tremble before it, the heavens and the heavenly virtues, and the blessed seraphim, exultingly celebrate it in common. Together with whom we beseech Thee, that we may be admitted to join our voices in suppliant confession, saying….)

The priest calls special attention to the great importance of the obligation of returning thanks to God: "It is truly meet and just, right and salutary, that we should always and in all places give thanks to God the Lord." Four reasons are cited, which here clearly manifest the importance and necessity of gratitude.

a) Dignum: Giving thanks acknowledges >

and glorifies the dignity of God, on the one hand; and, on the other, it contributes to our moral dignity, revealing the beauty and nobility of the soul. Gratitude is the sign of a noble heart, while ingratitude is the mark of a mean soul.

b) Justum: Gratitude is allied with justice: for it is the will and the endeavor to return and repay, as far as possible, the benefits received. He who possesses strict justice, will also entertain grateful sentiments, that is, he will strive to reward the benefactor.

c) Aequum: Gratitude appears in the highest degree an act of equity, which performs more than what is required according to strict justice and law. Reflect on the excessive goodness of God toward you and the riches of His mercy, wherewith He daily visits you: is it then requiring too much, that your heart should be inflamed with an ardent, strong, and grateful love?

d) Salutare: To thank God promotes the temporal and eternal welfare, inasmuch as it enriches the soul with great blessings and precious graces. Gratitude opens to us the treasures of the divine liberality. Inasmuch as we sincerely thank God for benefits received, we draw down new and more special graces upon ourselves. God takes complacency in a grateful heart; nothing shall be wanting to it.

To cultivate a spirit of gratitude toward God is, therefore, a practice "truly meet and just, right and salutary": but how far must we go, what is the extent of this thanksgiving? This is made known by the words, that we "should always and in all places" *(semper et ubique)* give thanks. There is no time or place in which we should not from the fullness of our heart say: *Deo gratias!*

The words "O holy Lord, Father Almighty, eternal God" refer to the first Person of the Deity: they express the majesty and glory of the Father, and should likewise incite us to fervent thanksgiving. But how are we, poor, frail creatures, able appropriately and adequately to thank the holy, the almighty and the eternal God? "Through Christ our Lord," answers the Church. Christ is our mediator: through Him do all gifts and graces descend upon us "from the Father of Lights" and through Him must our gratitude and praise ascend to God.

The Savior enthroned at the right hand of God is as man the Head also of all the angelic choirs. They constitute a part of the eternal kingdom of God, whose glorious King is Jesus Christ. According to the common teaching (founded upon Scripture and tradition) the angels are divided into nine distinct choirs. Revelation gives no further particulars as to the peculiar nature or the special offices of the different orders of angels.

According to St. Gregory the Great, their order is: 1. Angeli (Angels); 2. Archangeli (Archangels); 3. Virtutes (Virtues); 4. Potestates (Powers); 5. Principatus (Principalities); 6. Dominationes (Dominations); 7. Throni (Thrones); 8. Cherubim (Cherubim); 9. Seraphim (Seraphim). The two lowest and the three highest are enumerated in the same order by all, while the four middle ones are differently grouped by others. In the Prefaces all the choirs with the exception of the Principatus are mentioned by name.

Penetrated with a sentiment of our total unworthiness, we, therefore, implore of God that He would suffer us to join our feeble voices with the angelic choirs and in all humility we praise the glory of the triune God and the glory of the Redeemer in the Sanctus.

The Sanctus

Sanctus, *Sanctus*, *Sanctus*, *Dominus Deus Sabaoth.*

Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

This exceedingly sublime hymn of praise is made up of words taken from Holy Scripture, and consists of two parts. The first half contains the glorification of the Holy Trinity by the angels of heaven; the second half consists of the welcoming of the Savior by the mouth of the faithful on earth.

With regard to the first part, this magnifying of the Lord God of Hosts is termed the Thrice Holy *(Trisagium)* or Hymn of the Seraphim, or of the Angels *(Hymnus seraphicus vel angelicus)* and the second part of the hymn is designated

the Victorious or Triumphal Chant *(Hymnus triumphalis)*. The *Trisagium* is found whole or in part in all the liturgies.

The Trisagium

The first part of the hymn, with some slight alterations, is taken from the grand description of a vision of the Prophet Isaias: "And the Seraphim cried one to another, and said: Holy, holy, holy, the Lord God of hosts, all the earth is full of Thy glory. And the lintels of the doors [of the Temple] were moved at the voice of him that cried, and the house was filled with smoke [that is, with the cloud of the glory of light]" (Is. 6:3).

St. John the Apostle also heard the celestial canticle: "Holy, holy, holy, Lord God Almighty" (Apoc. 4:8). As is evident from the universal doctrine of the Fathers and from several passages of Holy Scripture itself, the thrice repeating of the word "Holy" is intended, not merely to proclaim emphatically the holiness of God, but rather to indicate the threefold personality of God: it is a hymn of praise to the adorable Trinity. Since in God's sanctity His infinite perfection, beauty and glory shine forth most resplendently, He is in the language of revelation and of the Church very often praised as "the Holy One." The divine holiness is uncreated, immense, unchangeable: the infinitely pure, luminous, spiritual being of God is holiness itself. God is the "only Holy One," and from God the supernal splendor of holiness is reflected over all the world of angels and of men: His is the type and the source of all created holiness.

Triumphal Chant to Christ

To the praise of the triune God follows the jubilant salutation of the Redeemer, who will soon appear mystically on the altar "in the fullness of mercy." The hymn concludes with the triumphal chant with which the Savior was welcomed by the multitudes as Prince of Peace and Conqueror of Death at His solemn entrance into Jerusalem, and with which He is now again saluted at His coming on the altar: "Hosanna in the highest! Blessed is He that cometh in the name of the Lord! Hosanna in the highest!"

The *Trisagium* is not sung by the priest (as is the Preface), but recited in a half audible voice. When he joins in the hymn of praise of the angelic hosts, to glorify the Most Holy Trinity, he lowers his voice and with joined hands bows with humble reverence, in sentiments of unworthiness, to take up the heavenly hymn on his mortal lips. At the joyful praise of the speedily approaching Savior, hailed in advance, he again stands erect and signs himself with the holy Cross to indicate that Christ came as a victorious Conqueror and Prince of Peace to establish His kingdom by means of the Cross, and that He now comes down on the altar to renew mystically the Sacrifice of the Cross.

God Is All

By a Benedictine monk

St. Benedict died about 1360 years before St. Pius X wrote his encyclical, entitled *Pascendi*, in 1907 describing Modernism. In spite of many centuries that separated these two men of the Church, they had very similar thoughts about society. St. Benedict in chapter 4 of his Rule states that the monk must "*Prefer nothing to Christ.*" St. Pius X, at the very beginning of his pontificate declared that his goal, as the Vicar of Christ on earth, was "*… to restore all things in Christ.*" Although these two were so distant in the history of the Church, they desired that both the individual soul and the whole of society might be consecrated to Christ.

The Modernist, according to one author, has the "*…ambition to eliminate God from all social life.*" The man that attempts to remove God from society has already removed Him from his soul. As the adage states, "*Nature abhors a vacuum.*" If we remove God from mankind, the void must be filled with something. Modernism replaces God with man, denying God His rights as our Father. St. Pius X explains that the Modernist believes in "*vital immanence*" which is life developing within man without God. In his Rule, St. Benedict also reproves unstable communities of monks that replace God's will with their personal whims. Whatever they like is considered to be lawful and their dislikes are unlawful.

Every sin is a declaration of independence from God and His Church. We, as sinners, replace God's will with our self-will. We unjustly usurp His authority and convince ourselves that we no longer need His assistance. Today's crisis, both in society and the Church, is not an external attack but an internal one. It is a type of intellectual >

decay of man's reasoning ability. Through pride the Modernist convinces himself that everything comes from himself and all reality depends upon his individual opinion. The unchanging deposit of faith revealed by God and confided to the Church is now subjected to each man's changing judgment or personal opinion. The Modernist concept of truth develops with, in, and through man and no longer exists outside of man's thought. God's truth no longer transcends from above as a gift of God but is developed by the evolving complex advancement of man's thought. With this mindset, man's religious duty, the content of his faith and his moral behavior are removed from the authority of the Church. All of his decisions come from within and no longer depend upon God and His Church. This evolution confirms the Darwinian phrase "*survival of the fittest"* in the realm of thought.

The Modernist grasps the unchanging, coherent continuity of the faith of the teaching Church as a major obstacle in the advancement of mankind. This constant and stable doctrine would block the natural development of man and is therefore detrimental to society. They essentially state that the stability of Truth stunts man's necessary evolutionary process. If we lose sight of our absolute dependence upon God as our Creator and the author of all truth, we create an artificial world without a Father. The Modernist replaces Our heavenly Father with some idealistic slogans and becomes an orphan in a society without a Father. The Modernist declares he is essentially God.

Today's society is fatherless. A Modernist's life exists by vital immanence which develops with an internal energy that cannot be controlled. This is the same idea of evolution that Teilhard de Chardin proclaims "*…is a general condition to which all theories, all hypotheses, all systems must bow and which they must satisfy henceforward if they are to be thinkable and true. Evolution is a light illuminating all facts, a curve that all lines must follow."* Karl Rahner also states *"grace can be considered as belonging to man's existence."* From these ideas the Modernist can conclude that he has become God needing no Father.

These errors lead to the general upheavals in today's society. Today children can choose their sex if they are not satisfied with the way they were born. One can legally marry another of the same sex and adopt children. The strange doctrine of transhumanism proclaims that man can and should materially and intellectually direct his evolutionary process. He can thereby improve with modern science his intellectual and physical capacities. They are even considering how they can live eternally, conquering death by science. They also speak of transferring their intellect and will to some type of robot so that, through technology, they can continue their existence. They do not want a Father.

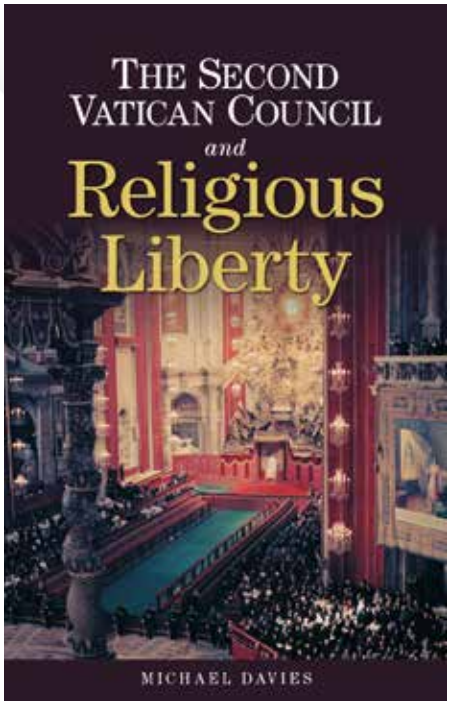
The modern association called Black Lives Matter has been a catalyst for many violent protests across the nation. They seek a society without paternity as we know it. According to their official mission statement they declare that they want to "*dismantle the patriarchal practice"* and also to *"disrupt the Western-prescribed nuclear family structure requirement by supporting each other as extended families and 'villages' that collectively care for one another…"* This is a new type of communistic society without a Father and a cry of independence in the face of God.

