



# The Catholic Voice

A quarterly newsletter of the Society of Traditional Roman Catholics, produced under the patronage of St. Joseph.

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## The Ecumenical Desecration Of The Shrine Of Our Lady Of Fatima

The Society of Traditional Roman Catholics has several avenues in our apostolate, one of which is to labor for True Christian Unity. Through this we emphasize the desire for true spiritual unity among all men, under Christ and His Church, along with the real spirit of unity among traditional Roman Catholics. That is the "positive" side of this portion of our apostolate. On the "negative" side we call attention to the errors of false ecumenism, so prevalent among Catholics today, not only pointing out these ecumenical deeds for the shock value they have on the sensibilities of good Catholics, but also to point out the heretical nature of such actions. The works of false ecumenism have been strongly and *solemnly* condemned within the past one hundred years by authoritative Catholic teachings, yet such documents as *Gaudium et Spes* from Vatican II have quickly swept these infallible teachings under the proverbial rug — out of sight, and out of the minds of a majority of Roman Catholics.

One of the perverse by-products of this spirit of false ecumenism has been the surrender, by the modern church to the

United Nations, of the work of establishing true peace among men. Ever since Paul VI's visit to the United Nations in 1964 to there lay down the papal tiara before that atheistic body as the "last hope of peace for mankind," the modern church has systematically collaborated with the U.N. to promote "peace" among the nations of the world. Who would have ever thought that the surrender of the God-given mission of the Church by the Modernists to the atheists at the United Nations would have gone so far as it did in what was witnessed in Fatima, Portugal, in October, 2003? What you are about to read is truly frightening.

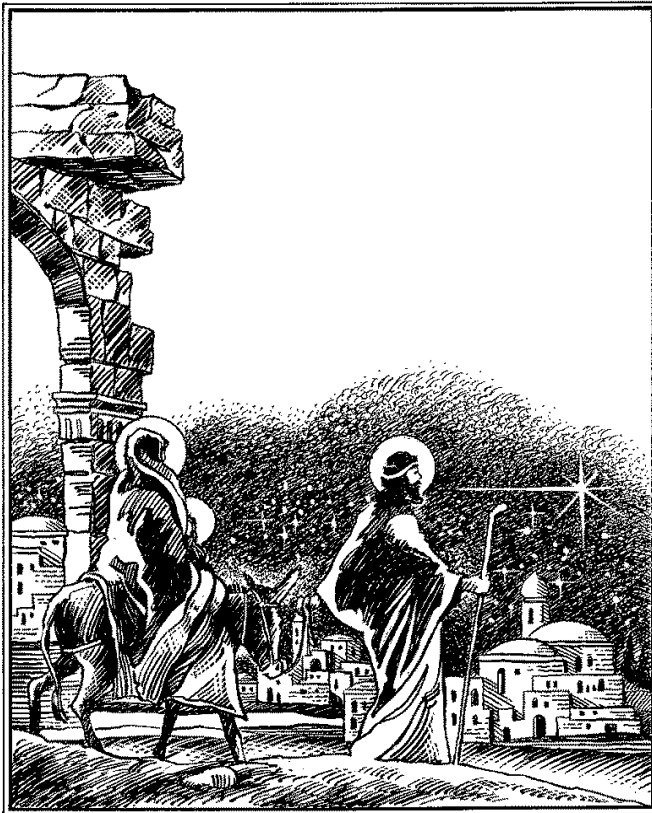
### The Interfaith Congress *On The Future Of God*

In October, 2003, the Vatican *and* the United Nations collaborated in an annual interfaith meeting at the consecrated Shrine of Our Lady of Fatima. Delegates to this Interfaith Congress heard how the Shrine *will soon be developed into a center where all the religions of the world will gather to pay homage to their various gods*. The Congress was held in the Paul VI Pastoral Center, and presided over by Jose de Cruz Policarpo, the cardinal patriarch of Lisbon.

The Shrine's rector, Msgr. Luciano Guerra, told the Congress, whose members also came from the Hindu, Muslim, Jewish, Orthodox, Buddhist and African pagan religions, that Fatima "will change for the better." He remarked: "The future of Fatima, or the adoration of God and His mother at this holy Shrine, must pass through the creation of a shrine where different religions can mingle. The inter-religious dialogue in Portugal, and in the Catholic Church, is still in an embryonic phase, but the Shrine of Fatima is not indifferent to this fact, and is already open to being a universalistic place of vocation."

The Jesuit theologian, Fr. Jacques Dupuis also addressed the Congress, and was insistent on the unity of all the religions of the world: "The religion of the future will be a general converging of religions in a universal Christ that will satisfy all. The other religious traditions in the world," he argued, "are part of God's plan for humanity, and the Holy Spirit is operating and present in Buddhist, Hindu and other sacred writings of Christian and non-Christian faiths as well. The universality of God's kingdom permits this, and this is nothing more than a diversified form of sharing in the same mystery of salvation."

There you have it. The surrender of the Catholic Faith to the world and its diabolical spirit has taken one more step. Traditional Catholics who protested this Congress were labelled as "old-fashioned, narrow-minded, fanatic extremists, and provocateurs." In other words, we who stand for the truths of God's Revelation to mankind, *and the necessity of all to believe this*, are the ones who err, and who should be disciplined. God help us! †



*The Board of Directors of STRC extends its Christmas greetings to all who read our newsletter with a promise of a special remembrance at Holy Mass on Christmas Day.*

## STRC News: Calendar Offering; Rosary Reprint; Mass Guild

The following are some important announcements of interest to those who support the work of the Society of Traditional Roman Catholics.

### 2004 Traditional Catholic Calendar

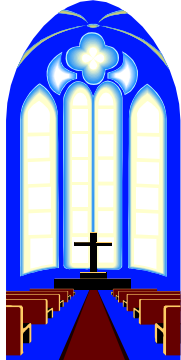
With this issue, the Society of Traditional Roman Catholics is sending out copies of the traditional liturgical calendar to those who donated at least \$20.00 to the STRC in 2003. The *2004 Roman Catholic Calendar*, with the theme of the Most Holy Trinity, is a beautiful wall calendar. Copies of the 2004 calendar are limited, so if you do not get a calendar with this issue of the newsletter, you may not be able to get your copy unless you write to us *very soon*.

### Rosary Article Reprint Now Available

In our last issue, we concluded a series of articles by James De Piante on the reasons for rejecting the new "Luminous Mysteries" of the Rosary, and an explanation of the conflicts with Catholic teaching proposed in the document of John Paul II, *Rosariae Virginis Mariae*. This is, perhaps, one of the best explanations by a traditional Roman Catholic of the erroneous nature of these "changes" to the Rosary, and it will surely be one of the dividing points which have come up between traditional and "modern" Catholics. So many of our readers wrote in offering favorable comments on the entire series that we are now making a reprint of all three parts available for distribution. It is a 28 page booklet, laid out in 8½" x 11" format. If you would like a copy for yourself to better explain to others why you do not observe the use of the "Luminous" Mysteries, and other associated practices, please send a donation for printing, handling and postage. We ask a minimum donation of \$5.00 per copy, with discounts available for orders of this booklet in quantities of 10 or more.

### Seminarian Studies Burse

It goes without saying that what we need today are many



**Serving at  
the Altar**

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**Learning to Serve a  
Low Mass with one Server**

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**Available now for an \$14<sup>95</sup>  
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Be sure to ask for it when you write in.

holy and learned priests who will work for the Church and for souls in these troubled times. God is calling young men to His service as Roman Catholic priests faithful to Tradition, but some of them are prevented in their efforts to study and progress toward Holy Orders simply because they cannot afford the costs necessary for training in a traditional Catholic seminary. And, such seminaries receive no diocesan support to assist these men either. If you would like to contribute to a *Seminarian Studies Burse* for the purpose of educating young Catholic men as priests, please send your donation to the STRC and we will do what we can to help these men.

