

The Catholic Record.

"Christianus mihi nomen est, Catholicus vero Cognomen."—(Christian is my Name, but Catholic my Surname.)—St. Paclan, 4th Century.

LONDON, ONTARIO, SATURDAY, JANUARY 23, 1904

1318

VOLUME XXVI.

The Catholic Record.

LONDON, SATURDAY, Jan. 23, 1904.

AN OPEN QUESTION.

Our esteemed contemporary The Christian Guardian is disquieted over the speech of the Emperor William to some Hanoverians whom he complimented upon "the memory of the incomparable deeds of their ancestors at Waterloo."

That the English would have gained the battle without the timely aid of the Prussians is an open question. Certain it is that the Prussians, who lost seven thousand men, determined the victory. When we consider also that Wellington's army was composed of fifteen thousand British infantry and of Hanoverians and Netherlands to the number of fifty-three thousand, we cannot impugn the Kaiser's knowledge of history.

THE UNIVERSITY OF OTTAWA.

The sympathy for the Oblate Fathers is widespread. Citizens, irrespective of creed, have, with the broadmindedness of Canadianism at its best, cheered them in their hour of trial. All feel that the destruction of the University is Canada's loss, and this, with death adding its share to the sorrow, moves men to send, over the barriers of race and creed, the message to be strong and to begin anew. If sympathy can lighten the burden of the Oblates they have it in generous measure. From non-Catholic institutions and from citizens everywhere comes the word of consolation, and in some sections of the country a desire to do something towards the erection of another university has been manifested.

Rumor has it that the Dominion Parliament will give some aid to the object. This may not be true, but we think that it would be a gracious act on the part of Parliament to extend the sorely-stricken Oblates some pecuniary assistance. It would not be viewed with disfavor by the majority of citizens, and, as for creating a precedent, such a calamity may not occur again in our history. Our readers will also remember that, from 1852 to 1868, the Oblates received a small money grant from the Government. We understand that members of Parliament are anxious to bring up this matter at the next session, and are hopeful that their efforts will be successful. We are very sanguine as to their success. Non-Catholics have informed us that the question of the advisability of a grant has been discussed, and so far no serious objection has been made to it. Prominent educators are in favor of the grant, and the citizens, so far as we can learn, are unanimous in admitting that a money grant would be a tribute to the wisdom of our lawmakers. It is merely a question of enabling the Oblates to continue their work in the upbuilding of Canada. It has no political significance and is concerned only with befriending the Fathers and with placing on an efficient basis once more an educational force that has contributed not a little to good citizenship.

It is not easy, we confess, to estimate the weight of the burden that presses upon the Oblates. For the University of Ottawa stood for much more than could be divined by the average individual. It stood for endurance, and toil and love on the part of those who guided it from its modest beginning in 1848 to its University status. The group of edifices which erstwhile graced the Capital city of the Dominion represented years of unflagging labor, of difficulties and anxieties, of cares which harass those who give of their best for country and God. Every stone in it was testimony to the devotion and self-sacrifice of the Oblates. There were days, we have been told, when they despaired of success—days when hostile criticism and indifference of Catholics weighed heavily upon them. But they clung to their ideals; they worked and prayed and had the happiness of seeing the University in the front rank of the institutions of Ontario. In granting its petition for the rights and dignity of a Catholic University, Leo XIII. said:

"We know what advantages for the pursuit of the most advanced studies this great college has established in that most distinguished city of Ottawa. We also know with what zeal our beloved sons, the members of the Congregation of the Oblates of Mary Immaculate have devoted themselves since the year 1848 to the proper education of the young, having willingly bestowed upon this noble work and its advance-

ment their possessions, as well as their zealous care, and how much the superiors of that Congregation have always taken it to heart to preserve and nurture, in a becoming manner, among their subjects, a devotedness towards the Holy See and the rulers of the Church, and to promote to the professors of Ottawa College the prominent disciples of their congregation,—of whom several have been honored with the doctorate at the Gregorian College of the Society of Jesus in this august city."

We hope that the graduates will show their appreciation of what Alma Mater has done for them by generous contributions towards the erection of the new University. There is a goodly number of them here as well as in the United States who can prove their loyalty to those who fitted them for their work. And Catholics in general have another opportunity of showing they are not laggards in a cause which means much for the extension of God's Kingdom on earth. THE CATHOLIC RECORD will have much pleasure in publishing the names of the donors.

A BIGOTED WRITER.