St. Benedict asks us to accept Christ as the source and center of our life. He teaches us of a transcendental God who loves us as a Father, not the Modernist god of vital immanence. Divine Providence is continually involved in the development of our bodies and souls. He asks us to humbly practice charity towards the elderly, the very young and the infirm, knowing that what we do to the smallest among us we do to Christ. This is not Darwin's idea of the *survival of the fittest.* Our greatest glory is to be a child of God. He shows us that we have a father in the person of the superior of the monastery who takes the place of Christ in our life. If we could summarize the Rule of St. Benedict it is like the echo of Our Lord teaching us to pray: *"Our Father who art in heaven…"*

360 pp. – Softcover – STK# 8659 – $21.95

The Second Vatican Council and Religious Liberty

Become Aware of the Changes in the Church



This book deals with the right and wrong conceptions of religious freedom. Special emphasis is placed on the weaknesses and confusions of the (non-infallible) Declaration on Religious Freedom of Vatican II, which only served to add to the confusion of Catholics and others since it was approved by Vatican II in 1965. This makes *The Second Vatican Council and Religious Liberty*" indispensable for any Catholic who wants to be truly aware of the recent changes in the Catholic Church.

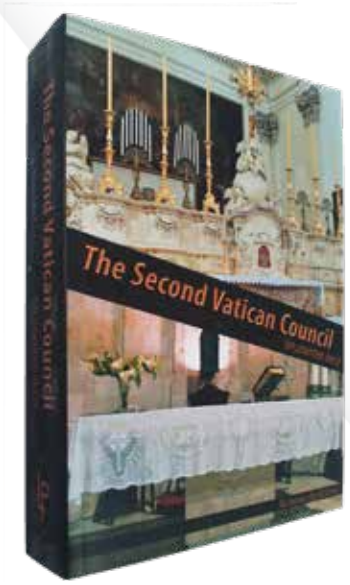
Call 1-800-966-7337 and get yours today!

Visit www.angeluspress.org — 1-800-966-7337

Please visit our website to see our entire selection of books and music.

Contrary to the Modernists, who often wish to deny the historicity of Marian miracles such as the Assumption, the Church's Apostolic Tradition has never wavered from Mary being assumed body and soul into Heaven and reigns as Queen.

598 pp. – Softcover – STK# 8577 – $27.95



The Second Vatican Council: An Unwritten Story

A brilliant explanation of the rupture that was Vatican II.

By Roberto de Mattei

The Second Vatican Council has transformed the way both Catholics and non-Catholics look at the Church. The Second Vatican Council is still a subject of fiery debate. Roberto de Mattei answers the claims that the council is in full continuity with Tradition and demonstrates what it actually is—a rupture from the whole of the Church's past that came before it. A valuable work for those looking to know what is happening to the Church and what's behind the changes.

Modernism in Music—

Who Cares If You Listen?

By Andrew Childs

"Jesus Christ belonged to the true race of prophets. He saw with open eye the mystery of the soul. Drawn by its severe harmony, ravished with its beauty, he lived in it, and had his being there. Alone in all history he estimated the greatness of man. One man was true to what is in you and me. He saw that God incarnates himself in man, and evermore goes forth anew to take possession of his world."—Ralph Waldo Emerson, 1838: *An Address* [Harvard Divinity School]

"God is dead. God remains dead. And we have killed him. Yet his shadow still looms. How shall we comfort ourselves, the murderers of all murderers? What was holiest and mightiest of all that the world has yet owned has bled to death under our knives: who will wipe this blood off us? What water is there for us to clean ourselves?

What festivals of atonement, what sacred games shall we have to invent? Is not the greatness of this deed too great for us? Must we ourselves not become gods simply to appear worthy of it?"—Friedrich Nietzsche, 1882: *The Merry Science*

"The philosopher has declared: The principle of faith is immanent; the believer has added: This principle is God; and the theologian draws the conclusion: God is immanent in man."—Pope St. Pius X, 1907: *Pascendi Dominici Gregis*

"Who cares if you listen?"—Milton Babbitt, *High Fidelity*, VIII, no. 2 (February 1958)

In 1907, Pope St. Pius X described Modernism as "the synthesis of all heresies," revealing both >

its danger, and its elusiveness. Ideas resembling or built upon a single defined heresy have proven dangerous enough throughout history, but the Saint exposed Modernism as a black hole of heresy, a realm error so dense that no light of truth can escape. Modernism is the towering achievement of the diabolical mind: no human mind can resist or defeat it. Recognition and avoidance provide the only possible defenses.

Most people make catastrophic choices voluntarily, compelled by pride. No choice ranks higher on the scale of catastrophe than the rejection of God, and the devil has worked tirelessly throughout history to convince people to deny God through the promise of a personal divinity. The two positions in the epigraphs above represent the logical end of humanist philosophy: man is God, and God is dead. With these two conditions established, man can finally realize his omnipotence. He spreads his wings to soar—and falls into the Modernist abyss.

What does this mean for art? What manner of music does a god compose? Modernism manifests itself musically most obviously in the realm of academic High Art music—more on this below—but the devil will use any means possible, good or bad, to bring about our ruin. The present discussion will consider first the relationship that has always existed between various genres and styles of music, and then how, after the dawn of Modernism, obvious yet complimentary differences in various types of music became hard divisions designed to force listeners away from sustaining cultural good, and accustom them to music either lacking in substance, or outright morally dangerous.

Picture a Cartesian graph where the horizontal axis moves left to right from BAD to GOOD, and the vertical axis moves bottom to top from LOW to HIGH. Though good and bad certainly involve matters of taste, before the 20th century, the assessment of art involved recognized objective standards; transcendental absolutes, now shunned as insensitive or non-inclusive, had not yet fallen out of favor. Low and high relate to sophistication and purpose; both can be either good or bad based on aesthetics, philosophy, and morality.

Music in the upper right quadrant qualifies as high/good. No need to linger here at the moment; this is the music you know you should listen to. Recall that music deals very specifically with the relationship of intellect and emotion. God wants to use emotions to draw souls higher, through the intellect, to Heaven; the Devil wants to use emotions to debase the intellect, subjecting it to animal nature, leading souls to hell. The Devil does not want us to have access to cultural friends of real character who speak real comfort to real problems. He works hard to discredit substantial culture—subjecting it to ridicule as stodgy, prudish, outdated, even prideful—because he knows that keeping company with great art provides real consolation and logically results in a turning toward God.

The artist in the unsavory low/bad corner of the cultural world uses art expressed purposefully provocatively, violently, shockingly, and loudly to encourage thoughts, words, and deeds specifically recognizable as sinful. The more sexually explicit, graphically violent, and socially unacceptable the better. No need to linger here; this is the music you know you shouldn't listen to. Its appeal—and we can never forget the very real appeal of excess and sin—merits separate consideration. Like everything below the x axis, this music lacks cultural nutrition, but unlike the musical neighbors to the right, this music contains moral poison.

Good fences, Robert Frost posits, make good neighbors. Unfortunately, no cultural fence exists between good and bad art, and the employment on the part both of low/bad and low/good composers of exactly the same musical materials to entertain or entice proves immensely frustrating. On the good side of the line—some of it very, very close to the line—lies, in very general terms, Pop music and Folk music. Sentimental appeal rather than technical substance drives this music. Pop music is cultural candy, fast food which never loses its appeal, sung by fast, but unfortunately false cultural friends: fast in that most popular music deals with universal but superficial emotional issues, false in that this sentimentality creates an intellectual softness which makes appeals to more sinister issues—isolation, generational discord, sexual liberation—easier to believe. Folk music is certainly good and inarguably necessary, but just as sentimental as pop music. It merits endorsement because it makes a legitimate claim to tradition, speaks to less overtly questionable themes, and allows for direct participation. Folk music works beautifully as a means—to gain literacy, as entertainment, as a connection to cultural traditions, and as a technical foundation required to appreciate masterworks—but not a cultural end. We do not honor folk music by pretending that it has more cultural horsepower than it does, and when the Modernist attack against music came from the lofty left, many chose to remain below rather than fight for the right. While prudently avoiding both elevated sinister pride and obvious filth, however, this choice deprives the listener of the necessary and ennobling experiences that lie above.

"Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity."

—W. B. Yeats, *The Second Coming*

Modernism denies the supernatural, certainly as a reality and the foundation of Faith, but also as manifested in any system or pursuit founded on anything remotely resembling a Divinely instituted hierarchy. The center of music fell apart as the result of conflicting forces and unsustainable stylistic pressures. One force >

was populism, a direct attack on the social order of Christendom. Aristocratic artistic patrons not only provided security, but a guarantee of quality. When popular demand overtook artistic patronage, artists previously protected by patrons had to submit to forces of trend and the changing consumer tastes. Though the 19th century witnessed an unprecedented outpouring of musical masterworks, composers increasingly began to explore extremes in terms of scale, novelty, scandalous and sensational themes, and technical complexity as a way to compete for audiences. Both audiences and artists had a breaking point. As listeners began to resist the increasing demands of scale and complexity, artists either acquiesced to public demand for popular forms, generally more accessible, or they continued to circle upward, oblivious to any direction from below, unconcerned that few could or would care to hear what they wrote. As for accessibility—essentially communication between the artist and the audience—composer and conductor Pierre Boulez, a preeminent champion of the Modernist musical cause stated flatly "A whore is very accessible. In fact, she is probably the ultimate definition of accessibility." Comprehensibility for the Modernist had become prostitution.

The music in this upper left quadrant is unquestionably high: phenomenally sophisticated, requiring great skill, highly exclusive—properly meaningful only to the 'initiated'—and almost always a product of the Academy. Only composers with tenure, it seems, can afford to write music no one wants to listen to; Milton Babbitt, an unquestioned Dean of Modernist music proudly declared as much. In the article referenced above, Babbitt claimed that institutes of higher learning had an obligation to provide composers of 'New' music a safe haven, just as they would those who conduct scientific research. This intellectual patronage would guarantee that the composer experimenting with the theoretical or obtuse could do so free from any traditional aesthetic constraints or audience approval. Experiment they did! Composers Arnold Schoenberg, Anton Webern, and Alban Berg formed the Second Viennese School, producing mathematically complex "Serial" or

Arnold Schoenberg. Austrian-born composer, music theorist, teacher, writer, and painter. One of the most influential composers of the 20th century. He was an innovator in atonality, as well as developing the twelve-tone technique, a compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He was the first modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea.

"Twelve-tone" explorations in atonality, a system which purposefully avoided recognizable tonal centers or standard melodic shapes. American John Cage, more a performance artist working in the medium of sound than a composer, conducted clever sound experiments involving, among others, multiple radios, fish tanks, a piano eating (or force-fed) hay, and the ultimate Modernist expression of music, his immortal "4:33," precisely (or not…) four minutes and thirty-three seconds of silence. Minimalism, a third strand of musical Modernism, purposefully says as little as possible, but does so for a very long time. Philip Glass could provide your lifetime allowance of this, ironically in a very short period of time. Many others exist; they all stay on-script.

Modernist music is bad in that it destroys rather than builds on that which preceded it, and it makes a direct appeal to pride above all else, certainly aesthetics. It excludes rather than includes, by utilizing an alienating though structurally and mathematically "perfect" system of tonal, harmonic, and rhythmic organization with no recognizable connection to accepted, comprehensible aesthetic standards. Supporters will argue that progress has always seemed initially controversial, and that the uninitiated lack the intelligence or sophistication to understand, thus piquing curiosity and pride. How, precisely, did this come about? Perhaps not precisely at all, but as a matter of degree, of ultimate limits tested, and finally found. The gods of the 19th century composed mountains of sound, pushing the limits of man, machine, and audience stamina to a breaking point. The music of Wagner, Bruckner, Richard Strauss, Verdi, Puccini, and Mahler give the listener the giddy and overwhelming sense that he could experience nothing greater: Wagner's Ring Cycle or Liebestod (Birgit Nielsen, of course); Bruckner's 7th; Strauss' "Death and Transfiguration"; the first act of Puccini's "La Bohème" (or last act of "Turandot"); the finale of Mahler's 2nd ("Resurrection"), or 8th ("Symphony of a Thousand"). The mind boggles at the scale; the heart swells to the point of breaking…and then, what can possibly follow? The Modernist proposes to fix the broken heart by cutting it out completely; what remains is neither angelic nor human, but monstrous.