### Perfect Gift Idea: The Holy Sacrifice Of The Mass

There is no better gift you can give to family and friends than that of the Holy Sacrifice of the Mass. The graces that come from this most solemn act of worship are limitless. Now, it often happens that Mass intentions given to priests to offer as gifts are either delayed in their fulfillment, or else returned because the priest is already obligated to a large number of Masses, and he cannot accept anymore for some time to come. A solution to this dilemma is to have your loved ones enrolled in the **Mass Guild of the Missionaries of the Holy Ghost**. For a \$12.00 donation, you can have someone remembered at one Mass each month for an entire year! Each month, those enrolled in the Mass Guild are remembered in the Tridentine Latin Mass offered on the third Sunday of each month. To enroll, send your donation to the Missionaries of the Holy Ghost, P.O. Box 589, Veradale, WA 99037. †

### Past Articles Of *The Catholic Voice* Available As Reprints

Are you a new reader of *The Catholic Voice*? Do you want to know where we're "coming from"? Or, would you like more ammunition in the fight to defend the Tridentine Latin Mass? Whatever the case, we have begun to reprint several articles for those involved in the Traditional Movement. We now have these articles available:

1. **Defending The Tridentine Mass**

*Our case fully explained.*

2. **The Destruction of the Mass and Some Historical Parallels**

*The attempt to destroy the Mass was tried before.*

3. **The Sky Grows Darker Yet**

*Text of a 1973 speech delivered by Patrick Omlor.*

4. **The Special Edition of The Catholic Voice**

*A perfect introductory piece, produced specially by STRC for distribution among Catholics not familiar with the Traditional Movement of the Roman Catholic Church.*

*All of these reprints are available for a donation. Please request the article by name. For quantity discounts, contact us by mail at the address on Page 1. †*



*The Catholic Voice* is a publication of the Society of Traditional Roman Catholics, and is published from time to time. There is no subscription fee, but donations are requested to help us continue our work. Board Officers of the STRC are Larry Martin, *President*, James De Piante, *Secretary*, Jim Callahan, *Treasurer*, Fr. Kevin Vaillancourt, *Newsletter Editor*, and Don Donadio. Unsolicited manuscripts are welcome, but are subject to the editorial policy of the STRC Board of Directors. There is no stipend paid for unsolicited manuscripts, and material submitted cannot be returned. *Pro Multis* pins supporting our work can be obtained from STRC for a minimum donation of \$4.50.

# One Man's Search For The Holy Sacrifice Of The Mass

By ADAM AUSTIN  
For *The Catholic Voice*

## How The Novus Ordo Missae Transformed My Life

Catholics face a problem converting people to the Faith these days. It is not as if they can immediately point their finger to a parish and tell an individual to go talk to a priest. Confusion reigns amongst the various churches that call themselves Catholic, whether it is by the hands of corrupt ministers or faulty lay catechesis teachers. To send a potential convert into the novus ordo maelstrom is equivalent to sending a pregnant woman into an abortion clinic.

For my own conversion, I spent close to a year immersed in Catholic literature, much of it pre-Vatican II. After answering every conceivable objection I could possibly surmise, I knew that the only church I needed to be a member of was The Church. I then immediately called a nearby parish, told them I wanted to join the Church, and was put on hold. A couple of minutes later, a man answered the phone, and I reiterated my statement. He told me to contact them again in a year, as I had missed a “deadline” to enter their program that would subsequently allow me to become Catholic.

I hung up, and if it wasn't for the fact that I knew my soul was in peril, I might have left it at that and gone back to my non-denominational protestant sect so that I could hold hands with the congregation and have cookies and juice for a communion meal (a foreshadowing of things to come). Nevertheless, I was persistent—God's Truth was there before my eyes, and I knew I had to become a member of the Roman Catholic Church.

So, I called another parish. This time I met with success. I eventually talked to a priest and was placed in a program of catechesis known as RCIA.

There would be no point in belaboring the fact that current catechesis in churches that practice the novus ordo liturgy is inadequate. What I was taught was essentially that we are all on a faith journey, we proceed at different levels, and we need to fill our life with love. I did not so mind the notion that we should definitely allow our love for God to transform us but, rather, was a bit nonplussed at the fact that I was not learning much of anything in the way of Catholic doctrine. Of course, my studies had already prepared me for what I needed to know, but it would have been nice to have something or someone other than a book tell me what the Church actually teaches.

I was, needless to say, still enthusiastic and on fire—I was going to become Catholic. And the heart of Catholicism, particularly in contradistinction with that of Protestantism, is the Sacrifice of the Mass.

Due to my own naivete, I initially thought that the Mass that I had read about in my studies was the same as the one I was to witness—the Latin Mass as codified by St. Pius V at

Trent, only rendered in the vernacular. I quickly learned that there was indeed a new Mass, but my neo-Catholic apologetic texts assured me that the teachings about the Mass and its sacrificial nature remained the same.

Attending Mass for the first time, I was more concerned with following what was going on, rather than understand what was occurring. But after a few times of going, I realized that what I was witnessing would be of no affront to any protestant. Now, some would argue that would be a good thing. But the fact that a protestant is not alarmed at attending a Catholic service would still not erase the difference in the approach to the Sacrament of Holy Communion. This deeply troubled me and began to plant the seeds that would fully flower months later.

An insatiable longing for what I simply dubbed as “liturgy” prompted my initial search for Truth that led me to the Church. Having come back to Christ, I was sick of the chaos around me at mainline and non-denominational protestant churches. The need for ritual, for something that truly invoked and evoked the spirit of God, was what I hungered for and sought. To now find myself experiencing in what was essentially no different from a high brow Presbyterian service was disconcerting. How one worships is how one believes. Witnessing people grab hold of the Host in their hands, attending Mass in shorts and tube tops, leaving early, seeing some woman up on stage reading Scripture—it absolutely disgusted me.

However, I had accepted the authority of the Church. If this was what was to be, then so be it. Perhaps I could pull an Erasmus and seek reform from within. Therefore, I went back to my books and read everything I could on the Mass. I did comparison studies of the Tridentine rite and the novus ordo. The conclusion (which, in a sense, was predetermined) was that the former was indeed superior. It was a better way to worship God, and it better conveyed Catholic doctrine.

The deficiencies within the novus ordo liturgy, though, made me quite irate. What had happened to the Church that I had fallen in love with? What had happened to the Mass that I had read so much about? Why are there all these problems within the Church today? Such questions only drove me deeper into study and reflection. The New Mass had wrought, in effect, damage to the Faith as a whole and to its adherents. In addition, it was in the study of the actual act of consecration—what makes the Mass the Mass instead of being a mere memorial meal—that I discovered the words of Christ being truncated. The form as established was being ripped apart, and I didn't need a degree in sacramental theology to know what that implied—the New Mass was not a Mass, but a mess, and it had about as much validity as O.J. Simpson did in tracking down the “real killers”.

Much to my chagrin, I knew I had no choice but to find

*(Continued on Page 12)*

# 100 Years Hence: Valiant Attempt To Restore Liturgical Music

By JAMES DePIANTE  
For *The Catholic Voice*

We've come a long way in 100 years – an incredibly long way. One can get a good sense for just how far we've come by reviewing Pope St. Pius X's *motu proprio*, *Inter Sollicitudines*, issued 100 years ago on the feast of St. Cecilia, November 22, 1903. Consider the opening lines:

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable dispositions 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.

One of the things we observe immediately is that Pope St. Pius X thinks the Mass is something important and ought to be treated as such. The next sentence drives home the point.

Nothing should have place, therefore, in the temple calculated to disturb or even 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 sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God.

That's strong stuff. That sentence alone is a thorough indictment of the *Novus Ordo Missae*. One can not help but wonder, even marvel, at how far we have come indeed. God bless him for his efforts, but I'm afraid we must concede that Pope St. Pius X's vision has been frustrated in the course of 100 years. In point of fact, his vision was utterly and completely frustrated by 1969 when the *Novus Ordo Missae* was first formally promulgated.

In setting the stage for the *motu proprio*, Pius X speaks in general of decorum during sacred functions in the house of God. The focus of the *motu proprio*, however, is the sacred chant and liturgical music. His Holiness is concerned that there are many abuses, and he aims to set things aright.

... the fact 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...

It could be convincingly argued that few aspects of the Mass have suffered as severely as has liturgical music, save the corruption of Christ's own words in the Consecration. I think it would be useful for us to review some of the aspects of liturgical music that Pius X spoke of in the *motu proprio* so that we can renew our commitment to ensure a suitable decorum. Pius X was not one

to mince words, and so he admonishes us that we must be careful about such matters because...