A correspondent has sent us a story that appeared recently in a New York paper from the pen of Joseph Hoeking. He tells us that other works of this author has been reviewed favorably by a Canadian publication. Well—if anything like this story, the reviewer is painfully incompetent, or mayhap is one of those brilliant Toronto critics who are eloquent in approval of anything antagonistic to the Church. Mr. Hoeking's specialty is nuns and monks. He endows them with such fearsome stupidity that it is no wonder that a tourist at large has no trouble in perverting them. That the gentleman has no comprehension of the religious life matters little. His business is to demonstrate the several kinds of a fool one can be when he allows prejudice to direct his pen. If he had any decent argument against the religious life he might be worthy of criticism, but his sickly twaddle is nauseating. And Mr. Hoeking is a twaddler in a class by himself. He is too close to earth to understand why men and women vow themselves to poverty, chastity and obedience. Some kind friend should loan him Dr. Maitland's Dark Ages or Rationalism in Europe by Lecky. Says W. E. Chaney of the Church:

"Her missionaries who have carried Christianity to the ends of the earth, her sisters of Charity who have carried relief and solace to the most hopeless and pain-stricken, do not these teach us that in the 'Romish' Church the Spirit of God has found a home?"

CAUTION TO WORKINGMEN.

We advise the laborers and mechanics in this country to guard against the individuals who call themselves Socialists. They ought to see to it that they are not led into a course of action which will alienate the support of sensible Canadians. Let their leaders be men who have a stake on the country, men of approved integrity, and not nonentities who either play for their hand, or who, judging from their talk, are unfit to direct any Union. They should be level-headed enough to know that the labor boss must enjoy the respect of all classes of citizens. But the "boss" who frequents saloons, indulges in profanity and wild tirades against Capital, will not be respected, and will cause the Union to be viewed with suspicion.

Catholic workmen can get any advice they need from their priest. They are in sympathy with every rational movement, and their counsel therefore will be always for the best interests of the toiler. Trust them who are of the people and who know and love the people. But let them pay no heed to the windy demagogue who, whether he comes from abroad or from this country, is one of the worst enemies of the honest Canadian workman.

Married Men Should be Home.

Among some "things to be remembered" the Calendar of St. Mary's Church, Lynn, Mass., gives the following: "That in order to make home what a real home should be—pleasant, attractive and entertaining, parents themselves, both father and mother, should be in the midst of their families, at their own homes, during the evening until their children will have gone to rest. That we can not too strongly condemn the habit of so many of our married men of absenting themselves from their homes during the evenings of the week. That by such conduct they alienate the affections of their children from them; for the children as they advance in years, being cut off from the companionship of their father, gradually lose that filial love, reverence and devotion which is so natural to them, and which God, in the Fourth Commandment, inculcates upon them."



REFORMING CHURCH MUSIC.

PAPAL DOCUMENTS THAT WILL INTEREST AND INSTRUCT CHOIRS, ORGANISTS, COMPOSERS AND THE WHOLE MUSICAL WORLD.

(Translated for the Freeman's Journal.)

PUS X., POPE.

"Motu Proprio."

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal; nothing, above all, which directly offends the decorum and the sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise, to-day our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise—the beauty and sumptuousness of the performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And, indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the habits which the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure exercised on the part of the people, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the result remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the general and provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregation, and from Our Predecessors, the Sovereign Pontiffs.

It is gratifying for Us to be able to acquaint the faithful with the fact that a large amount of good that has been effected in this Our fostering city of Rome, and in many churches in Our country, but in a more special way among some nations in which the worship of God, full of zeal for the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honor in all their churches and chapels. Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that have reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme summit of the Roman Pontificate, We consider it Our first duty, without further delay, to raise Our voice at once in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of the ecclesiastical offices. Filled as We are with the most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before aught else for the sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount, which is the sacred mysteries and in the public and solemn prayer of the Church. And here it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odor of the sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do therefore publish, motu proprio and with certain knowledge, Our present instruction to which, as to a juridical code of sacred music (*quasi a codice iuridice della musica sacra*) We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

Instruction on Sacred Music.

I.—General Principles.

1. Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and precisely sanctity and goodness of form from which its other character of universality spontaneously springs. It must be holy and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it. It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

3. These qualities are to be found, in the highest degree, in the Gregorian Chant, which is, consequently, the Chant proper to the Roman Church, the only chant she has inherited from the ancient Fathers, which she has jealously guarded for centuries in her liturgical codes, which she directly proposes to the faithful as her own, which she prescribes exclusively for the parts of the liturgy, and which the most recent statutes have so happily restored to their integrity and purity.

On these grounds the Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: The more closely a composition for church approaches the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy is it of the temple.

The ancient traditional Gregorian Chant must, therefore, be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

The above-mentioned qualities are also possessed in an excellent degree by the classic polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from the liturgical and musical standpoint. The classic polyphony agrees admirably with the Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with the Gregorian Chant in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must, therefore, be restored largely in ecclesiastical offices, especially in the more important basilicas, in the seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

The Church has always recognized and favored the progress of the arts, admitting to the service of the cult everything good and beautiful discovered by the genius in the course of ages—always, however, with due regard to the liturgical laws. Consequently, modern music is also admitted in the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of the modern style which are nothing but profane, Church may contain nothing profane, and be free from reminiscences of motifs fashioned in the theatres, and be not adopted in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to the Gregorian Chant and the classic polyphony, and therefore to the most important law of all good music. Beside the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in the solemn liturgical functions—much more to sing in the vernacular the variable or common parts of the Mass and Office.