The Modernist artist, like every revolutionary, congratulates himself for building something new, while in fact merely wrecking something old. Iconoclasm does not equal progress, and aesthetics relate to unchangeable nature, not merely technical trend: we like things that taste good, and reject things that taste awful; we like things that feel pleasurable, and reject things that feel painful; we enjoy sounds that sound beautiful, and…feel proud of our intelligence when we pretend to like Stockhausen! The Modernist denial of the supernatural by extension means the denial of truth in an absolute sense, a knowable truth to which we must submit by avoiding sin (the existence of which the Modernist certainly rejects), and by further extension the denial of natural law, shepherd of artistic form. Aesthetics for the Modernist—or morality—represent personal choice, and nothing else, and the traditionally or recognizably lovely becomes an object of derision. The Godless intellectual has made intellectuality suspect through pride; the Devil and our fallen nature, manifest in intellectual laziness, convinces us to remain in cultural company ultimately beneath us. We must as always endeavor to come up higher, defying the synthesis of all error, striving in all things, music included, to embrace the highest expressions of truth.


IN HONOREM PRINCIPIS APOST PAVLVS V BVRG


HESIVS ROMANVS PONTMAXAN MDCXII PONT VII

"*À nous deux, maintenant!*"

Le Sillon, Modernism, and Catholicism as Democracy

By John Rao, D.Phil. Oxon.

Eugène de Rastignac is a principal character in that series of novels dealing with the Restoration and July Monarchy (1815-1848) Era that Honoré de Balzac linked together under the title of *La Comédie Humaine* (*The Human Comedy*). He first appears in *Le Père Goriot* (*Old Man Goriot*, 1835) as a sympathetic, young, poor student from the provinces who nevertheless wants to "make it" in Parisian high society. While he does indeed turn down an offer of direct help from the devil, incarnated in another recurring figure of the series by the name of Vautrin, Rastignac flees from this satanic temptation, but only to pursue the same goal by other means. *"À nous deux, maintenant!"* ("It is between you—*i.e.*, Paris—and me now!") he proclaims at the end of the novel as he confirms his quest for "conquest" of the city through his own personal sell-out to its moral corruption.

Far be it from me to suggest any exact comparison of Rastignac with Marc Sangnier (1873-1950), the founder in 1894 of the movement called *Le Sillon* (The Furrow). Even though the all too hagiographic discussions of Sangnier's life almost make one want to find in him some hidden personal flaw, it is clear that he, like Rastignac, also never made a direct deal with the devil. Moreover, Sangnier did not even share the moral weaknesses of Balzac's fictional nineteenth century social climber. He was too much of a practicing believer for those flaws. Still, he, too, did not abandon his dangerously obsessive goal—that of a Catholic marriage with modern democracy—but pursued it through the use of other tools: in his case, dubious and ultimately blinding "intuitive" ones.

It was in the crypt of the College Stanislas in Paris in 1894 that the polytechnic student Sangnier, born into a Catholic family wealthy enough to allow him eventually to dedicate himself entirely to his apostolic labors, first founded *Le Sillon*. Designed for the promotion of Leo XIII's program of political and social engagement as expressed in *Rerum novarum* (1891) and *Au milieu des sollicitudes* (1892), *the Furrow's* first "study circle" rapidly expanded in number, bringing into its orbit not just students, but also priests, seminarians, and office and industrial workers, both in the provinces as well as throughout Paris. By 1905, after a good number of cardinals and bishops had given Sangnier's efforts their blessing, following pilgrimages to Rome where he and his followers were welcomed by two popes, and having established fruitful friendships with a variety of other Catholic activist organizations, *Le Sillon* claimed as many as 10,000 participants in 640 study circles.

Nevertheless, only one year later, in 1906, when internal debates had revealed some serious differences of opinion among its members, Sangnier decided to transform the movement he had created into something "new," now giving it the name of *Le Plus Grand Sillon*: "The Greater Furrow." But anyone familiar both with the personality of the man as well as the *modus operandi* of the organization's meetings and militant actions cannot really be surprised by the "development of doctrine" characterizing this supposedly new course. For Sangnier and *Le Sillon* had from the very outset exuded that overheated embrace of the importance of an irrational "vitality" as the prophetic key to Catholic teaching promoted earlier in the century by the highly influential but eventually excommunicated Abbé de Lamennais (1782-1854); an approach that in the case of both men ended in confounding Catholicism with a passionate, energetic, "vitalist" commitment to democracy.

François Mauriac's 1913 novel, *L'Enfant Chargé de Chaines* (*Young Man in Chains*) described his experiences while temporarily under the spell of *Le Sillon*, later summarizing Sangnier's cultivation of "vitality" very succinctly: "Everything about him was intuition, aspiration, and movement of the heart." (See Hughes Petit, *L'Eglise*, *le Sillon*, *et l'Action Française*, Nouvelles Édtions Latines, 1998, p. 128, also for the material below). Jeanne Caron, author of another useful book on the movement, underlines his anti-rational, charismatic, Lamennais-like character still more clearly, indicating that he "made his choices with the light of intuition, inventing his path as he went along…The modes of his action made reference to an interior certitude most often without passion for the mediation of discursive thought" (*Ibid.*, 128).

Henry du Roure (1883-1914), one of Sangnier's closest lieutenants, gives an explanation as to why both the ordinary members of the movement as well as the activists known as the *Jeune Garde* breathed with "one common spirit in one common goal." This was because, although the discussions at the study circles appeared to observers to be free flowing, unguided, and almost anarchistic in character, all his devoted followers felt "the necessity to believe in Marc's providential vision and vow to him an absolute and unconditional confidence" (*Ibid.*, p. 17). For, as with Lamennais, the vision of the prophetic leader dominated all, and neither of the two men was particularly willing to treat favorably disagreement from anyone else.

Deeper implications of Sangnier's unsurprising "development of doctrine" were very much emphasized by members of an organization with which he had at first had quite friendly relations: *l'Action Française* (*French Action*). Charles Maurras (1868-1952), its founder, responded to his "new course" criticism in a book entitled *Le Dilemme de Marc Sangnier* (*The Dilemma of Marc Sangnier*, 1906). Here, Maurras rejected the *Plus Grand Sillon's* argument that Catholic social justice and modern democracy with its conception of the need to "free the individual" from "authority" were necessary partners, along with its attack on *l'Action Française* for its failure to recognize this indisputable truth by preferring the governance of the traditional French Monarchy. He noted that Sangnier reached his conclusions by completely overturning the movement's hierarchy of values. Democracy and liberty in the modern revolutionary sense of the terms had become >

his supreme guides as to what was defined as "Catholic" and "socially just": even though an historical study of what those pilot lights had actually accomplished since the 1700s proved that they destroyed the well-being of people at large for the benefit of a small elite that hypocritically waved the banner of liberty, equality, and fraternity.

Maurras predicted that Sangnier—who to him appeared to spout off all too disputable slogans rather than logical thoughts designed for rational discussion, somewhat in the manner of Flaubert's "Dictionary of Received Ideas" in *Bouvard et Péchuchet*—would find that is was "easier to agitate democratically than to get a Catholic result from it" (*Ibid*., p. 145). And referring to one of the most important new features of *Le Plus Grand Sillon*, the opening of its ranks to Protestants, Free Thinkers, and Socialists alongside believing Catholics, another *Action Française* supporter, Msgr. Anatole De Cabrières (1830-1921), the Bishop of Montpellier, perceived it as already having embraced heretical principles:

"the novelties, the unclear formulas, the chimerical hope of baptizing and canonizing even opinions that are far removed from the true Faith; that entire complex of confused notions in the bosom of which the intelligent minds of our times struggle, that Modernism, in one word, that elusive Proteus of multiple forms, must profoundly disquiet us because they menace religion with the greatest peril" (*Ibid*., p. 158).

Catholic Social Justice teachings, all critics of Sangnier insisted, were based upon the Kingship of Christ and Natural Law, and were in no way tied to any specific form of government, least of all one that had a tainted record with regard to openness to any supernatural and even rational guidance whatsoever. Yet *Le Plus Grand Sillon* took it for granted as a given that the morally good and just order emerged not from obedience to Christ and the world that conformed to and corrected itself according to His unchangeable message, but from democratic structures whose "passion" and "vital action" constituted the actual and sanctifying grace that moved men irresistibly heavenwards and in changing ways as well. Heresy? Impossible! For their democratic fervor on its own would prevent its Catholic followers from falling into doctrinal error, even though they seemed to be altering traditional definitions of human nature, liberty, and the meaning of "progress" along the way. Its goal, as the journal of "social action," *Democratie*, that the movement began raising funds for creating in 1908 was designed to promote, was the development in France of a "truly" democratic republic, where individuals were freed from all oppressive authority, and this as the clear fulfillment of the will of Christ. For, as Sangnier himself said:

"A man rose up who, working against political barbarism, allowed the democratic regime to prevail; a doctrine was founded which every day made oppression and nature herself back off before the Holy Liberty of souls; that doctrine is the Christian Doctrine…that man is Christ Jesus, our God! He alone founded, He alone maintains the democratic principle" (*Ibid*., p. 201).

Two immediate effects of the creation of *Le Plus Grand Sillon* alarmed bishops who had once been friendly to and even quite active in their support of Sangnier's movement. One was the abandonment to their own devices of those study circles that were most closely connected to their particular dioceses and not prepared for a union with non-believers and even anti-Catholics through the fraternal glue supposedly provided by the grace of a common vital commitment to democracy. The other was the enthusiasm for the "new course" shown by a number of priests and seminarians who, utilizing the arguments provided through the movement, criticized episcopal efforts to dissuade them as the sort of oppressive authoritative behavior that would soon be discredited as anti-Catholic anyway under the development of doctrine desired by the Divine Founder of Democracy.

Opposition in both France and Italy rapidly mounted, with friends and foes of both *Le Plus Grand Sillon* and *l'Action Française* fueling the ever more public debate. But given the anti-Modernist campaign in Rome, it was inevitable that Pope St. Pius X would intervene in this

clash of vitality and Tradition on the side of the opponents of Sangnier. His assault came with *Notre Charge Apostolique* (*Our Apostolic Duty*) on August 25, 1910, just as the movement's standard bearing journal *Democratie* had finally appeared on the scene. While praising "the happy days" of the original *Sillon* and urging a return to its path, Pius went on to condemn the principles of its "greater" successor along exactly the same lines we have already indicated above. True liberty, equality, and fraternity, he explained, do indeed come from Our Lord, but at the end of the process of obedience to natural and supernatural laws and not through the mediation of an ever more democratic liberation of individuals from authorities that will remain valid until the last days; through transformation in Christ and not through some new form of democratic libertarian "grace" superior to that initially offered by the Savior. For St. Francis of Assisi was not somehow less of a model of the holy, free, charitable Christian man because he lived in a society that did not possess the tools of sanctification only unleashed through democracy.