... 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 sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

I, for one, have no ambition to put scourges into the hands of the Lord, so I'm paying close attention. I'd like to paraphrase some of the key points that Pius X makes, noting that he makes these points "with the force of law" and that he furthermore states that no one may plead ignorance of his duty in this regard. (Note that the section and paragraph numbering correspond to those of the *motu proprio*.)

## I) GENERAL PRINCIPLES

1. Sacred music contributes to the decorum and the splendor of the ecclesiastical ceremonies. Its purpose is to enhance the liturgical text in order more easily to move the faithful to devotion.
2. Sacred music should possess, in the highest degree, *sanctity* and *goodness of form*, which will spontaneously produce the final quality of *universality*. It must be *holy*. It must be true art.

## II) THE DIFFERENT KINDS OF SACRED MUSIC

3. These qualities are to be found, in the highest degree, in Gregorian Chant. The more closely a composition for church resembles the Gregorian forms, the more sacred and liturgical it becomes. The ancient traditional Gregorian Chant must, therefore, be restored to the functions of public worship.
4. The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony.
5. Modern music is also admitted to 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 modern style which are admitted in the Church may contain nothing profane.
6. Music of the theatrical style of its very nature is diametrically opposed to Gregorian Chant and classic polyphony.

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## Pope St. Pius X's *Motu Proprio* On Sacred Music Still In Force

(Continued from Page 4)

### III) THE LITURGICAL TEXT

7. The language proper to the Roman Church is Latin. It is forbidden to sing anything whatever in the vernacular in solemn liturgical functions.

8. It is unlawful to change the order of the prescribed texts or to substitute other texts.

9. The liturgical text must be sung as it is written, without changing the words, without undue repetition, without breaking syllables, and always in a manner intelligible to the faithful.

### IV) EXTERNAL FORM OF THE SACRED COMPOSITIONS

10, 11. The different parts of the Mass and the Office must retain the concept and form which ecclesiastical tradition has assigned to them.

### V) THE SINGERS

12. The liturgical chant belongs to the choir of Levites, and, therefore, singers in the church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must retain the character of choral music. Solos are not entirely excluded, but solo singing should never predominate.

13. Singers in church have a real liturgical office. Women, being incapable of exercising such office, cannot be admitted to form part of the choir. Boys, according to the most ancient usage of the Church, must take the voices of sopranos and contraltos.

14. Finally, only men of known piety and probity of life are to be admitted to form part of the choir of a church. They should wear cassock and surplice while singing in church and should be hidden behind gratings when the choir is excessively open to the public gaze.

### VI) ORGAN AND INSTRUMENTS

15. Accompaniment of the organ is permitted. In some special cases, within due limits and with proper safeguards, other instruments may be allowed, but never without the special permission of the Ordinary.

16. As the singing should always have the principal place, the organ or other 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 instrument, but must participate in all the qualities proper to sacred music as above enumerated.

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

20. It is strictly forbidden to have bands play in church.

21. In processions outside the church the Ordinary may give permission for a band, provided no profane pieces be executed.

### VII) THE LENGTH OF THE LITURGICAL CHANT

22. It is not lawful to keep the priest at the altar waiting on the music.

23. It is a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to the music.

The *motu proprio* continues with paragraphs 24 to 28, directives on how it is to be implemented in each diocese. Finally, it concludes with the following admonition:

29. It is recommended to choirmasters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish 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 them, and now inculcates them, may not fall into contempt.

That paragraph bears a careful reading. It is addressed to all those who have a role in liturgical music and in particular, it is addressed to diocesan bishops. Its message is very plain, and we are poignantly aware of how right the good Pope St. Pius X was. He is characteristically unambiguous:



These prudent reforms are long desired. Implement them with real zeal so that the authority of the Church may not fall into contempt.

Indeed, we have come a long way. †

**Pop singer Bob Dylan performing at a personal audience of John Paul II. While not a liturgical setting, this is a demonstration (at least) of a grave failure of decorum.**

## Thurston Puts St. Dominic Out Of The Picture For The Rosary

By PATRICK HENRY OMLOR  
For The Catholic Voice

*Editor's Note: In recent issues of The Catholic Voice there has been much discussion regarding the Modernist teachings on the Holy Rosary of the Blessed Virgin Mary. Not only have we witnessed the "addition" to the Mysteries of the Rosary (The so-called "Luminous" Mysteries), but a new method in praying the Rosary was not only suggested, but even highly encouraged. Hidden in the midst of this is another demonstration of the gall of the Modernists. According to the new teaching, the traditional patron of the Rosary, St. Dominic, has been replaced by a more modern (and modernist?) "patron." All reference to St. Dominic as the one to whom Our Blessed Mother gave the Rosary is now deleted. St. Pius X warned us that the Modernists were bold in their efforts to change Church teaching, even to the point of re-writing history. There is no better example than the de-throning of St. Dominic from his rightful place of merit in the reference to the Rosary. As you will find out below, it is wrong to assume that St. Dominic's "erasing from the dyptichs" of the history of the Rosary was only done within the past few years. No, it goes much farther back than that . . .*

After presenting the "evidence" in his article titled *The Rosary* in *The Catholic Encyclopedia* (Vol. XIII, pp. 184-188), Father Herbert Thurston, S.J. remarks, "What then, we are compelled to ask, is there left of which St. Dominic may be called the author?"

It is necessary first of all to mention the Bollandists, for Father Thurston shared their viewpoint, although he may not have been a member of that group. The Bollandists got started in the early 17th century as the pipe dream of the Jesuit Heribert Rosweyde, whose plan involved the editing and rewriting of the Acts of the Saints. Before the project even got underway Saint Robert Bellarmine said it was "chimerical"; in other words, looking for pie in the sky. The stock in trade of the Bollandists has always been to debunk as fictitious or purely mythical or legendary certain events based on sound traditions that are recounted in the *Acts* of various saints, but which failed to meet their own criteria for credibility. For example: the failed attempt to torture St. Catherine of Alexandria on a spiked wheel, which was then broken, and that she was after her death carried by angels to Mt. Sinai.

Donald Attwater, of the same bent, was naturally a fan of theirs. In his entry on the Bollandists in *A Catholic Dictionary* (Macmillan, New York, 1949, p. 60) we read the following: "The Bollandists, who never number more than about half a dozen, form one of the most learned groups of men. In addition to the 'Acta,' they publish 'Analecta Bollandiana' and other scientific works of first rank." Works of first rank? Their *Acta Sanctorum* was declared heretical by the Inquisition in Spain, and that verdict was ratified by the Holy See.

In perusing Attwater's *Penguin Dictionary of Saints* we find that we are left with only ten Auxiliary Saints (Holy Helpers) instead of the fourteen we were accustomed to invoke, for we

**St. Dominic has been traditionally known as the one to whom the Blessed Virgin Mary gave the Rosary as a weapon against the Albigensian heretics. The fact of this occurrence has never been doubted in the Church, until the age of the Modernists. Whenever the power of the Rosary has been acknowledged throughout the centuries, St. Dominic has always been associated with this important prayer from the beginning. The Modernists exhibit an outrageous contempt for the Rosary by rejecting St. Dominic.**



learn that St. Barbara, St. Catherine of Alexandria, St. Eustace and St. Margaret (known as St. Marina in the Eastern Church) are fictitious characters.

"... there is no evidence that a martyred St. Barbara ever existed," p. 57. (The Church established her feast day on December 4th.)

St. Catherine of Alexandria: "there is no positive evidence that she ever existed outside the mind of some Greek writer who first composed what he intended to be simply an edifying romance," p. 210. (The Church established her feast day on November 25th.)

"It is probable that St. Eustace is a wholly fictitious character," p. 124. (The Church established his feast day on September 20th.)

St. Margaret: "there is no positive evidence that she ever existed," p. 228. (The Church established her feast day on July 20th.)

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The following is an excerpt from the first paragraph of Father Thurston's article. It manifests his deep-seated skepticism.

