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THE EDUCATIONAL VALUE OF THE LITURGY

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in Partial Fulfilment
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V I T A

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THE EDUCATIONAL VALUE OF THE LITURGY

CHAPTER I.

Psychological Aspect of the Liturgy

The Church in her teaching through the ages has ever reached the whole man -- his intellect, his will, his emotions, his senses, his imagination, his aesthetic sensibilities, his memory, his muscles, his power of expression. She neglects nothing in him. She lifts up his whole being and strengthens and cultivates all his faculties in their interdependence. While she makes her appeal through the doctrines entrusted to her, she does not confine her teaching office to reading and preaching to her people. Her liturgical functions themselves have a teaching power of high order. The slightest examination of any of these ceremonies will show how well adapted they are to instruction in doctrine and the illustration of the Gospel record. Take for example the Ordinary of the Mass. It alone alludes to all the mysteries of Our Lord's life in general. The Gloria in Excelsis recalls the birth of Christ -- the Gospel, His public life, the Hosanna, His triumphal entrance into Jerusalem, The Consecration, the pasch of Our Lord or His Passage from this world to His Father, the prayer Supplices, which follows the Unde et Memores, refers indirectly to the Ascension for it asks that the Victim lying on the Altar may be borne to the Altar in heaven -- thus affirming the identity of Jesus in the Blessed Sacrament with Jesus the High Priest who forty days after His Resurrection, entered into the Eternal Holy of Holies carrying the Chalice of His own Blood. This is but one of the innumerable instances in the liturgy where Catholic doctrine and Gospel record find expression in sublime ceremony.

Then, too, the very edifice in which Catholic worship is conducted points heavenward and tends to inspire the successive generations of the Church's children with lofty thoughts. It carries the mind back to the days of the basilica in ancient Rome and to the Ages of Faith which flowered forth in the mediaeval Cathedrals; memories from the past look out from the chancel and reredos, and the noble and disinterested deeds of the saints are called to mind by the stained glass windows and by the pictures and statues which adorn her churches. The stations of the Cross recall the great tragedy of Calvary with its story of love and self-oblation while the Tabernacle draws all hearts to Jesus in the Sacrament of His Love. The cloud of incense carries the mind of the worshipper back to the smoke of sacrifices which arose from the altars in ancient days of darkness, of struggle and of Messianic longing, and helps to bring home a realization of the meaning of the

great Sacrifice of Redemption. Its perfume reminds the faithful of the sweetness of prayer and its ascent indicates the way in which a man is lifted up to heaven through the ministry of prayer and worship. The music from her organ and from her chanters stirs the feelings and the emotions of the worshipers and directs them heavenward that they may harmonize with the uplift that is being experienced by all of man's conscious life. Nor is the worshiper permitted to sit back and be a mere witness of this liturgical drama. He constitutes a living, moving part of it and by his song and his prayer, by his genuflection and his posture, he enters into the liturgical action, which in its totality, shows forth the divine constitution of human society by which man is made to cooperate with his fellow man in fulfilling the destiny of the individual and of society.

We can discover many of the recognized fundamental principles of education in this method of teaching. There is embodied in it "sensory-motor" training, the simultaneous appeal to emotions and intellect, the appeal to the memory of the individual and of the race, the principles of co-operation and of imitation.

The Protestant Reformation, in abolishing all ceremonial observance, went counter to these great fundamental principles of education through the exercise of which the Church during the Ages of Faith had succeeded in preserving in the lives of her children, the great doctrines of revealed truth, not merely as apprehended by the intellect or stored in the memory -- but as living, active forces in their lives. "Where-soever you turn," writes St. Jerome in a letter to Marcellus, "the laborer at his plough sings an alleluia, the reaper sweating under his work refreshes himself with a psalm; the vine-dresser in his vineyard will sing a passage from the Psalmist. These are the songs of our part of the world, these are, as people say, our love songs." And St. Ambrose, writing of the influence of the liturgy -- "Psalmody is the blessing of the people, a thanksgiving of the multitude, the delight of an assembly of people, and a language for all. It is the voice of the Church, the sweetly-loud profession of faith, the full-voiced worship of strong men, the delight of the free-hearted, the shout of the joyous -- the exultation of the merry. It is the soother of anger, the chaser away of sorrow, the comforter of grief. The apostle commanded women to be silent in Church yet it becomes them to join in the common singing -----
Psalms are the food of childhood and even infancy itself, that will learn nothing besides, delights in them. Psalmody befits the rank of kings and of magistrates, and chorused by the people, each one vying with his neighbor in causing that to be heard which is good for all (Prefatio in comment. in Lib. Psalmorum)."