Yes, it is true that Charles Maurras and *l'Action Française* were not without serious problems of their own vis-à-vis Church teaching. Nevertheless, their practical defense of the Catholic Faith at this time period was undeniable, and their particular critique of *Le Grand Sillon* was spot on. While the *l'Action Française* was, to begin with, an association "of non-believers which, because it had taken up the defense of the Church in a number of circumstances, found itself joined by a number of Catholics to such a degree that these latter then occupied the key posts within it," Sangnier's group was one "founded among Catholics that opened up to unbelievers, and which, by that fact alone, gave proof of a certain softness in the fight versus anticlericalism" (*Ibid*., p. 152).

Once again, Sangnier himself was devoted to the Catholic Faith. His real dilemma, contrary to the one that he posed to Maurras regarding the sole compatibility of social justice and an order of things accepting the principles of 1789, was that his utter faith in modern political democracy blinded him to the battles between the two. He was a man who suffered from what St. Cyril of Alexandria called *dypsychia*, the possession of two souls leading in opposite directions, as this great Eastern Church Father saw all too vividly among Christians of his own day still also bound to pagan practices.

The founder of *Le Sillon* did, indeed "submit" to Pope St. Pius X's condemnation of his "new course." He did so, however, not by returning to its earlier "happy days," which always contained the seeds of its further development within them anyway. Instead, dissolving *Le Plus Grand Sillon*, he dedicated himself in 1912 openly to politics as such, through a movement called *Jeune République*, totally democratic in its aspirations. But Sangnier's star began to rise again, especially from the late 1920s onwards, closely connected with the intensification of the problems of *l'Action Française* with respect to the Church—which we should return to here some day—mentioned above. We, to our misfortune, have lived to see the way in which Sangnier's political Modernism, basically canonized by the mainstream Church in our own time, has so overturned the hierarchy of values that the Democratic Catholicism preached around us today would most certainly offend the believing Catholic *psyche* of the founder of *Le Sillon* himself, whatever his *dypsychia* might have been. For "Paris" in the form of Democracy has today conquered "Rastignac" in the figure of Sangnier and *Le Sillon*, and seemingly the Catholic world as a whole. The battle is now "between us and this monster from hell." It is a battle through which that monster can do a great deal of damage to souls, but one that in the final analysis it cannot win.

St. Peter, the Rock upon which Christ built His Church, pray for the Church's deliverance from the scourge of Modernism and all of its false fruits.

Montmajour Abbey

By Dr. France-Marie Hilgar

The Origins

The abbey was built on one of the three hills a few dozen feet above the Rhone Plain, just above two miles north-east of Arles. The three mountains emerged during the Middle Ages from a vast area of lakes and marshes formed from the gradual silting up of an inland sea plied by flat-bottom merchant ships during the days of the Roman Occupation. Although a few traces of what is presumed to have been a Roman settlement have been found here, Montmajour did not enter the pages of the history books until the 10th century. It was already known as Saint Peter's island when a benefactress became its owner. It is well established that a small community of hermits had already settled there and that, although deserted and isolated in the middle of the marshes well-stocked with fish and game, the place was not inaccessible. In fact, the geographical location was attractive. Montmajour was a stopover on the road leading from the Roman road to a fortress. Until the 17th century, the rock on which Montmajour Abbey stands was surrounded by marshland. The meadows are still subject to flooding from time to time, a reminder of this specific geographical location.

In the second half of the 10th century, as soon as the eastern marshes of the area were freed from Saracen occupation, Provence began to enjoy a period of renewed economic prosperity which was strongly supported by the religious communities wishing to reform the morals of the nobility and the priesthood. The expansion of the tiny community was linked to this reforming movement. Before the end of the century, the monks who were bound by the Rule of St.

Benedict acquired land and churches far removed from the “mountain.” Pope Leo VIII granted them the right to elect their own abbots. They were dependent directly on the Holy See and were not subject to the authority of the bishop.

The Original Notre-Dame Church

It is presumed that it was started in the 11th century given the abbey’s power and authority over a number of priories and some 30 churches. A number of 11th century texts give information on the new building. Building work was completed in 1069. It probably already had a crypt. The only building still standing from the 11th century is St. Peter’s chapel. It is partly gouged out of the rock and is now the oldest part of the abbey. A stone-built nave including a row of arcading runs along a line of small caves. >

Nave of St. Peter's Chapel

Apse of the abbatial church (12th century)

It is built in a natural cave high above the plain that was once a marshland. In 1976 the capitals of the Chapel were vandalized. Those which have survived are badly damaged. Typical of the Early Romanesque architecture, their decoration combines Corinthian capitals and geometrical designs. Another element is a pilaster standing against a wall at the entrance to the corridor leading to the square chamber behind the chevet. Outside, the flat-slabbed roof indicates that it was rebuilt in the late XIIth century. Four huge buttresses were erected at a later date, two in the 15th century and two more in 1740 when the flight of steps leading to the chapel was built.

Notre Dame church stands on the sheer north side of the mountain. The first part open to the public today is its crypt. The south side is dug out of the rock. It includes a nave, transept and chancel of the church above while the apses of the radiating chapels is included in a section beyond the chevet of the church. In the central rotunda is a Romanesque altar. A barrel-vaulted walkway leads from the church to the crypt.

Visitors enter the church by a staircase leading to the second bay in the nave. Notre-Dame church which has no side aisles is very bare. The ribbed barrel vaulting in the nave is reinforced with transverse arches supported on projecting pilasters, typical of Provence as is the half-dome apse and the two chapels opening onto the transept. The monks' entrance in 1153 may be considered to mark the end of the first stage, which included the crypt and apse. The second stage, vaulting in the chancel, south arm

of the transept and the nave, must have been undertaken between 1153 and 1182 when the north gallery in the cloisters was completed. The north wall of the cloisters forms the south wall of the nave. The vaulting in the transept crossing is in Gothic style. The Romanesque nave was to have been extended along another three bays. The project was never completed. In the 14th century the transept was extended. In the 15th century another two chapels were added. Each of them occupies the length of a bay.

The door into the cloisters leads off the south side of the nave into the church. The oldest section of the cloisters dates from the second half of the 12th century. In 1149 the first Chapter general was held, bringing together the entire Order including monks and priors. The cloisters lie between the south wall of the nave and the south arm of the transept in the church. Its four galleries have barrel vaulting and three bays. The bays overlook the garth by a series of small semicircular arches supported on twin colonnettes. In the north and south galleries there are four in each bay; in the east gallery there are three. On the garth side the arcading is interconnected by subbase arches supported by huge pilasters reinforced by buttresses. Differences in detail from one gallery to another indicate the order in which they were built.

The Decline of the Abbey in the Late Middle Ages

At the beginning of the 15th century the abbey entered a period of decline that was to worsen as the years passed. The commendatory abbot was no longer required to reside in >

the monastery but received an income. He was appointed by the pope and not necessarily a member of the Benedictine Order. Monastic life was in recession. Then there was trouble with the Order of Saint Antoine. They took up arms against Montmajour but were repulsed with the assistance of the people of Arles. Then the wars of Religion took place. The abbey had to take in soldiers. The monks looked for refuge in their community of Arles. When they returned two years later, they found it almost uninhabitable.

In the 17th century the Benedictine Order of Saint Maur took over. A concordat laid down the conditions under which the Maurist reform would be introduced. Comfortable pensions would be paid to the elders who refused to accept the Reform. In return the abbot was to pay 4,500 pounds a year toward food for the new monks and was to bear one half of the cost of the upkeep of the buildings. Turned into an order in 1621, St. Maur wanted to reform Benedictine monasteries by insuring a return to the veritable Rule of St. Benedict while at the same time encouraging intellectual pursuits. The first task of the reformed abbey was to set it on sound financial footing. The concordat of 1639 had left the monks with a very low income. In 1642 it signed a contract with the town of Arles. The land reclaimed from the marshes produced new revenues. The problems were aggravated by the hostility of the people of Arles who considered the monks as foreigners. A second concordat was signed in 1646. At the dawn of the 18th century their position finally appeared clear. And the Congregation was ready to erect new buildings. The plans were not drawn by a Maurist monk but were the work of Pierre Mignard. In 1703 the foundation stone of the building was laid. In 1719 the old Romanesque dormitory was turned into infirmaries. It was linked to the new monastery by means of a great arch. In 1726 a huge fire devastated the new buildings. It was duplicated in 1745.

The Modern Buildings

The first level included the wine cellars flanked by a gutter to fill large barrels. On the intermediate level there are various service rooms including the corn store and bake house with its huge oven. This is where a fire started in 1726. The story above is the real ground floor of the monastery. The upper two floors which are now in a very poor state of repair are identical. Unlike the ground floor they have a central corridor lit by two semicircular lights at the east and west ends with rows of cells: 44 in all. The building has vaulted roofs. The architect merely sought to roof each room as securely and easily as possible.

From the Revolution to the Present Day

The abbey was placed under the authority in 1790 and immediately despoiled. The monks were forced to leave, and the furniture, linen and ornaments were scattered. It was sold a year later to a lady described by a contemporary as an adventurer who earned a living by pillaging. The purchaser sold off everything that could be removed. Just as she was about to bring demolition workers from Marseilles the property was repossessed on grounds that she was unable to keep up the scheduled payments. The next person who bought it sold the mediaeval sections to various smaller owners and used the construction as a source of building stones. After the storm abated the town of Arles began to rebuild it. In 1872 a general restoration project began under the auspices of the Caisse Nationale des Monuments Historiques. From 1927 to now the aim has been to finally opening this superb example of Classical architecture to the public.

[Top Left] View of the cloister from the watchtower.

[Top Right] Crypt of St. Benedict Rotunda.

[Bottom] Ruins of the Maurist monastery.

Celebrating the Priesthood

By Hierophilus

In Rome one can see a beautiful fresco of the Good Shepherd in the catacomb of Saint Priscilla. According to tradition, Priscilla was the mother of Senator Pudens. She and her family must have been baptized by St. Peter himself, soon after his arrival in the Eternal City. The first pope knew the family well and their home was to become the center of his apostolate in Rome. There he must have offered Mass and preached. Later a catacomb was built under the house and the fresco of the Good Shepherd was painted in one of the underground rooms.

We are celebrating this year the 100th anniversary of the canonization of St. Margaret Mary, "the beloved disciple of my Sacred Heart," as Our Lord called her. It is touching to see how the first Christians, not having yet the revelations of Paray-le-Monial, used the image of the Good Shepherd to represent the Merciful Love of Jesus, as in the fresco of the catacomb of St. Priscilla. St. Peter was of course present when Our Lord told His apostles the parable of the lost sheep. Jesus also revealed to them that He was the Good Shepherd who had come to rescue His wayward sheep. St. Peter was never to forget this and, as we will see, he experienced it in his own life. So he was able to explain the mystery of Our Savior's Infinite Mercy to Priscilla and his family in these words: "You were as sheep gone astray but you are now converted to the shepherd and bishop of your souls" (I Pet. 2:25).

In his first epistle, which he wrote in Rome, maybe in the house of Priscilla, Saint Peter exhorted priests, many of them he had himself ordained as their bishop: "Feed the flock of God

which is among you, taking good care of it… And when the prince of shepherds shall appear, you shall receive a never fading crown of glory."