The same lesson [from the Roman Breviary] for the Feast of the Holy Rosary informs us that when the Albigensian heresy was devastating the country of Toulouse, St. Dominic earnestly besought the help of Our Lady and was instructed by her, "so tradition asserts," to preach the Rosary among the people as an antidote to heresy and sin. From that time forward this manner of prayer was "most wonderfully published abroad and developed by St. Dominic whom different Supreme Pontiffs have in various passages of their

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# St. Dominic Is "De-Throned" As Traditional Source For Rosary

(Continued from Page 6)

apostolic letters declared to be the institutor and author of the same devotion." That many popes have so spoken is undoubtedly true, and amongst the rest we have a series of encyclicals, beginning in 1883, issued by Pope Leo XIII, which, while commending this devotion to the faithful in the most earnest terms, *assumes* [emphasis added] the institution of the Rosary by St. Dominic to be a fact historically established. Of the remarkable fruits of this devotion and of the extraordinary favours which have been granted to the world, *as is piously believed* [emphasis added], through this means, something will be said later. We will confine ourselves here to the controverted question of its history ... Let us begin with certain facts that cannot be contested.

The last sentence above nicely illustrates the polemical ruse known as "False Appeal to Common Knowledge"; that is, the debater declares in advance that everyone "in the know" will have to agree with what he is about to say. Whether or not Thurston's "certain facts" are incontestable is beside the point. He has already attempted to influence the reader's judgment.

In quoting the words, "so tradition asserts," he smugly implies the tradition may be spurious. While the claims of Pope Leo XIII are not infallible, they nevertheless are to be respected by Catholics, and are not to be played down as mere questionable "assumptions".

Below is an English translation of the Fourth Lesson for Rosary Sunday, given on page 1072 of *The Roman Breviary*, published by William Blackwood and Sons, Edinburgh and London, 1908.

When the heresy of the Albigenses was making head against God in the County of Toulouse, and striking deeper roots every day, the holy Dominick, who had but just laid the foundations of the Order of Friars Preachers, threw his whole strength into the travail of plucking these blasphemies up. That he might be fitter for the work, he cried for help with his whole soul to the Blessed Maiden, whose glory the falsehoods of the heretics so insolently assailed, and to whom it hath been granted to trample down every heresy throughout the whole earth. It is said that he had from her a word, bidding him preach up the saying of the Rosary among the people, as a strong help against heresy and sin, and it is wonderful with how stout an heart and how good a success he did the work laid upon him. This Rose-garden [or Rosary] is a certain form of prayer, wherein we say one-hundred-and-fifty times the salutation of the Angel, and the Lord's Prayer between every ten times, and, each of the fifteen times that we say the Lord's Prayer, and repeat tenfold the salutation, think of one of fifteen great events in the history of our Redemption. From that time forth

this form of godly prayer was extraordinarily spread about by holy Dominick, and waxed common. That this same Dominick was *the founder and prime mover* [emphasis added] thereof hath been said by Popes in divers letters of the Apostolic See.

While St. Dominic was at prayer in the chapel of Notre-Dame-de-la-Prouille in the year 1208, Our Lady appeared to him, gave him the Rosary, taught him how to say it, and told him to preach devotion to it and explain it to the people. That is the account that has been handed down. Those who disdain everything that is miraculous will challenge it, saying it is a mere legend. But the story remains, and it has been believed by millions of Catholics throughout the centuries up to the present time. Who can prove the event at Prouille didn't occur? The Rosary didn't just "happen" somewhere along the line. Someone must have gotten things started. If it wasn't Our Lady through Saint Dominic, "the founder and prime mover," then who was it?

Patrick Henry Omlor  
Perth, Western Australia  
October 7, 2003 †

## Tridentine Latin Mass Remembrance Cards



15 General Mass  
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with envelopes  
for \$10.00*





15 Requiem Mass  
Intention Cards

A Tridentine Latin Mass  
is being offered  
for the special intentions of

---

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## Sacred Music And The Latin Language: A Study Of The *Motu Proprio*

By VERY REV. GASPAR LEFEBVRE, OSB  
From: *Catholic Liturgy*, 1954

### I. Sacred Music

In his *Motu proprio* on Sacred Music, St. Pius X said that the liturgy is “the primary and indispensable source of the true Christian spirit.” We cannot therefore omit to speak of the ecclesiastical chant, and we will endeavor to show how, with its aid, the worship of the Church gives greater glory to God and wins more abundant grace for souls.

“Among the cares of the pastoral office, not only of this Supreme Chair, but of every local church, a leading one is 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 calculated to disturb or even 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” (*Motu Proprio*, On Sacred Music, November 22, 1903).

Our Lord began His public life by driving the buyers and sellers out of the Temple, and Pope St. Pius X, consumed with zeal for the house of God, as was our divine Savior, inaugurated his Pontificate by banishing from our churches those who sang unbecoming music. “We consider it our first duty to raise our voice in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices.

“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 primary and indispensable source, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church.

“And 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 sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.”

And the Holy Father remarks that “one of the most common abuses and the most difficult to eradicate,” in matters concerning divine worship is “that 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 succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, 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 fact 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.”

He goes on to say that “sacred music should 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 to exercise on the minds of those who listen to in that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds. But it must, at the same time, be Universal in the sense that while every nation is permitted to use its native music, still these forms must be so subordinated to the characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

“These qualities,” he explains, “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 codices, which she directly proposes to the faithful as her own which she prescribes exclusively for some parts of the liturgy, and which the most recent studies 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 use approaches in its movement, inspiration and savor 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 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. The classic polyphony agrees admirably with Gregorian chant, 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.

“The Church has always recognized and favored the progress of the Arts, admitting to the service of worship

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## St. Pius X: "Chant Is The Integral Part Of Divine Worship"

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everything good and beautiful discovered by genius in the course of ages — always, however, with due regard for 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."

The *Motu proprio* is extensive in its scope; all music which is at the same time sacred, beautiful and universal is allowed in church.

These qualities are found, writes Abbé Delporte:

"In the highest degree in Gregorian chant—the music imposed.

"In an excellent degree in Palestrinian music, which is recommended.

"In a sufficient degree in some modern music, and this music is authorized." (Conference at Tourcoing, 1918)

Always and before all comes the plain chant, which is the consummation and crown of the art of music, whether Jewish, Greek or Roman. It contains in itself all the musical tradition of both synagogue and Church. The official books of Gregorian chant have preserved for us melodies of a tonality analogous to those that Christ and His apostles sang, which were used by Christians from the earliest times.

Benedict XIV could therefore truly say: "Plain chant is the chant of the Church." It is called Gregorian chant, because the honor of having collected and published these devout melodies belongs to St. Gregory the Great, the first Benedictine Pope, and his name has ever been given to them. In the manuscript Antiphoner preserved in the library of St. Gall, numbered 390, this Pope is represented dictating *neums* to his secretary, whilst a dove, the symbol of the Holy Ghost, directs him in his work.

From Rome, the Gregorian Antiphoner gradually spread throughout the world. "When St. Augustine and his forty-nine monks landed in the Isle of Thanet and set foot on British soil, they delighted the barbarians whom they had come to evangelize by singing the Gregorian chant. St. Boniface, in his turn, caused it to flourish in his monasteries in Hesse and Thuringia. And it contributed largely to soften the savage manners of the German peoples who in time asked to be baptized. Our fathers, thorough Christians as they were, when they sang of the mysteries of their religion, never used any other than these melodies, so sweet and fragrant with the odor of sanctity."

Charlemagne favored its expansion throughout France, where numerous *Scholae Cantorum* rivalled each other in influence. "The beauty of these venerable melodies", writes Dom Guéranger, "had so greatly charmed the ears of Charlemagne that, in concert with the Roman Pontiffs, he made use of the chant as one of the most powerful instruments for the civilization of his vast empire."

"Man thirsts for poetry," writes Canon Moissenet, "but though all can appreciate it, few can produce it and so men seek for one who can offer it to them ready made.

Now the Church has offered them the sublime poetry of the Liturgy. That is why the monastic centres and great pontifical

functions have done a work in the conquest of nations to the Faith no less effective than that of preaching, and the Church, when able to do as she wished, has always attached the greatest importance to the keeping alive of this element, as capable of preserving the faith as it is of producing it."