The above quotations convince us that the people were educated from childhood in the liturgy and they were not, as now, for the most part, spectators, but participators at the celebration of the solemn instructive and devout offices of the Church. "The result of this education," says the author of *Christian Schools and Scholars*, "was that the lower classes were able thoroughly to understand and heartily to take part in the rites and offices of Holy Church. The faith rooted itself in their hearts with a tenacity which was not easily destroyed, even by penal laws, because they imbibed it from its fountain source -- the Church itself. She taught her children out of her own ritual and by her own voice and made them believers after a different fashion from the same class who, in our day, often grow up almost as much strangers to the liturgical language of the Church, as the mass of unbelievers outside of the fold."

Psychology is revealing to the educators of today the fact that a conscious content strictly confined to the intellect lacks vitality and the power of achievement. Every impression tends by its very nature, to flow out in expression, and the intellectual concept that is isolated from effective consciousness will be found lacking in the dynamic content, because it has failed to become structural in the mind and remains external thereto. From the evidence in this field, we may safely formulate as a fundamental educative principle; the presence in consciousness of appropriate feeling is indispensable to mental assimilation. He who would see the perfect embodiment of this must turn to the organic teaching of the liturgy and examine the enchanting things it makes use of to vitalize the teaching of doctrine.

The ceremonies of the Church, when properly carried out, have an astonishing capacity to enlarge and develop the whole character. They are a vital element in the processes of a well-rounded liberal education, and give a wonderfully stimulating influence along the path of refinement and culture. Is it not characteristic of one with the liturgical sense, who has a knowledge of and a feeling for the ceremonies of religion, to be instinctively chivalrous and polite?

Furthermore, the liturgy spiritualizes the senses. The faint mellow palpitating altar light, the clouds of fragrance issuing from the censers, the spacious sanctuary with its noble altar, the grave and austere music with its ^{rhythmical} chants, the swelling tones of the inspiring organ, with its long drawn cadences and its solemn sweeping concords, the gleaming vestments with their graceful oriental pattern, so redolent of the far-off days of bloody conflict, the classical Latin language, so full of cultural value, the imposing, stately ceremonial as it reverently advances to its culmination, the

rhythmic moving mass of brilliant color, the ordered passing to and fro, the graduated reverences, the due order of precedence, the studied courtesy, the manifest respect for authority, the unhesitating obedience, the eloquent silence, the unity of thought and action, the downcast eyes of the ministers, the attitude of prayer, the reverential demeanor, the evidence of interior devotion, in the quiet restrained gestures, the grace of movement, the decorous postures, the disciplined ranks of choir and altar boys, all this makes up a combination for the eye and ear that is unparalleled in Christendom, and cannot fail to make a profound impression upon every beholder, within the fold or out of it.

These sense impressions, however, though of great educative value, are but a means to penetrate the inner meaning -- the "conscious content." Far more important is the soul of the Liturgy than its body.

The Meaning of the Liturgy

Words are frequently said to be coined. To keep up the metaphor, what happens to coins happens to words; a long and frequent usage wears out and blurs what was at first impressed upon them. Hence the good of the study of words in their origin, since when they are thus studied, words are minted again to be circulated with something of their old-time freshness and distinctness about them. For this reason, let us analyze the etymological derivation of the word Liturgy.

Liturgy comes from the Greek word - "Leitourgia" (leiton -- public and ergon, work) which signified any public service performed by a citizen on behalf of the state. In the Catholic sense liturgy is the public worship of the Church. The Greek Church restricts the term "Liturgy" to the Eucharistic Sacrifice, which is the outstanding act of public worship.