The words of the first pope were thus echoing Our Lord's famous words to him on the shore of the lake of Galilee: "Simon, son of John, lovest thou me? Feed my sheep." St. Augustine has this beautiful commentary: "Our Lord is the Good Shepherd and all the rest, all the good shepherds are his members," *i.e.*, "shepherds under The Shepherd." "A good shepherd is one who knows that he is feeding Our Lord's flock for His Master and not for himself." Yes, Jesus shepherds his sheep through his undershepherds the priests. But the priests are themselves members of the flock, so they too need the loving care of the Good Shepherd. St. Peter, in his weakness, knew this only too well. If priests want to be good shepherds and not hirelings, if they desire to work well for Our Lord, then they must "abide in Him and Him in them." They must travel on the difficult road of their priesthood in His company.

After His resurrection, Our Lord served breakfast to His apostles after the miraculous catch of fish on the lake of Gennesaret. St. John mentioned that it was on a charcoal fire that Our Savior cooked the fish (Jn. 21:9). The other time the same word is used in the Gospel is when St. Peter stood in front of a "charcoal fire," the night he denied his master three times.

This detail brings together both moments in St. Peter's life. The first fire reminds us of his sin and the second of the mercy of Our Lord reassuring him that he had been forgiven. At the second fire Jesus questioned Peter about his love for Him. Peter, having been humbled by his fall, realized now his great weakness. So when Our Lord asked: "Do you love me more than the others?" Peter answered: "Lord, Thou knowest" and further: "Even though they all fall away, I will not." The charcoal fire reminded him of this terrible night when he fell into sin through presumption. Cured from his illusions, he now placed his confidence in Our Savior's grace and no longer in his own strength. Later, he was one day to explain all this, maybe with tears in his eyes, to Priscilla and her family in Rome.

As they are called to shepherd others, priests must always remember to depend on the help of the Chief Shepherd. They must constantly bear in mind their own fickleness and how much they are in need of Our Savior's Love and Mercy. Like St. Peter, they can become a lost sheep that has to be sought, found and brought back on their good Master's shoulders. As St. Paul says, they carry the precious grace of their priesthood in an earthen vessel which can be broken. How easy it is to forget their spiritual poverty and thus run the risk to deny their Lord and fall from grace! "Watch and pray."

We wrote about the two fires mentioned in the Gospel, but we know there is a third one, which the Church calls an "ardent furnace of charity." This is the Sacred Heart of Jesus, fully revealed only to St. Margaret Mary in the 17th century. This Heart of Our Savior was heard by Saint John resting on Jesus's breast during the last supper , then pierced on the cross by the lance of the centurion and finally shown to Saint Thomas when he opened the folds of his tunic and said: "Bring hither thy hand and put it into my side."

When St. Peter was still full of pride, he was far from the fire of the meek and humble Heart of Jesus. So he felt cold and went to warm himself by the charcoal fire and then fell into sin. Yes indeed the heart of the priest is made for God and it cannot fully rest until it rests in Him. When it becomes lukewarm, it will often seek the >

consolation of creatures an then disaster can be expected. This is why the undershepherd must seek intimacy with the Good Shepherd. The priest takes care of the souls Jesus purchased at such a great price, *i.e.*, His own blood. This is why the priesthood is such a mark of love. Our Lord could have chosen others, but He chose these because He wanted to make them His friends and take care of His sheep (Jn. 15:15).

It is a mystery how the good priest, through his fidelity, can console the Divine Heart and give Him the happiness of saving many souls through his ministry. On the contrary, the unfaithful priest can be a source of grief for the Sacred Heart of Jesus. We see this very well in the revelations to St. Margaret Mary. Our Lord suffers more from the sins of souls consecrated to Him than from others. Priests are Jesus' strength and weakness, His hope and His fear, His joy and His sorrow. They can be in the Sacred Heart either a burning flame of charity or a piercing thorn of pain.

Knowing all this, Holy Mother Church has given to her priests many models of holiness. One of the most beautiful was St. Pius X. In a letter soon after the death of the holy pope, Padre Pio wrote: "Truly, he was more than ever the good shepherd, the king of peace, the meek and humble Jesus on earth." When Archbishop Marcel Lefebvre founded the Society of St. Pius X with the goal of restoring the holiness of the priesthood, he could not have chosen a better patron than Giuseppe Sarto. This year, the Society is celebrating its 50th anniversary. It was approved on November 1st 1970, on the feast of All Saints. The Archbishop always saw in this date a powerful reminder that the very essence of the Society is the sanctification of priests, to give the Church holy priests who shall be good shepherds of souls.

If Padre Pio was a great lover of the Sacred Heart and a good shepherd of souls, we cannot say the same of several other priests whom we meet in his life. One of the saddest examples was the Archbishop of Manfredonia and the four canons of San Giovanni Rotondo. Theirs was an extremely immoral life, with several innocent souls victims of these "wolves in sheep's clothing." Padre Pio's saintly life was such a reproach to them that they decided to calumniate him so that the Holy Office would take disciplinary measures against him. They succeeded so well that Pope Pius XI and even Cardinal Merry del Val were deceived. A friend of Padre Pio tried to use the media to correct this injustice. Padre Pio disapproved of it, probably because he feared that more harm than good would come from public exposure of this scandal. It is only several years later that the truth finally came out and the culprits were severely punished. Holy Mother Church has always known the consolation of good priests and the grief caused by the ones who did not follow their calling to holiness.

Even in his own order, Padre Pio knew there were quite a few scandals in the beginning. The Capuchin Order was founded by Matthew de Baschi. It was immediately successful since 10 years later it had no less than 700 members. Capuchins were holy religious. They were also wonderful preachers and this was a big help in the fight against the Protestant Reformation. Unfortunately Matthew left the order in order to achieve independence. The second general superior, Louis de Fossenbrune, had to be expelled from the order for disobedience. But the greatest scandal was given by Bernardino Ochino, fourth general superior of the order. He was at the time the most famous preacher in Italy. In 1542 he apostasized and joined Calvin in Geneva. He went so far as to preach polygamy through his sermons and his example.

The pope resolved to suppress the Capuchin Order. He was dissuaded with difficulty, but Capuchins were nevertheless forbidden to preach. It was a great humiliation for the order, but God was purifying his children through this trial. Thirty-five years later, St. Fidelis of Sigmaringen was born in 1577. He was to become the first canonized saint of the Order. The Capuchins now count 15 saints and 51 blessed. From a human perspective, it seems that the ill repute into which the Order had fallen was without remedy and that the Order was bound to wither away. And yet God had other plans and the Order was to produce great fruits of sanctity, among them Padre Pio. Truly we can exclaim with St. Paul: "Oh the depths of the riches of

the wisdom and of the knowledge of God! How incomprehensible are his judgments and how unsearchable His ways!" (Rom. 11:33). Here is a beautiful quote from Our Lord to St. Margaret Mary: "I know how to accomplish my designs, even through means which seem contrary."

As the Society of Saint Pius X now counts 50 years of existence, let us be grateful, first for the priests whose holiness rejoiced the Sacred Heart as well as edified us the faithful and who have now gone to their eternal reward. The saintly Fr. La Praz from Switzerland who carried so patiently his heavy cross is but one example. God took these priests sometimes at an early age. But they are now praying in Heaven for their confreres still struggling in this vale of tears.

Let us also bear in mind the tireless priests who in the 1970's and 1980's maintained the Traditional Mass, with the help of a few elderly priests, when there was no indult Mass or Ecclesia Dei fraternities. It was a heavy burden but they carried it cheerfully as good shepherds of their flocks. Theirs was often a gruelling schedule with three and sometimes four Masses on Sunday, with hours of confession. Those brave priests traveled everywhere, toiled, suffered and sowed in tears so that we could now enjoy the fruits of their labors. Where would we be without them? We would certainly have no Traditional Mass, therefore we owe them a tremendous debt of gratitude.

As faithful we have to pray for those of our priests who are now suffering from illness, loneliness or temptations. Priests know, more than any other, that they have to follow Our Lord on the painful Way of the Cross. Jesus is indeed purifying them through their trials, since it is only when their heart is broken that supernatural peace and joy is fully released. Yet they are weak so they heavily depend on the prayers and sacrifices of generous souls. We should see Our Lord in them, since they are "other Christs." At the end of her life, St. Therese of the Child Jesus was offering all her sufferings for her two "brothers," missionary priests.

Let us not forget those priests who have strayed from the path of virtue. They need our compassion and our prayers. We may know one or another of these unhappy souls who are now like lost sheep, a shepherd no longer united to the Chief Shepherd but separated from Him. The Divine Heart seeks them and pursues them in His Mercy, as He sought to bring Peter back to repentance. Thanks be to God there are several examples of beautiful conversions in this domain. Until her death, St. Therese of Lisieux prayed for the ex-Carmelite priest, Fr. Loison, who had left the Church and married.

Last but not least, let us remember the good priests who are doing their work with charity, humility and fidelity: those who are saying Mass for us on Sunday, hearing our confessions and baptizing our children. These shepherds are dear to us, they are our light in the darkness of the world. They are patient with us, who are not always docile to them. They are willing to give us their time when we need someone to listen to our problems. They quietly go about doing their work of saving souls. Satan will certainly try to destroy them. If we pray for them, he will not succeed. The children of Fatima, especially Jacinta prayed for priests.

We suggest to our fellow Traditional Catholics the following prayer:

O Jesus, Eternal Priest, keep all Your priests within the shelter of Your Sacred Heart, where none may harm them. Keep unstained their anointed hands which daily touch Your Sacred Body.

Keep unsullied their lips purpled with Your Precious Blood. Keep pure and unearthly their hearts sealed with the sublime marks of Your glorious priesthood. Let Your holy love surround them and shield them from the world's contagion.

Bless their labors with abundant fruit, and may the souls to whom they have ministered to be their joy and consolation and in Heaven their beautiful and everlasting crown.

O Mary, Queen of the clergy, pray for us; obtain for us many holy priests. Amen.

How to Educate the Child in…

Honesty

By the Sisters of the Society Saint Pius X. Translated by Lauren Marie Webb

Honesty is a prime quality, indispensable for the child: illuminating his conscience, it permits him to progress; it gives him the right to confidence in his parents, in those around him. Its multi-faceted enemy is dishonesty…Parents have the difficult mission to combat this defect.

The lies of children…How do we teach the child to speak the truth!

"Educate them to love what is true," says Pope Pius XII. Upon the knees of his mother, the child ought to breathe this love of truth and learn respect, admiration, and the tenderness that an upright and sincere heart merits. Jesus Himself praised Nathanael: "A true Israelite in whom there was nothing false" (Jn. 14:6). It is necessary also to give children the horror of every type of lie which offends God by recounting to them the maledictions addressed by Jesus to the hypocritical Pharisees (Mt. 23:7), the terrible chastisement incurred by Ananias and Saphira. Let us tell them that liars lose the confidence of others, that they cause great harm and develop many vices: "Young liar, old robber!" May they sense that dishonesty is a real shame for us, a degradation. These good principles, often recalled to mind, will arm them against temptation.

"Be yourselves respectful of the truth and push aside everything which is not authentic and true from education" (Pius XII). Our strength is in the example of a careful loyalty! Alas, sometimes certain parents relativize their responsibility on this point. False excuses, arranged reports, promises or threats without following through, unbelievable stories…The little eyes fixed on them become cunning and wily… dissimulated

and liars! Let us always be true and upright, without hesitation or inconstancy. Daily life gives us a thousand occasions to show our children the courage of the truth, whatever it costs. Example is formative…

Let us not let a lie pass unnoticed, by lack of time, without intervening. Let us seek first its cause. The badly brought up child uses this convenient "umbrella" out of fear, in order to escape reproach and inevitable storms. In this case, let us replace these brutally imposed lessons by a discipline based on confidence, and let us call upon the intelligence and the good will of the child. It is with this heart to heart contact, near to his mother, that the child learns rules, interiorizes them and habituates himself to open up, to communicate his impressions, and see his faults. Let us also avoid reprimanding too frequently… These constraints, that become heavy, could lead them to habitually use ruses or dissimulations.