St. Pius X reminds us of what we already know, when he says in his *Motu proprio* that the chant is an "integral part" of divine worship, that those who sing it have a "true liturgical office," so much so that without the chant the liturgy is mutilated and is no longer an *opus integrum*. Deprived of the chant, it lacks an element which, though not essential, is something more than a mere accessory, for it adds to the dignity of the Church's prayer. "Sacred music contributes to the decorum and the splendor of ecclesiastical ceremonies." "Music is a part of the liturgy and its humble handmaid." Placed at the service of the liturgy, it is a powerful means of apostolate which should aid, so thinks the Pope, in restoring the true Christian spirit in the world. "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 of the faithful." We will now explain this twofold object.

(a) *Sacred music gives more glory to God.* —Great thoughts can only find full expression in song. He who loves more than he can say, sings. *Cantare amantis est*, as St. Augustine tells us. Music stirs up feelings in the heart of man, at once elevated, vivid and deep. For instance, the sentiment of patriotism, or the intense love we bear to the country in which we were born, and where our ancestors have lived, has given birth among all peoples to a national hymn as an outlet for this feeling. The soul of the entire country vibrates in this song.

The Christian — child of the Kingdom of Heaven — he too has his patriotic hymn, known the world over, sung long ago in the cathedrals by his ancestors in the Faith, and echoing on earth the hymn of the heavenly country. The liturgical chant is his national anthem, forming an external bond of union between the faithful of the whole world. Union of voices produces union of hearts? Where the same melodies are heard in all the churches of the universe, when man — a being at once corporeal, spiritual and social — prays thus, when the whole multitude chants as with one voice, the voice of the Church, this vast concert goes up before the Most High and gives Him supreme glory. And since, as the proverb says, "His prayer is doubly strong who prays in song," *bis orat qui cantat*, this prayer is sovereignly efficacious with the Almighty.

Besides, how can we celebrate the greatness of God and the sublimity of Christian dogmas better than by the chant? Chant is an immaterial thing, a breath; it is the utterance of the soul filled with the Holy Ghost. "Be ye filled with the Holy Spirit," said the Apostle, "speaking to yourselves in psalms and hymns and spiritual canticles." (Eph. 5:19) And so, as tradition shows us, from earliest times the Church has sung the Psalms, Hymns and Canticles, whose very names are a sufficient indication of their purpose. When the *Pontifex maximus* had to pronounce a dedicatory

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## Worldlings Are Converted By Hearing The Melody Of Chant

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formula in performing the rites of the Roman religion, the expression *praefari carmen* was used to designate this action; it may be that the word Preface — *praefatio* is thence derived.

The chant to which the Preface was sung was continued without interruption all through the Canon of the Mass, so that even the very words of the Consecration were sung.

The Collect is also divided, always according to the same plan, into brief and symmetrical formulas adapted for singing. The Greater Litanies were always sung. The chant is, therefore, the original and normal form of public prayer. And a Low Mass, that is to say, a Mass not sung, is a diminished rite, as would be a Benediction of the Blessed Sacrament if the *Ave verum*, Litany, or *Tantum ergo* were simply recited instead of being sung.

“The most complete expression of our homage to God — the one that gives Him the most honor and glory, is to be found in the chant. In any other mode of expression there is something wanting. Only when we sing the praises of God do we give Him all that we are and all that we owe.” Let us conclude by remarking with Dom Guéranger: “How sad is this silence among Christians, who no longer desire to breathe forth their prayer in song, not realizing that chanted prayer is the grandest prayer.”

(b) *Sacred music ensures greater sanctity among the faithful.* “The principal office of sacred music”, says St. Pius X, “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.”

Sacred music exercises a powerful influence over the Christian multitude, disposing it to praise God or to ask His forgiveness. By appealing to the noblest part of man through his senses and imagination, this music lifts him up and fills his heart with the emotions which it sets itself to express, whether joy or sorrow. Gregorian chant has nothing in common with dreaminess or vague sentimentality; it does not stop at the senses, it passes beyond them to reach the soul and to entrance it with supernatural delights. In most modern compositions the words are of little consequence so long as they afford the artist an occasion of displaying his talent. Not so in plain chant, which only strives how best to translate the thoughts and intensify the words to which the soul wishes to give expression. Thanks to its rich and varied tonality, to its rhythm so simple and so majestic, to its *neums* so manifold in their endless diversity, the official chant of the Church is capable of rendering every shade of Christian dogma, and of giving expression to the breadth, as well as the tenderness of Catholic piety. It is truly the voice of prayer, the prayer of the Bride who, together with her heavenly spouse, and under the impulse of the Holy Ghost, lovingly and always unerring addresses Herself to the Father.

The Gregorian cantors do not merely express their own feelings but “even when they are laymen, they are really taking the place of the ecclesiastical choir”; they interpret certain of the

more difficult prayers which are reserved to them by the rules of the ceremonial and they rouse the faithful to devotion in such a way as to direct the thoughts and looks of their hearers not to the tribune but to the altar.

“O my God,” exclaims St. Augustine, “what tears did I shed over the hymns and canticles, when the sweet sound of the music of thy Church thrilled my soul! As the music flowed into my ears, and the truth trickled into my heart, the tide of devotion swelled high within me, and the tears ran down, and there was gladness in those tears.”

“When worldlings hear beautiful psalmody,” adds St. Bernard, “however hard of heart they may be, they feel at least some beginnings of love for the things of God. It has even been known that one who listened to the chanting of the Psalms out of natural satisfaction has been moved to shed tears of contrition.”

Listening to formulas centuries old, clothed with the rich and graceful folds of sacred and antique melodies, the Christian multitude experiences the thrill of emotion which our ancestors once used to feel in our Roman and Gothic churches. And in this holy exercise, since each benefits by the fervor of all, truth becomes luminous, and the heart is enkindled. It is a meditation made in common and, thanks to the long *neums*, each soul may feed at leisure on the divine words, ever finding new light therein and saturating the will with these sacred formulas.

“I do not know,” says Gounod, “a single work of a great master which can bear comparison with the awe-inspiring majesty of those sublime chants to be heard any day in our churches when funeral ceremonies are being performed: I mean, the *Dies irae* and the *De profundis*. In power of expression and in their overwhelming impressiveness, they have no equal.”

If sacred music can inspire such holy thoughts, if it can provide the soul with such a wonderful means of expressing itself, it is indeed a precious instrument of sanctification.

The restoration of public worship and of a truly Christian spirit in parishes can often be begun best through the chant. Let plain chant, which is so eminently popular in form, be taught in the already existing societies of children, of young people — both boys and girls — of women and of men; let instructions in liturgy be given to them and soon a change will be noticed and the flock will be gathered together round the altar, under the blessed authority of its pastor.

And so again we come to the conclusion that the liturgy, this time because the chant is an integral part of it, is the primary and indispensable source of the true Christian spirit.

### II. The Latin Language

“The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions.”

“We desire above all things,” writes Pope Benedict XV, “that the Christian people should assist at the Holy Sacrifice with greater attention so that they may derive more benefit therefrom. For the more the faithful take part in that august sacrifice,

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# Use Of Tattoo Is A Revival Of Pagan Ritualistic Symbolism

By REV. KEVIN VAILLANCOURT  
Editor, *The Catholic Voice*

While the mention of tattoos in *The Catholic Voice* may seem a departure from our usual format, it seems necessary to review the Church's teachings on the use of "body art." Not only are Catholics of today being pressured to accept the world's standards in this area, but even some who serve at the altar have fallen victim to the use of tattoos. Something must be said about this.

Although the history of the use of tattoos is not recent, there is a movement to "mainstream" the notion of getting the body semi-permanently painted with some sort of image, whether large or small.

Formerly found mostly among the pagan tribes of the world, tattoos migrated from the hidden recesses of the jungle to the bodies of sailors and/or motorcycle and street gangs as symbols of one's "manhood." Through the use of a tattoo, a personal separation from one norm of societal customs was (as still is) proclaimed, in favor of another — customs which are regarded by "the rest of the world" as much less civilized and proper.

In more recent times, tattoos have become rebellious methods of "self-expression." They are sported about by daring youths who are using "body art" as one's "brand" of membership in a counter-culture movement to reject long-held civilized values of morality and decency. Using the body as billboard of some shocking image (usually something immoral, or diabolical, or both), the tattoo proclaims one's rejection of the morality and societal values with which one was raised, in favor of a more selfish, more immoral, more daring form of life.