8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them, either entirely or even in part, unless when the rubrics allow that some verses of the text be supplied with the organ, while these verses are simply recited in choir. However, it is permissible, according to the custom of the Roman Church, to sing a motet in a Solemn Mass. It is also permitted, after the Offertory prescribed for the Mass has been sung, to execute during the time that remains a brief motet to words approved by the Church.

9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without unecessary repetition, without breaking syllables, and always in a manner intelligible to the faithful who listen.

10. The different parts of the Mass and the office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them and which is admirably expressed in the Gregorian Chant. Different, therefore, must be the method of composing an introit, a gradual, an antiphon, a psalm, a hymn, a Gloria in excelsis.

11. In particular the following rules are to be observed:

(a) The Kyrie, Gloria, Credo, etc., of the Mass must preserve the unity of composition proper to the elevation, and therefore the priest must have regard to the singers. The Gloria and the Credo ought, according to the Gregorian tradition, to be relatively short.

(b) In the Office and Vespers it should be the rule to follow the Caerimoniale Episcoporum, which prescribes the Gregorian Chant for the verses of the Gloria Patri and the hymn. It will, nevertheless, be lawful on the greater solemnities to alternate the Gregorian Chant of the choir with the so-called falsi-bordoni or with verses specially composed in a proper manner.

(c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a Tantum Ergo in such a way that the first strophe presents a romanza, a cavatina, an adagio and the Genitori an allegro.

(d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music they must never have either the form of a concert melody or the fulness of a motet or a cantata.

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung only in Gregorian Chant, and without the accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of leviates, and, therefore, singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

13. On the same principal it follows that singers in church have a real liturgical office, and that therefore women as being incapable of exercising such an office, cannot be admitted to form part of the choir or of the musical chapel. Whenever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys according to the most ancient usage of the Church.

14. Finally, only those are to be admitted to form part of the musical chapel of a church who are men of known piety and probity of life, and these should by their modest and devoted bearing during the liturgical functions show that they are worthy of the holy office they exercise. It will also be fitting that singers while singing in church wear the ecclesiastical habit

and surplice, and that they be hidden behind gratings when the choir is excessively open to the public gaze.

15. Although the music proper to the Church is purely vocal music, music with the accompaniments of the organ is also permitted. In some special cases, within due limits and within the proper regards, other instruments may be allowed, but never without the special license of the Ordinary, according to prescriptions of the Caerimoniale Episcoporum.

16. As the chant should always have the principal place, the organ or instruments should merely sustain and never oppress it.

17. It is not permitted to have the chant preceded by long preludes or to interrupt it with intermezzo pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be not only governed by the special nature of the instruments, but must participate in all the qualities proper to sacred music as above enumerated.

19. The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.

20. It is strictly forbidden to have bands play in church, and only in a special case and with the consent of the Ordinary will it be permissible to admit a number of wind instruments, limited, judicious and proportioned to the size of the place—provided the composition and accompaniment to be executed be written in a grave and suitable style, and similar in all respects to that proper to the organ.

21. In processions outside the church the Ordinary may give permission for a band, provided no profane pieces are executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by the singers and the pious associations which take part in the procession.

22. It is not lawful to keep the priest at the altar waiting on account of the want of the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the Sanctus of the Mass should be over before the elevation, and therefore the priest must have regard to the singers. The Gloria and the Credo ought, according to the Gregorian tradition, to be relatively short.

23. In general it must be considered to be a very grave abuse when liturgy in ecclesiastical functions is made to appear secondary to and in a manner as if merely a part of the liturgy and its humble handmaid.

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special commission composed of persons really competent in sacred music, and to this commission let them intrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. In the seminaries of clerics and in ecclesiastical institutions let the above mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects, and in like manner let a Schola Cantorum be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

26. In the ordinary lessons of Liturgy, Morals, Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of the sacred art, so that the clerics may not leave the seminary ignorant of all those notions, necessary as they are for complete ecclesiastical culture.

27. Let care be taken to restore at least in the principle churches, the ancient Schola Cantorum, as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such Scholae even in the minor and country churches—may, in them they will find a very easy means for gathering around them both the children and the adults, to their own profit and the edification of the people.

28. Let efforts be made to support and promote in the best way possible the higher schools of sacred music where these already exist, and to help in founding them where they do not. It is of the utmost importance that the Church herself provide for the instruction of its masters, organists and singers, according to the true principles of sacred art.

29. Finally, it is recommended to choir-masters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parishes, priests and rectors of churches, canons of collegiate churches and cathedrals, and above all to the diocesan ordinaries to favor with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed

CONTINUED ON PAGE EIGHT.