The child also lies by pride, self-love, or vanity. Not wanting to be considered guilty, he hides his misdeeds or searches to find value in them… by a lie. A punishment risks then hardening him in his native pride. It is better to lead him to enter into himself through calm, well-directed questions; thus, obtaining an avowal and rectifying in him what is false and exaggerated. Let us seize these occasions in order to ground our children in a profound humility, a simple recognition of our qualities and our miseries. An excellent means of developing this honesty is the examination of conscience together as a family in the evenings. The loyalty of the little ones makes an impression for the elder siblings. Under your guidance, games are also an exercise of loyalty.

The child also lies through egoism, in order to satisfy his passions: laziness, jealously, vengeance, theft…The child must know that each time he will be severely punished, as the more serious fault, much more than laziness, is to lie, the act of deceiving those whom we love. This sin can pass to a habitual state if it is not severely reprimanded and it hides even other sins! If a lie is evident, let us punish it firmly without an afterthought and let us show our pain. In uncertainty, let us place the child before their conscience and before God, Whom we cannot deceive. Let us call upon their courage, courage to accept the consequences of their acts, the eventual punishments. In order to avoid a repetition of tricks, to obtain a costly truth, let us not hesitate to soften, or even eliminate a punishment if the child confesses their fault immediately. "A fault recognized is already pardoned," says the proverb. Washington had in his childhood cut down a cherry tree; his father, terribly irritated, looked for the culprit of the damage. Washington replied with simplicity, "Father, I cannot tell a lie, it was I who did it."

"Your honesty," replied his father, profoundly touched, "is worth more than a hundred cherry trees." He then embraced him and remitted all punishment.

Q&A

by Fr. Juan Carlos Iscara, SSPX

Protestants often reprimand us, Catholics, for disobeying Our Lord's command by calling our priests "Father." Are they right? Are we truly disobedient?

Protestants easily quote the Scriptures, but too often separating the words from their context and from any reference to parallel texts—while it is that context and reference which illuminates the true meaning of the expressions, a meaning that has been confirmed, many centuries before Luther, by the Catholic Church's reading and understanding of them.

In the Gospel of St. Matthew (Mt. 23:8-10), we certainly read that Our Lord has said: *But be not you called Rabbi. For one is your master; and all you are brethren. And call none your father upon earth; for one is your father, who is in heaven. Neither be ye called masters; for one is your master, Christ.*

As Our Lord does not seem to make any >

exceptions, these words would demand that absolutely nobody could be called father or teacher or master. Therefore, if understood literally, it would be forbidden to use those terms even for those who have given us life or who have taught us at school… Nonetheless, He Himself, the Word of God, has applied those terms to men in the Scriptures He has inspired.

He has used the term "father" in reference to our biological parents when revealing and then restating the Commandments (Ex. 20:12, Lk. 18:20). But it is also abundantly used in reference to relationships that go beyond the purely biological generation.

The prophet Eliseus used the term in a spiritual sense, claiming after Elias when taken up to heaven in a chariot of fire: *And Eliseus saw him, and cried: My* father, *my* father, *the chariot of Israel, and the driver thereof* (IV Kings 2:12).

It is used when addressing a person deserving a special respect, as when the rich man calls up to Abraham from his damnation in hell: *And he cried, and said:* Father *Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water, to cool my tongue: for I am tormented in this flame* (Lk. 16:24).

It is applied to our elders, even when they persecute us, as Stephen did when addressing those who condemned him: *Ye men, brethren, and* fathers, *hear* (Acts 7:2).

It is applied to those who have the temporal care of others, as the patriarch Joseph did in Egypt: *Not by your counsel was I sent hither, but by the will of God: who hath made me as it were a* father *to Pharao, and lord of his whole house, and governor in all the land of Egypt* (Gen. 45:8).

The Apostles considered themselves as the spiritual fathers of their disciples and called them sons and St. Paul glories himself in this spiritual paternity: *I write not these things to confound you; but I admonish you as my dearest* children. *For if you have ten thousand instructors in Christ, yet not many* fathers. *For in Christ Jesus, by the gospel, I have begotten you* (I Cor. 4:14-15). It is in this sense that we, Catholics, call our priests "Father."

It is therefore clear that Our Lord does not forbid us to use the term "father" in these senses, which the Word of God has abundantly used in the inspired Scripture. He expresses Himself forcefully, in a hyperbole, to condemn those who demand special titles and honors, seeking to exalt themselves above others.

Therefore, no, we are not disobedient to Our Lord's commands, because we are doing exactly what He Himself has done.

Q&A

In traditionalist circles, when talking about certain groups or individuals, we tend to toss around too much the accusation of heresy. But what is, exactly, a heresy?

Originally, the Greek word *hairesis* was a neutral term, signifying holding or choosing a particular set of opinions. Appropriated by Catholic theology, the term now commonly means the profession of an error against the faith.

When someone expresses an opinion that contradicts Catholic dogma, he is asserting a heretical view, but that does not mean, necessarily that he has committed the sin of heresy or that he has to be considered as a heretic.

As defined in Canon Law, heresy is *a voluntary and pertinacious error, in the external forum and before God, against a truth which must be believed with divine and Catholic faith, by a baptized individual who confesses faith in Christ.*

It is a *voluntary error*—a false judgment of the intellect, elicited by a malicious will. Although

the person is aware that his opinion contradicts a *dogma revealed and proposed as such by the solemn or ordinary Magisterium* of the Church, he nonetheless willingly denies or positively doubts that truth of faith. It is neither an error arising from mere ignorance (even if such ignorance is culpable), nor the simple assertion of an error, by word or action, out of fear or other motive, insofar as the internal faith is kept.

The error must be *manifested in the external forum*, as canonical law deals only with what can be ascertained from the exterior, with words and actions externally manifested, and not with the internal dispositions of an individual.

It is a *pertinacious error*. This "pertinacity" is not simple stubbornness in holding one's views, but a precisely defined canonical term; it means that the competent ecclesiastical authority has made the person aware of the fact that his opinions contradict Catholic dogma and that, in spite of those repeated warnings, the person persists in his erroneous opinions.

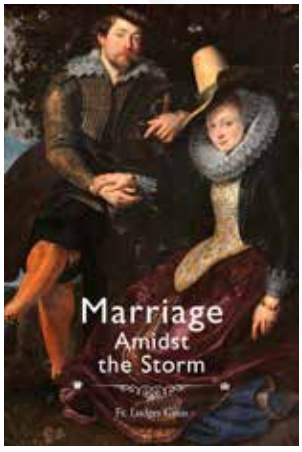
Finally, to be heresy, it also must be *professed by a Catholic* who has acknowledged the divine authority of the Church to teach men the truths of faith. Therefore, it is not heresy if it is professed by one who is not baptized (infidel, Jew, etc.) or who has been baptized in infancy but never made a personal act of faith.

In today's world, it is evident that many Catholics hold heretical opinions, but—unless all the above elements are present—we cannot necessarily conclude that all of them have fallen into the sin of heresy.

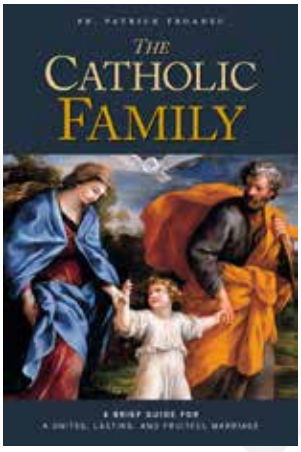
The Maria Wörth church is dedicated to the Assumption of Mary and stands on a rocky peninsula [once an island] on Lake Wörthersee, Austria. During the Christianization of the Carinthia region of Austria in the 8th century, monks from Innichen Abbey [northern Italy] worked here. Bishop Waldo of Freising had the first church built on the highest point of the small island, where it was first mentioned in 894. Later the relics of Sts. Primus and Felician were translated to the church, and around 1150, Otto I of Freising founded a college of canons here. He had another smaller church, named "Winterkirche," built close to the collegiate church. Both churches burnt in 1399 and afterwards were rebuilt in the late Gothic style we see today.

New Titles on Marriage

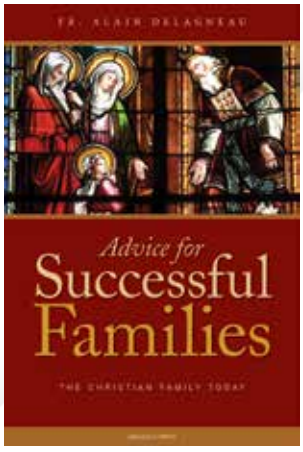
Marriage Amidst The Storm
The Catholic Family
Advice For Successful Families



96 pp. – Softcover –
STK# 8771 – $12.95



144 pp. – Softcover –
STK# 8747 – $12.95



120 pp. – Softcover –
STK# 8601 – $9.95

Three great titles on how to successfully raise a family amidst the troubles of the modern world. What makes a successful family? What makes a successful marriage? What makes for happy holy children? There is so much more to know, learn and love about the Faith but it all starts in the home—putting Christ before yourself, and following His example as individuals, couples and families dedicated to Christ.

Visit www.angeluspress.org — 1-800-966-7337

Please visit our website to see our entire selection of books and music.

Complex & Simple Questions Answers

Part Five: Prof. Felix Otten, O.P. and C.F. Pauwels, O.P.

Editor's Note: This article continues the series of straightforward responses to frequently-encountered questions and objections concerning the Catholic Faith. The questions and answers are adapted from Professor Felix Otten, O.P. and C.F. Pauwels, O.P.'s *The Most Frequently Encountered Difficulties*, published originally in Dutch in 1939.

It is said that Mary never sinned and could not even sin. But the Evangelist Mark indicates that Mary doubted Christ's mission. Wasn't that a sin?

Mary has certainly remained free from various temptations as a result of her Immaculate Conception. Therefore there was no evil lust in her, which is the result of Original Sin, and which consists in the broken balance between the higher and the lower. With us the body is often an agent of sin, for it draws down the mind and often rebels against the higher powers of the soul. And of course, there was no such thing with Mary, because she had not been contaminated with Original Sin as a result of which that balance was broken. So, she could not be tempted by a desire of the lower forces against the higher. She could, however, be tempted in the higher powers of her soul, in her mind and will, as even Christ was tempted by the devil.

But being tempted and sinning is quite distinct. That Mary never actually committed a sin is absolutely clear to Catholic theologians, even though the Church has never officially >

spoken out about it. Mary, as they say, was without sin. But was Mary also *un-sinful*, that is, *could* she *not* commit sin?

That is of course a completely different issue. Most theologians hold that Mary could not sin. The reason is not that she was free from Original Sin, for even Adam and Eve themselves were not contaminated with Original Sin, and yet they sinned. We must seek the reason in the fullness of grace with which God endowed her for the sake of her divine motherhood. By this, and therefore by God's special assistance, it was effected that the will of Mary always chose the good.