In the past decade or so, getting tattooed has become more "mainstreamed." "Body art," as it is more commonly called, is seen on the arms and ankles of movie stars, musicians, a less radical neighbor or co-worker, and the like. Teenagers who are not caught up in the use of a tattoo as a symbol of rebellion will make a trip to the mall on a Saturday to "get a tat" for no other reason than to say: "I just want to get one. It's fun."

Tattooing has become more acceptable in modern society, if only for the reason that the use of tattoos is becoming more prevalent. The utilitarian philosophy which is embodied in the "everybody's doing it" morality motto, has moved the use of tattoos from a symbol of paganism and/or rebellion, to a mark of "mere vanity." Among our youth, "getting a tattoo" is no different than getting one's ears pierced, or applying a more colorful piece of make-up, even though this style of body painting cannot be removed as easily (or with less expense) as one might wish.

The widespread acceptability of tattooing in modern society does not mean that the act of getting a tattoo is morally correct, or, at the very least, morally indifferent. The morality of the civilized man (as embodied in Aristotelian natural ethics) is not based on the desires of the crowd, but on the movement of the intellect. Informed by the soul of the natural desires of the heart to base one's moral conduct on the existence of a Supreme Being, the ethical "civilized" man knows and understands his moral duties to his God and to himself, even before he knows that this

God has spoken to him through Revelation. As such, men are guided in this way by the Natural Law — a system of morality and justice which has served men well, even in pagan societies, until such time as they could learn the revealed will of God, and conform their minds and lives to these truths.

As this applies to tattooing, the "civilized" man avoided the use of tattoos, perhaps, in part, out of disgust, but also because such a one knew in his heart that acts like these were not the "right thing to do." On hearing the message of Revelation, the "civilized" man had his sense of morality uplifted and, in some cases, confirmed. He now avoided the use of tattoos because he was sure that it was not the will of his Creator to have the body painted in such a way.

## Applying The Principles

The moral teaching on the lawfulness of the use of a tattoo arises from two sources: from the Natural Law, and from Revelation. It does not matter that some (or even a majority) will reject what I have to say in this regard, because their rejection of it does not make it less true. I don't base my formation of conscience on an opinion poll, but on the firm teachings of God through His Church.

*The Law of Nature and the legitimacy of wearing a tattoo:* The first appeal we make to the immorality of wearing a tattoo is through the Law of Nature: that law which is implanted in the hearts of all men from their birth, and from which all are said to just "know" what it is they are supposed to do.

The Natural Law teaches this important and *fundamental* truth: our existence on this earth is *not* the result of anything we have done, but solely because we have been created by God. From this one teaching (that we are creatures, not self-created) we determine that the first conscious act of a creature is to be subject to his Creator. It is the highest mark of ingratitude and selfishness to not live *for* this Creator, choosing, rather, to live primarily for ourselves.

Now, part of this subjection (of the creature to the Creator) is to understand that man is not a direct owner, but a steward, of all the created works of God on this earth. Having not made any of the things around him, man must use them only in accord with the plan and design of the Creator. This fact is most certainly true of our bodies. *He made us, and not we ourselves*, speaks the Psalmist, because his heart told him the truth of this fact. Since we did not make our own bodies, we have no strict right of *ownership* over them. Without this right of ownership, we cannot do to our bodies those things that would go contrary to the original design of the Creator. Defacing and mutilating one's body is against the Natural Law because he who performs such acts is violating the fundamental principle of this Law: *God made me*. From the first moment of Creation, we have belonged entirely and absolutely to God. We are *His* property and *His* servants. To Him we owe the duty of taking care of ourselves, and of reasonably promoting our own good. *Defacing the body*

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## Wearing Tattoos Is Forbidden By The First Commandment Of God

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through the use of tattoos is immoral because tattoos deface the property of God. Pagan tribes through the centuries have adorned their bodies in this way because they stifled the Law of Nature in their hearts through the pagan rituals. We have not the same excuse.

Tattooing is also immoral on the basis of the unnecessary danger to which one's health is exposed by this practice. Making even a quick study of any of the most popular books and web sites on the subject of tattoos, one can find many warnings about the very realistic possibility of dangerous infections caused by having a tattoo needled on the body. Infections such as allergic reactions to pigments, aggravation of existing skin diseases, keloid scarring, the communication of such extremely contagious bloodborne pathogens as Hepatitis B and AIDS, syphilis, malaria, tuberculosis, and so forth are all documented as very *real* possibilities, by professionals in the field of medicine, for those who have their bodies tattooed. These diseases are communicated either through contact with the one performing the tattooing, or through the use of unsterilized (or *improperly* sterilized) needles which transmit the diseases *present in persons on whom those needles were formerly used*. Since the potential for danger is much greater than the necessity of tattooing for our own personal welfare, therefore, it is immoral to have our bodies tattooed.

The teachings of Revelation on the legitimacy of wearing a tattoo: In the Book of Leviticus (19:28) we read: *You shall not make any cuttings in your flesh, for the dead, neither shall you make yourselves any figures or marks: I am the Lord*. Marking the flesh of bodies, even the bodies of the dead, is forbidden by an expressed

### God Does Not Forsake Those Who Seek Him In Faith And Love

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a way out of this mass of confusion. I did not seek to become a Catholic only to find myself a protestant adorned with Catholic trinkets. At my confirmation, and what should have been the happiest day of my life, I was disheartened. First Eucharist was bittersweet (they must have put sugar into the cookie). I walked outside the parish sanctuary, got into my car, and never went back.

However, God does not forsake those who seek Him. During my time of trial with the novus ordo, I received the address of a chapel that still practiced the Latin Mass and traditional sacraments (that is, there is an actual confession booth). The week after I left the parish and its RCIA program, I went to the chapel. There was chant. There was Latin. There were kneelers. And everybody received communion on the tongue and from an actual priest.

It was, and is, heaven. The True Mass has come from God, and one cannot help but find oneself affected by it. A great sacrilege is occurring behind novus ordo doors these days, but the beauty of the Mass continues unabated. As the new liturgy condemns itself by its own words, or lack thereof, by its rotten fruits, and by God Himself, let us hold fast to

command of God. Such markings (tattooing) is forbidden because it is a pagan ritual, and because it would deface the bodies of God's Chosen People. Therefore, tattooing is forbidden by the First Commandment of God because of its direct connection with paganism, and because it defaces the property of God. Tattooing is a violation of the Fifth Commandment of God because of the unnecessary danger to human life found in the dye and the needles. Lastly, tattooing is against Charity because it is a promotion of vanity and pride, the chief sins for which Adam and Eve fell.



**A full tattoo. This is a good example of the paganist influence of tattooing.**

#### Summary

It is clear that there is *no moral justification* for tattooing, especially if one is serving at the altar. The degree of sinfulness (mortal or venial) of this act will depend upon the size of the tattoo, the relative danger to which one is exposed, the knowledge one has of natural and revealed laws, and so forth. It is part of our apostolic action to make sure that our family and friends are aware of these teachings so they won't violate them. †

the ways of old, to those teachings and traditions passed down to us from the time of Christ by His Apostles. The enemies of the Church may currently occupy most of the parish halls, but they do not have the Faith and, thus, they will not triumph. †

#### Official Prayer For Church Unity

(To be recited each day of the Octave,  
January 18 to 25)

*ANTIPHON:* That they all may be one, as Thou, Father, in Me and I in Thee; that they also may be one in Us; that the world may believe that Thou hast sent Me. (John 17:21)

V. I say unto thee that thou art Peter,

R. And upon this rock I will build My Church.

*Let us pray:* O Lord Jesus Christ, Who saidst unto Thine Apostles peace I leave with you, My peace I give unto you, regard not our sins, but the faith of Thy Church, and vouchsafe to grant unto her that peace and unity which are agreeable to Thy will, who livest and reignest, God, forever and ever. Amen.

300 days indulgence, each day of Octave. †

## Latin Is A Strong Tie When We All Pronounce It The Same

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in which the Redeemer of the human race continues to shed His Blood for us mystically, the more they will enter into possession of all they need to obtain everlasting salvation. Now there are two reasons why the devotion of the people does not progress as it should from hearing Mass, namely, ignorance of the Latin language, and ignorance of the liturgy; to both these evils you have, in this volume, applied a remedy . . . For anyone who is able to read, if he will make use of this book before the altar where the sacrifice is being offered, may easily follow every action of the priest, and from attentive consideration of things so high, he will reap abundant fruits of spiritual consolation and divine grace.”

“The genius of antiquity,” says Ozanam, “is threefold: to the East is ascribed the genius of contemplation, of symbolism: the Greeks possessed a very marked genius for speculation for philosophy; that of the Latins lay in action, in legislation. If ancient civilization was to be handed down unimpaired to modern times, so that nothing might be lost of the intellectual inheritance of mankind, it was necessary that this triple element should be preserved intact; it was necessary that these three spirits, of the East, of Greece and of Rome, should be present in some way to form the soul of the rising nations.” These three Powers of the ancient world met and became one in the language of the Church. Ecclesiastical Latin was the universal language of the Middle Ages and by it the modern languages have been fashioned. “The Latin language was for a long time the bond of the civilized world. Anyone who could speak Latin found himself at home all over the West and even beyond.” “Latin is the link between the past and present, the sign of that brotherhood which triumphs over distance and brings together races most unlike each other,” writes Dom Gueranger.

The Latin tongue is, therefore, a strong tie among Christians when, led by their priests, they pray and sing together. St. Francis de Sales recommends us to pray to God in this language: “Say your *Pater, Ave* and *Credo* in Latin. . . so as to join in the universal

language of the Church.” Bossuet, eulogizing the Princess Palatine, says that “she had been taught Latin because it was the language of the Church.”

This bond becomes still closer when the Roman pronunciation is adopted. Indeed, in the opinion of all lovers of Gregorian music, without it plain chant loses something of its suppleness and beauty.

“Is it not fitting,” writes Ragon, “and at the same time desirable that the official language of the Church should be pronounced as nearly as possible in the same way by all her children, so that a priest may sing Mass in any country without being bewildered or bewildering those who hear him.”

In a letter to Cardinal Dubois, Pope Pius X spoke of the great satisfaction it gave him to learn “that several dioceses in France had set to work with great zeal to bring about greater conformity with Rome in their pronunciation of Latin”.

His Holiness Pope Benedict XV also desires “unity in the pronunciation of Latin according to that always used in the center of Catholicity. By this unity in the pronunciation of a language already so widely known, the people of the present day, like the Christians of former times, would at last possess a common and universal language that has so often, though always more or less vainly, been sought elsewhere. The greatly increased possibilities of mutual intercourse would be an additional link in that league of nations so earnestly longed for in order to bring about a lasting peace.”

How glorious it is when all the faithful, closely united to their priests, their bishops, and the Pope, address to God in the liturgy the same prayer, sung in the same language and with the same pronunciation as that of the supreme Pontiff, head of the universal Church! Then truly this prayer is, in the full meaning of the words, one, holy, catholic, apostolic, and Roman, and the desire of our Lord is perfectly realized: “*Sint unum*. That they all may be one, as thou, Father, in me, and I in thee . . . as we also are one.” (John 17: 21, 23) †

### Index Of Leading Catholic Indicators: The Church Since Vatican II

- **Priests.** While the number of priests in the United States more than doubled to 58,000, between 1930 and 1965, since then that number has fallen to 45,000. By 2020, there will be only 31,000 priests left, and more than half of these priests will be over 70.
- **Ordinations.** In 1965, 1,575 new priests were ordained in the United States. In 2002, the number was 450. In 1965, only 1 percent of U.S. parishes were without a priest. Today, there are 3,000 priestless parishes, 15 percent of all U.S. parishes.
- **Seminarians.** Between 1965 and 2002, the number of seminarians dropped from 49,000 to 4,700, a decline of over 90 percent. Two-thirds of the 600 seminaries that were operating in 1965 have now closed.
- **Sisters.** In 1965, there were 180,000 Catholic nuns. By 2002, that had fallen to 75,000 and the average age of a Catholic nun is today 68. In 1965, there were 104,000 teaching nuns. Today, there are 8,200, a decline of 94 percent since the end of Vatican II.

- **Religious Orders.** For religious orders in America, the end is in sight. In 1965, 3,559 young men were studying to become Jesuit priests. In 2000, the figure was 389. With the Christian Brothers, the situation is even more dire. Their number has shrunk by two-thirds, with the number of seminarians falling 99 percent. In 1965, there were 912 seminarians in the Christian Brothers. In 2000, there were only seven. The number of young men studying to become Franciscan and Redemptorist priests fell from 3,379 in 1965 to 84 in 2000.
- **Catholic schools.** Almost half of all Catholic high schools in the United States have closed since 1965. The student population has fallen from 700,000 to 386,000. Parochial schools suffered an even greater decline. Some 4,000 have disappeared, and the number of pupils attending has fallen below 2 million – from 4.5 million.

Source: Statistics compiled by Kenneth C. Jones, of St. Louis, and reported by Patrick J. Buchanan in the article: *An Index Of Catholicism's Decline*, posted at [www.worldnetdaily.com](http://www.worldnetdaily.com). †

*Letters To The Editor*

## Explanation Of *Novus Ordo Rosariae* Is Excellent

### Thank You For Explanation

Editor, The Catholic Voice:

Your September issue, explaining in detail the difficulties of the new mysteries of the Rosary, or, as we say, the *New Rosary*, is really very excellent. I would love to give it out to others in other countries. More and more people demand the "Luminous Mysteries," and we resist.

Our hope and great consolation is God's gift of the Immaculate Heart of Mary, and the Holy Rosary. It is impossible to wage spiritual warfare with the clay weapons of this world! The anger and vengeance of man does not accomplish the purposes of God. Only obedience to Our Lady of Fatima will bring victory: pray the Rosary, offer up the penance of daily duty, and make reparation for the sins committed against God.

P.M.

Dickinson, TX

Editor's Note: Thank you for your comments and the reminder of the importance of praying the Rosary, and promoting devotion to the Immaculate Heart of Mary. Our Lady told us at Fatima that her Immaculate Heart would be our sole refuge and the way that will lead us to God. We know we cannot seek comfort in these days of darkness from the world and its diabolical spirit. Likewise, we cannot seek refuge in the church run by the Modernists, which passes itself off as the Catholic Church. Honest, sincere prayer and sacrifice for the Church in our times is what will win the victory — the victory of a restoration of the Church and Her teachings to their proper, public place among men. We are happy that some of our material will contribute in some small way. As you will notice on Page 2 of this issue, we are offering a reprint of James De Piante's excellent review of the "Luminous Mysteries," with the hope that more and more Catholics will realize that this Modernist innovation is but one more effort to subvert the traditional teachings of the Roman Catholic Church.

† † †

### More Comments On The *Novus Ordo Rosariae*

Editor, The Catholic Voice:

Thank you for the very enlightening article on the new, so-called Rosary mysteries. I think Rome, if they could, would like everyone in the "new church" to stand on their heads. This way they would be sure that the "people of God" really understood obedience. Please keep up the good work, and may God continue to bless you and the work of the Society.

G.W.

Glendale, AZ

Editor, The Catholic Voice:

I finished reading the September, 2003, issue of *The Catholic Voice* with greatest interest. It is true that the source of our problems is the lack of education among Catholic adults. To this end, I enclosed a donation, part to be used to cover the cost of an annual subscription, and the rest to add to your fund that

assists the education of young men in traditional Catholic seminaries. Thank you for the articles by Fr. Kevin Vaillancourt and James De Piante. They were very enlightening.

D.M.

Elizabeth, NJ

Editor's Note: Thank you for your kind comments and donations. Our prayer is that, in some small way, we can contribute to the education of Roman Catholics about the centuries-old truths of our Holy Faith.

† † †

### What Was That I Read?!

Editor, The Catholic Voice:

Your series of articles by James De Piante surprised me, and nearly made me spill my coffee. As I usually do after your newsletter arrives, I made a cup of coffee and sat back in my easy chair to read it through and through. After a few pages, something startled me: the Modernists have removed all reference to St. Dominic in the history of the Rosary. How could this be? When did this start? Can you help me with this?