And now as to the story of the Evangelist Mark: He does not say at all that Mary would have doubted Christ. He first announces, in the third chapter, verse 21, that Christ's relatives "went out to take Jesus, for they said, He is mad." So apparently there were relatives of Christ who did not believe in His mission. Who they were is not mentioned; they may have been uncles, cousins, and perhaps further relatives. Then we are told something completely different, namely that Jesus entered a debate with scribes from Jerusalem about exorcisms. And then it said at the end of the chapter, "Then came His mother and brethren; they stood outside and called Him." Whether they talked to Him and what about, we are not told.

It is not certain that this conclusion is connected with the beginning of the chapter which mentions the disbelief of some of Christ's relatives. And so, it is not certain why Christ's mother and brothers came. But even if it were true that Mary had gone with unbelieving relatives to Christ, it does not follow that she also shared their unbelief. Such infidelity on Mary's part contends with everything else we know about her. Why should we accept such a conclusion from an arguably ambiguous text?

Mary's Assumption is a Catholic dogma even though the Bible says nothing about it. Has the Church concluded that the Assumption must be true based on what it teaches concerning the Immaculate Conception?

The Catholic Church speaks of Mary's Assumption into Heaven in contrast with Christ›s Ascension. By using different language to label these events, the Church wants to indicate clearly that Mary did not ascend to Heaven with soul and body by *her own power*. Rather, Mary's Assumption is a special privilege, conferred by *the power of God*, that she be taken up into Heaven in both soul and body. This doctrine, long accepted by Catholics, was not called a dogma in a strict sense for centuries because it was not solemnly formulated, established, and promulgated by the infallible Magisterium, as the doctrine on Mary's Immaculate Conception, for example.

However, on November 1, 1950, Pope Pius XII solemnly proclaimed the dogma of the Assumption of the Blessed Virgin Mary. Before this, the Assumption was presented to Catholics by the ordinary magisterium of the Church, which Catholics cannot oppose. The historic recognition of the Assumption is confirmed by the longstanding feast day given to this event on August 15, and the fact that this feast was celebrated by Greek and Syriac Christians during the earliest centuries of the Church.

Undoubtedly it is true that Mary's Ascension into Heaven is not mentioned in the Bible. But the Catholic Church also teaches that there are two sources from which it draws God's revelation, namely the written word of God, the Holy Scriptures, and next Holy Tradition. The Church knows of Mary's Assumption from Tradition.

It cannot be said, certainly in the strict sense, that the Assumption is a consequence of Mary's Immaculate Conception, even though this special grace gave her a unique dignity among

all who have or shall ever live. A comparison has been made with the condition in which the first humans lived before the fall, but that comparison does not hold. For Adam and Eve had been created in a state of sanctifying grace, but their privilege of being free from suffering and death and being taken up to Heaven without dying did not follow as a consequence of the possession of this sanctifying grace.

And although it can be said that Mary was gifted what the first people had lost for all their descendants, namely that she was conceived without Original Sin and immediately possessed sanctifying grace, she did not receive all of the supernatural gifts that Adam and Eve possessed. After all, she was not free from suffering during her earthly life.

Of course, Mary's death was not a punishment for her sins, because she had never sinned; it was a normal result of her body wearing out and her strength diminishing. God did not arrange for Mary to be withdrawn or exempted from this law of nature. Why? We do not know for sure. It is, however, probable that in her suffering and death Mary might reflect the patient suffering of her Son, and thus be an example for us.

Donate to support Angelus Press
and the continuation of
Traditional Catholic content.
Go to: angeluspress.org to donate today!

Please go to Angeluspress.org and see what books could help you and your family grow in the Faith.

Enemies Turned Friends

By Fr. Philippe Toulza, SSPX

Enemies Turned Friends

How is the decline of evangelization in Europe to be explained? Strictly speaking, the answer to this question is that any decrease in Christianity has as its factor, at least in the adult portion of the population that it affects, a lack of cooperation with God's action. Indeed, grace is never lacking; if evangelization is not accomplished, it is therefore because man, for whom it is destined, presents an obstacle to it. Dechristianization occurs when, in a human group, an increasing proportion of souls are no longer won over to the Faith or, while remaining Catholic, slacken in their progress towards God or even abandon the Faith (or the Christian life). During the Enlightenment, the philosopher Julien de la Mettrie (1709-1751) was just such a case; he was born into a Catholic family in Brittany, and his father thought he might become a priest. He preferred to turn to medical studies, and they led him to materialism, atheism and libertinism; he spread these convictions through his writings and went down in history as a sorry example of secularization. Those responsible for dechristianization are therefore men like him and others who refuse more or less, for themselves and for those under their care as the case may be, the demands of Christ's kingship.

This explanation lays the responsibility at a multitude of doors and therefore does not provide many specifics. For this reason, many often prefer to explain this dechristianization not by its true factors that are to be found within souls but by that which incites souls to stray from Christ. Some of these causes began their action on Pentecost: the devil and the world. Other causes are more closely connected to specific circumstances, and it is these causes that interest us: which of them led to the >

secularization of Europe?

Modern Thought

A reality as complex as dechristianization and accomplished throughout an entire continent over the course of several centuries is necessarily a result of diverse causes: the uprooting due to industrialization, the subversion of intellectual societies, the ecclesiastical support of slavery, the headway made by hedonism, *etc*. And some factors worked to promote other factors. However, the general consensus is that the principal cause of this dechristianization is modernity. Beginning with the Renaissance, Europe thought it was rediscovering the grandeur of human nature that medieval theocentrism had supposedly concealed. There was doubt as to whether the human race was really afflicted with original sin and whether man really needed to beat his breast. Then, with the momentum of the Protestant Reformation, any religious authority seemed dangerous for freedom; following Rousseau and then Kant, Europe divinized man's autonomy. Just as Descartes during the 17th century refused arguments that appeal to authority in philosophy, the modern thinkers questioned dogma; they no longer shared the Faith of Villon's mother. In the end, political upheavals such as those of 1789 challenged the institutions. Free expression of thought was demanded. The alliance between the throne and the altar was denounced. Priests were suspected of greed and the yoke of morality was thrown off; Voltaire's hatred spread. Religious diversity, even simply between Catholics and Protestants, became a pretext to do away with the priestly tutelage; there were so many religions on earth... how did the fact that Catholicism was the religion of our fathers make it more believable than the others?

Human rights were pitted against the "intolerance" of the past, reason against belief, independence against law. These modern ideas encouraged souls and institutions to stray from the traditional religion. The result is that today, as Danièle Hervieu-Léger writes, "Christianity, which was the social, political and cultural matrix of the Western world, is now, even in the very areas where it develops its civilizing power, increasingly pushed back to the outskirts of the social life. It is the private business of fewer and fewer individuals; it no longer deeply molds behaviors and consciences."

Modernity is not the only thing; dechristianization has also been attributed to scientific and technological progress. Is this justified? It is true that in the 16th and 17th centuries, man's knowledge of nature progressed; many discoveries were made in astronomy, mechanics, and geography; men ceased to attribute to spiritual beings phenomena that science was now able to explain. Athenagoras and St. Thomas had, for example, attributed the movement of the stars to the action of the angels, but now universal gravitation explained this movement and seemed to discredit theology. At the same time, the printing press and optical instruments and later on the steam engine increased humanity's mastery of nature. Living conditions improved, placing the hope of an eternal life in parentheses. Medical science would soon be able to protect men from the plague; did they really need to pray? First transportation and then communication became quicker and led to encounters with other civilizations, which put our religion into a different perspective. In short, scientific and technological progress not only went along with modern thought, they helped it to flourish. Nonetheless, they were no more than a favorable opportunity for dechristianization, and not it's true cause; for science is not opposed to religion in itself. Besides, even if modern thought had been kept from flourishing for one reason or another, scientific and technological progress would still have been accomplished, just as in the Christian Middle Ages. The dechristianization of Europe had no other principal cause than the growth of modernity.

What was the Church's attitude towards it? She first deplored it. The edifice of Christian Europe was cracking, its walls were falling, it threatened to collapse; for the Mystical Body of Christ, it was a traumatism against the backdrop of supernatural faith. St. Thomas More's destiny was emblematic of this time. Chancellor to the King of England, he refused the new law passed by the Crown that separated the country from unity with the Church. He was therefore imprisoned in the Tower of London until his trial; he would later be decapitated, just like Cosmas, Damian and Cecilia centuries earlier. In 1535, during these tribulations, he wrote a book in which he contemplated *The Sadness of Christ* in the Garden of Olives. And his meditations also express his own sadness in the face of death. One can even see in them the sadness of the Church

in the face of the dechristianization of Europe, a dechristianization in which the schism taking form on the other side of the Channel was a step that would lead England to Anglicanism. But the Church did not simply bewail her lot. She acted, and the history of her action is composed of two major phases. From the Reformation until Vatican II, the Church opposed modernity. After the Council, she chose a new attitude. We shall now consider these two phases.

Initial Opposition

Until the middle of the 20th century, the Church's apprehension in the face of secularization was expressed above all in the documents of the Magisterium. They reveal that between 1517 and 1965, the Holy See's judgment on modernity was severe. From the 19th century on, most of these documents are encyclicals. They are all composed based on a fairly similar architecture, of which Pius IX's *Quanta Cura* is a good illustration. In this text written in 1864, the pope described the birth of a new idea of the role of religion in society; he deplored the naturalism of this idea and responded to it with the traditional teachings on the public rights of the Church. Pius IX based his encyclical on two presuppositions:

1. Secularization proceeds from error and evil. *Quanta Cura* stigmatized the "calumnies of heretics," "pestilential books," "impious doctrines," the "nefarious enterprises of wicked men," and the "monstrous portents of opinion." What led Pius IX to be so severe was the fact that 16 years earlier, revolutionary armies had despoiled him of a portion of the Papal States. In November of 1848, the head of the Holy See's government, Pellegrino Rossi, had even been assassinated by rebels when the Quirinal Palace was besieged by Giuseppe Mazzini's followers. The Pope had to flee during the night. Pius IX experienced the Revolution first hand.

2. The Church's opposition to modernity was justified and the means used in this opposition had always been prudent. As Pius IX saw it, his predecessors had "had nothing ever more at heart than . . . to unveil and condemn all those heresies and errors" with "apostolic fortitude," and he intended to follow their "illustrious example." Neither Pius IX nor the other pontiffs were repentant for the Church's opposition to modernity. They invited the bishops to pray, to be careful in their choice of candidates to the priesthood, to preach the truth more, to refuse errors, to win souls back; they forbade bad publications and handed down sanction after sanction. Later on, Leo XIII would opt for a less virulent tone in his teachings. No pope acted exactly in the same way as any other pope, but they all agreed on these two presuppositions.

Some will object that there were inflections in this uniform confrontation between the Church and modernity. For example, Leo XIII asked French Catholics to rally to the Republic; Pius XI condemned the *Action Française*; Pius XII gave modern radio messages; other concessions could be mentioned as well... This remark is justified; nonetheless, from Leo X to Pius XII, the Church's conduct was constant overall.

The Great Torment

At the beginning of John XXIII's pontificate, this dechristianization was still a cause for worry. Archbishop Marcel Lefebvre entered the conciliar amphitheater in 1962 wondering how it could be checked. For his time as bishop in Tulle had opened the former missionary to Africa's eyes to the condition of Europe: deserted seminaries, discouraged clergy, churches with scarcely any faithful. The perseverance of the youth was particularly preoccupying for parish priests. Already in 1938, François Mauriac had written, "A child's First Communion is the official and admitted sign that he is going to abandon Christ and the Church."