M. F.

Marshalltown, NV

Editor's Note: On Page 6 of this issue you will find an excellent article by Patrick Omlor on this very subject. Make sure you put down your cup of coffee when you read it, for you will find out that St. Dominic was "dethroned" from any historical references to the Rosary a number of years ago, as anyone can discover in the older versions of *The Catholic Encyclopedia*. The Modernists have been at work for a long time.

† † †

### Fundamentalist Catholics. Is This Us?

Editor, The Catholic Voice:

A few weeks ago I watched a program on EWTN. It was an interview of Cardinal Arinze, during which he offered many opinions of various things happening in modern Rome. "Even though many things have changed after Vatican II," he said, "nothing has changed at all. The more things change, the more they stay the same." (?) He also explained how the Latin Mass is "allowed" in certain areas for Roman Catholics who request it and who are still loyal to the vernacular liturgy. He also said that those whom he calls "fundamentalist Catholics" will not get approval for the celebration of the Latin Mass because they are not loyal to the *Novus Ordo Missae*, and question its validity. Is this us?

G.H.

By email

Editor's Note: Yes, it seems that we, and those who believe as we do, are now labelled as "fundamentalist." How powerful, and yet how weak in scholastic discussion such a label is! The modern hierarchy will not give a hearing to the case against the validity of the *Novus Ordo*, but they are willing to label anyone who does. We don't need their approval for the True Mass. †

## Grace Notes: A New Column On Traditional Liturgical Music

Welcome to the first edition of *Grace Notes*, a new feature column that will appear on a regular basis in *The Catholic Voice*. In this column, we will treat of various matters related to liturgical music. We expect that it might be sometimes didactic, at other times polemical, or even light-hearted, and, well, who knows what. The common thread running throughout will be “music in the Sacred Liturgy”. We welcome your comments and suggestions, and also your submissions.

It is only fitting that in this first installment of *Grace Notes* we speak of Gregorian Chant. And the first observation we should make is that, of all the things we lament as traditional Catholics, nothing is more lamentable (besides the loss of the True Mass) than the loss of Gregorian Chant in the modern liturgy, and through that, the loss of appreciation of Gregorian Chant among a vast majority of Catholics throughout the world. The unfortunate reality is that not only have we lost the Chant in the liturgy (by Chant we mean *Gregorian Chant*, not a generic understanding of chant – small “c” – as it has come to be known since Vatican II, and which is applicable to any music sung in “the liturgy” that helps to make it “good liturgy”), but culturally, we have lost the ability to recreate it, to understand it and to appreciate it. True, there seems to be a rise in Chant recordings made available on the open market, but all this has done is to help some sections of society appreciate the aesthetics of Chant, not the near-angelic quality found in this form of music.

It is often said that Chant is *sublime*. To appreciate what is sublime takes more than a mere moment. It takes a certain peace of soul, a certain introspection, a certain reflection. It takes time. It takes time in the sense that one does not develop an understanding and an appreciation for anything overnight. And it takes time in the sense that one must take, or *make* the time to listen to the Chant. The hurly-burly of modern life hardly will allow for that, and we have become accustomed to immediate gratification, to instantaneous, albeit shallow pleasures. To appreciate the Chant is to love, and it takes time for love to deepen. Over time, one begins to understand, only barely, the mind of those who composed the various melodies. Over time, one begins to appreciate the wondrous perfection of the scriptural texts. Over time, one begins to realize the significance of a liturgical tradition that goes back thousands of years. Over time, one begins to grasp the beauty of it all. And, as understanding grows, love deepens, but not a love of the Chant, *per se*, but a love for the God who gave men such a great gift. One begins to internalize the love that *is* the Chant, the love for God that permeates every syllable, every note, every thought in the great *oeuvre* that we call “the Chant”. It is the *work* of men, a thousand men, thousands of men, over many centuries, but it is also *the work of God*, worked from eternity, a great corporate act of love, with men collaborating with God for His greater glory. Marvelously, it is also a source of incredible and indescribable joy and consolation to anyone who will let it work in him.

So who has time for that?

Many of us traditional Catholics find ourselves in a very

difficult situation. We did not grow up with the Chant. We did not hear it at Mass. We did not listen to it as children. We did not learn to sing it. We did not develop an appreciation for it and we did not learn to love it. Yet we have the enormous responsibility of developing this love for Chant within ourselves, and then attempting to inculcate it in our children.

I should say a taste for Chant is something of an acquired taste. Having been raised on Big Macs, we should not be surprised to find that we do not have a taste for Beluga Caviar. Whatever mighty gulf we might say exists between Big Macs and Beluga Caviar is but a shallow and narrow trickle when considered against what separates “rock” or “pop” from the Chant. We’re hardly ready to begin to appreciate the Chant. But begin we must.

A remark often made by people who are new to Chant is that there is a certain sameness to it that makes it, well, “uninteresting” (so as not to say “boring”). The reality here is that modern man, bombarded as he is by a cacophony of sounds, and a barrage of sensual pleasures, has been totally desensitized and, without considerable rehabilitation, is utterly incapable of recognizing the tremendous diversity within the repertoire of Gregorian Chant. Whatever similarities one may find between two pieces is never inadvertent. In fact, finding these often subtle similarities, and comprehending the reasons for them, is a source of great delight. The variety of expression in such a simple medium (ideally, unaccompanied men’s voices), within a relatively narrow vocal range, without harmony, with only limited variations in tempo, is nevertheless stunning. But it is not the kind of variety which we have become accustomed to. It is not violent. It is not starkly contrasted. It is not jarring. It does not assault us. I suppose that one who has only drunk soda pop all his life would be hard pressed to distinguish one great wine from another, so we should not be surprised that modern man is incapable of distinguishing one great antiphon from another.

Indeed, we have much to lament. The loss of Gregorian Chant is one of the most tragic of so many tragedies. The Chant is, practically speaking, gone. And in place of the Chant, we have... Well, what do we have in place of the Chant?

By the grace of God, in a few places, one can still hear the Chant at Mass. Some few of us will, on any given Sunday, have the privilege and sublime pleasure of hearing a piece of music that is an integral part of the Mass, whose lyrics were written several thousand years ago by a shepherd who became King, whose melodies were composed in the middle ages by a simple monk who happened also to be a musical genius. This music will be chanted by a group of men in the tradition of the great choirs of Priests and Levites in the temple at Jerusalem. Beluga Caviar for the Masses.

Over at the local Novus Ordo establishment, they’re serving up “On Eagle’s Wings,” Big Macs for the masses. †

### Want To Contact Us? Here's How:

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**Statement of Purpose**

The CATHOLIC VOICE is the newsletter of the Society of Traditional Roman Catholics, a non-profit corporation, incorporated under the laws of the State of North Carolina.

The Society is a Catholic Apostolate, of both laity and clergy, established to work for the full restoration of traditional Catholic rites, most especially the Holy Sacrifice of the Mass of the Council of Trent, the ancient Latin Mass.

We, the directors and officers of the Society, pledge our fidelity to the Roman Catholic Church and to her teachings as handed down by the Sacred Magisterium through the centuries. We dedicate ourselves and the works of our apostolate to the Blessed Virgin Mary, the Mother of God.

We place our efforts under the patronage of St. Joseph, Patron of the Universal Church, and offer all we do in the name of Jesus Christ for the greater honor and glory of God. We invite all Catholics to join in our work.

**Among The Saints We Honor**

*(These are only some of the days in the next few weeks devoted to honoring a specific saint. The feast days of all saints are listed in the calendar which is distributed every year by the Society of Traditional Roman Catholics).*

- St. Francis Xavier ..... December 3
- Immaculate Conception ..... December 8
- Our Lady of Loretto ..... December 10
- Our Lady of Guadalupe ..... December 12
- Ember Days of Advent ..... December 17, 19 & 20
- St. Frances Cabrini ..... December 22
- Nativity of Jesus ..... December 25
- St. John the Evangelist ..... December 27
- Holy Innocents ..... December 28
- Circumcision ..... January 1
- Holy Name of Jesus ..... January 4
- Epiphany of Jesus ..... January 6
- Chair of Unity Octave ..... January 18 - 25
- St. Agnes ..... January 21
- St. Francis de Sales ..... January 29
- Purification BVM ..... February 2
- Ash Wednesday ..... February 25
- St. Patrick ..... March 17
- St. Joseph ..... March 19
- Annunciation BVM ..... March 25

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