What was to be done? This question preoccupied the Fathers of Vatican II and a text on the Church's relation with the world was prepared. It led to the constitution *Gaudium et Spes*: in it, the Council published a turning point in the Church's conduct. According to certain Council Fathers, the opposition between the Church and the world not only had not bridged the gap between men and religion but had widened it. The Church had lost the support of the civil power, and she now needed to find a new balance; she had lost the trust of the people and she needed to become more at- >

tractive. In a word, the Church needed to adapt to the situation. Benedict XVI related this endeavor: "Christianity, which had built and fashioned the Western world, seemed to be increasingly losing its effective strength. It seemed worn out and the future seemed destined to be ruled by other spiritual powers. The perception of this loss of the present on the part of Christianity and of the task it implied was well expressed in the term *aggiornamento*. Christianity needed to be in the present in order to be able to form the future." The popes of the Council essentially pointed out the path to be followed. In the inaugural speech in 1962, John XXIII insisted that the past was not as wonderful as they had thought, nor were present times as bad as they thought, paradoxically uniting an awareness of the secularization with an underlying optimism; he concluded with the promise that henceforth the Church would be more merciful. In the closing speech in 1965, Paul VI praised what he believed the Church had in common with contemporary humanism: the cult of man. These speeches, along with the texts of the Council, defined the new attitude. The two former presuppositions were abandoned and replaced by two contrary presuppositions:

1. Not everything in modernity was false or evil. Many of men's aspirations were justified. The severity of the Church's judgment on the world was replaced with benevolent optimism in order to obtain a reconciliation.

2. In the Church's historical opposition to the modern world, certain stances had been contrary to the Gospel and demanded repentance.

Based on these presuppositions, the Church's new attitude would affect the three ecclesiastical powers:

1. The Magisterium: it was to denounce errors less and highlight more the converging elements shared by Catholicism and the cultures in whose midst Catholicism has to live; the first of these elements was the conviction that man is good. Dialogue between religions became a byword of the Magisterium. Openness to the world.

2. The sacraments: it was decided that the rites would be revised in order to make them acceptable for our times, less austere and more popular. The clear boundary between the profane and the sacred was questioned.

3. The Church laws: they became less numerous, less constraining for nature, and the authority would henceforth prove more supple in controlling the fidelity to these laws.

Not everything was to be found in the Council, but everything was expressed or experienced in its wake. A portion of parochial activities was henceforth oriented towards the creation of a fairer world. Alongside the other religions and governments, the Church intended to fight against financial inequality, work for peace and promote human rights. The theology of Pope Wojtyla provided this program with an intellectual density. As totalitarian regimes were inflicting great misfortunes on nations, John Paul II explained that the human person was the alpha and omega of all government. His personalism was seen as a way to escape collectivism.

The End of Christ the King

As a token of this friendship with modernity, the concept of Christendom was abandoned. This choice was no coincidence. Indeed, the alliance between altar and throne had been a priceless strength in opposing modern ideas, but these ideas were no longer demonized. And Catholicism as an official religion of State was not in keeping with the freedom and sovereignty of the people.

Christ was therefore wholeheartedly uncrowned. Up until the beginning of the 20th century, the mission received from Him applied to man in the three dimensions God had given him at his creation: as individual, as member of a family, and as citizen. The liberal Fathers denied the third dimension. They proclaimed religious freedom (*Dignitatis Humanae*); Vatican II did not go any further than that, it did not support the religious neutrality of the State. But the pope and the bishops finished the job afterwards. They agreed to the dechristianization of governments that had already been imposed upon the Church here and there. She had been wrong, they claimed, to get involved in politics. Theodosius was tried and condemned, so to speak. The historian Jean Delumeau claimed that Christendom had been harmful for the Faith, for the religion of our ancestors was fragile and their fidelity to the command-

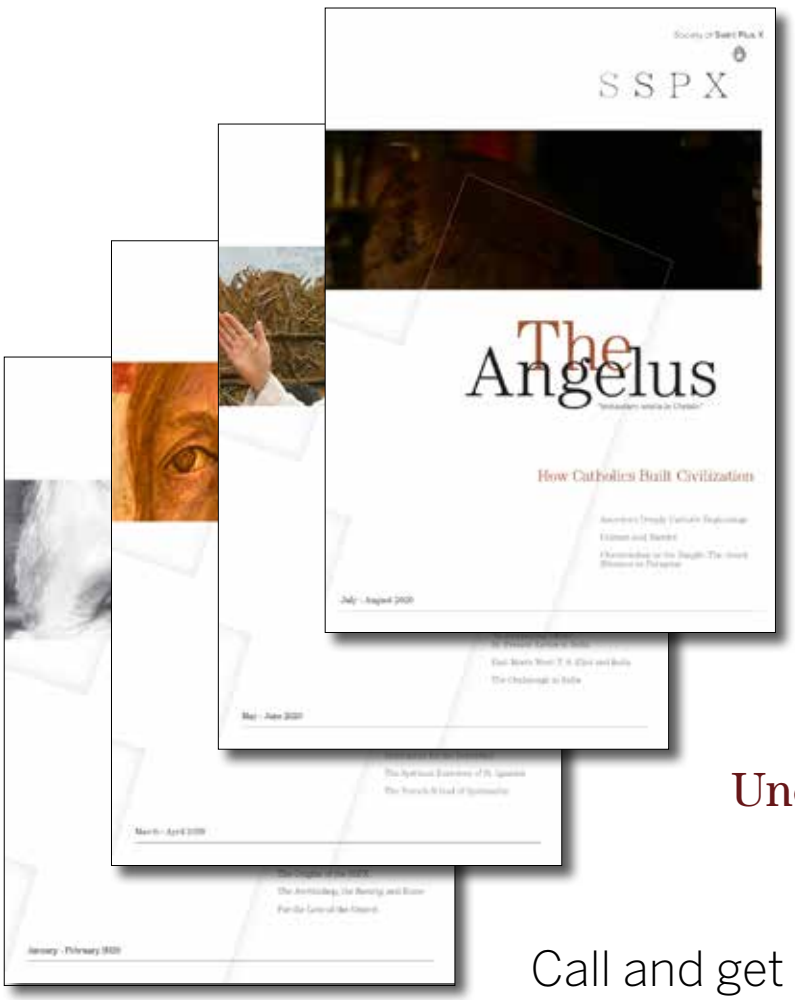
ments rare! Christendom had failed; in fact, it was responsible for this failure: "The present dechristianization is to a large extent the price to pay for this enormous aberration that lasted a millennium and a half."

Delumeau was only following the turn indicated by the authorities of the Church. This turn was as it were a slap in the face inflicted by Paul VI upon Pius IX and his other predecessors. But this turn did not just happen on its own. For up until 1965, if religion caused an opposition, it was an opposition between the Church and the world. But with 1965, a new opposition was born, an opposition between those who adhere to the Church's entire past—and Archbishop Lefebvre was among their rank—and those who no longer do so.

The Angelus

"Instaurare omnia in Christo"

Simply the Best Journal of Catholic Tradition Available!



For over three decades, *The Angelus* has stood for Catholic truth, goodness, and beauty against a world gone mad. Our goal has always been the same: to show the glories of the Catholic Faith and to bear witness to the constant teaching of the Church in the midst of the modern crisis in which we find ourselves.

Each issue contains:

- A unique theme focusing on doctrinal and practical issues that matter to you, the reader
- Regular columns, from History to Family Life, Spirituality and more
- Some of the best and brightest Catholic thinkers and writers in the English-speaking world
- An intellectual formation to strengthen your Faith in an increasingly hostile world

Support the Cause of Uncompromised Traditional Catholic Media!

Call and get your subscription today!

PRINT SUBSCRIPTIONS

Name _____

Address _____

City _____ State _____ ZIP _____ Country _____

❑ CHECK ❑ VISA ❑ MASTERCARD ❑ AMEX ❑ DISCOVER ❑ MONEY ORDER

Card # _____ Exp. Date _____

Phone # _____ E-mail _____

Mail to: Angelus Press, PO Box 217, St. Marys, KS 66536, USA

PLEASE CHECK ONE

United States

- ☐ 1 year $45.00
- ☐ 2 years $85.00
- ☐ 3 years $120.00

Foreign Countries (inc. Canada & Mexico)

- ☐ 1 year $65.00
- ☐ 2 years $125.00
- ☐ 3 years $180.00

All payments must be in US funds only.

ONLINE ONLY SUBSCRIPTIONS

To subscribe visit: www.angelusonline.org.

Everyone has FREE access to every article from issues of *The Angelus* over two years old, and selected articles from recent issues.

All magazine subscribers have full access to the online version of the magazine (a $20 Value)!

The Last Word

Dear Reader,

You've probably had a visit from them. They're very smartly dressed, very polite, and they'll offer you a free subscription to the *Watchtower*. They show up at a newly purchased lot at the crack of dawn on Saturday morning and before you can say "day of rest," there's a brand new Kingdom Hall in place. They're the Jehovah's Witnesses, and they know their Bible like the back of their hand. "Mary was not a virgin," they'll say, "look here: it says that 'the brethren of Jesus were there.'" Shakespeare was probably thinking about the Jehovah's Witnesses with: "The devil can cite scripture for his purpose."

It might seem a bit odd but the Modernists are a bit like the Jehovah's Witnesses: true, they're not very smartly dressed, not quite as polite and they don't offer freebies, but they tend to use Scripture in the same way. They take one verse out of Scripture that suits them and they forget about all the rest (especially that one that really annoys them —II Pet. 1:20).

Think about it—what's the most quoted verse from the Gospel in the post-Vatican II springtime? You probably know it ... it's "judge not that you may not be judged" (Mt. 7:1). And this is meant to mean that nobody can say if anybody is committing a sin. Non-Catholics can't go to heaven? "Judge not." "He shouldn't be living with his neighbor's wife?" "Judge not!" "Sodomy cries out to heaven for vengeance?" "Judge not." Boy, don't they look smug when they say that!

Now I wonder are there any parts of Scripture that might throw light on what Our Lord said? Maybe later on in the same chapter, perhaps? "Beware of false prophets, who come to you in the clothing of sheep, but inwardly they are ravening wolves. By their fruits you shall know them" (Mt. 7:15-16). "By their fruits you shall know them"—might that involve judging?

The poor Modernists. They have to make everything up themselves. We can safely follow what the Church teaches: Never make *rash* judgments (he had a red face when he came out of the bank—he must be a robber); never judge the level of someone's guilt before God, always say: "if he had as much grace as I, he would be better than I am," but please, call a spade a spade—if someone is doing something intrinsically evil, you owe it to yourself to judge that action is wrong. Otherwise, why can't you do it too? Who knows, you might even end up with a brain like a jellyfish—or a Modernist.

Fr. David Sherry

Society of Saint Pius X

S S P X

The Society of Saint Pius X is an international priestly society of almost 700 priests. Its main purpose is the formation and support of priests.

The goal of the Society of Saint Pius X is to preserve the Catholic Faith in its fullness and purity, not changing, adding to or subtracting from the truth that the Church has always taught, and to diffuse its virtues, especially through the Roman Catholic priesthood. Authentic spiritual life, the sacraments, and the traditional liturgy are its primary means to foster virtue and sanctity and to bring the divine life of grace to souls.

The Angelus, in helping the whole man, tries to be an outlet for the work of the Society, helping them reach souls. We aspire to help deepen your spiritual life, nourish your studies, understand the history of Christendom, and restore the reign of Christ the King in Christian culture in every aspect.

$ 9.00

RETURN UNDELIVERABLE CANADIAN ADDRESSES TO: THE ANGELUS, 480 MCKENZIE STREET, WINNIPEG, MB, R2W 5B9