At the present day, the word stands in most minds for something purely accessory in Christian life and is placed in the same category as Gothic ornament, long ceremonies and Gregorian Chant. To such as these, liturgy is merely a revival of ancient art, with which archaeology is chiefly concerned, possessing no interest for any but amateurs and antiquaries. Others again are loathe to reinstate things now out of date, and are content with our modern popular devotions that have been well tried and adapted to the times in which we live, and are approved by the Church. Others without going so far, are content to look upon the liturgy as simply the organization of exterior and public worship paid by the Church to God -- the carrying out in extenso of her rubrics and ceremonies, intended only for priests. This is, indeed the body, the visible part of the liturgy. But it must be borne in mind that the liturgy has also a soul, which is invisible, and for that reason often ignored. The soul is the power of glorifying God and of sanctifying men which these objects, formulas, and exterior rites possess.

The liturgy then is the official worship of the Church. It is par excellence a social work, for it is the prayer and sacrifice offered by our Lord Jesus Christ on Calvary for the salvation of the whole world -- and offered to God on the altar by the Catholic hierarchy invested with the priesthood of Christ, in the name of and for all. How magnificent and secure is the organization of the principal means of Salvation -- Sacrifice, Sacraments, Holy Scriptures, Tradition and Sacramentals! Such are the materials with which the liturgy works, how then can it be other than the most powerful

means of religious and social betterment?

Now one of the greatest characteristics of our modern social organization is exaggerated individualism.. We blame the Protestant revolt for placing individual private judgment above the authority of the Church, and Rationalism for placing individual reason above all higher revelation, and Machiavellian politics and industrial capitalism for giving free rein to individual power in their spheres, and we are only beginning to recognize the unfortunate effects of undue individualism in Catholic spirituality.

"In accordance with the individualistic trend of modern times, " writes Dom Chrysostom Panfeeder, "the tendency in religious devotional life has been to prefer separatism to communality, to make more of private than of public prayer, to put the subjective before the objective, to cultivate what is individual and to lose sight of that which transcends the individual. Thus liturgical prayer which was once the norm-giving prayer of all Christians, has come to be regarded as an obligation resting only on certain religious communities. Whereas, in ancient times, all members of the Church knew well their active part in the great official prayer of the Church as a liturgical society -- the Holy Sacrifice of the Mass. They have now come to regard the mass as an exclusive function of the priest. Holy Communion is no longer felt as it was in ancient times, to be symbol of the religious communal life of the faithful, The prayers which the people say while Mass goes on, are no longer liturgical or communal prayers, but the prayers of each one for himself. A gulf has appeared between priest and people between the altar and the nave."

It is this individualistic spirituality that Pius X. recognized as needing reform if the "Church is to carry out her mission to society." And the heart of the liturgical movement is to destroy this individualistic spirit, by training Catholic youth in a right understanding first of all, and then in the right celebration of the Holy Sacrifice, not by the priest alone, but by all who are present, in the fullest possible expression of the Ecclesia Orans, by that general participation which Pope Pius X. has said is "The primary and indispensable source of the true Christian Spirit."

The Liturgy the First Teaching Instrument of the Church

When Christ gave his command to twelve illiterate men to go forth and teach all nations, they had no common school system such as we have. Yet in less than three centuries, the hostile Roman Empire had been converted and the laity remarkably well-instructed. The latter we gather from the sermons addressed to audiences not in Rome, or Alexandria, but in the small towns like Hippo. Today men find the Patristic homilies hard to understand even after a long course in theology and Scripture. Yet homily is the Greek for plain, familiar discourse, and St. Augustine could hold his fellow townsmen for hours at a stretch. Indeed all over the habitable globe there was an extent and uniformity of Christian knowledge and culture that we, with all our resources have not been able to parallel. The question naturally arises: What machinery did they employ in their work of teaching? The answer is the Liturgy -- though not, of course, the Liturgy fully developed as we have it today.

In the period referred to -- the first three centuries, from the very nature of the case, it was through the Mass and the Sacrament of Baptism that the main work of instruction was done. The candidates for Christianity were mainly adults, and then as now, in such cases, Baptism, Confirmation and Holy Eucharist went together in the "making of a Christian." The Divine Office had not yet vindicated its claim to separate and distinct existence, but was slowly developing out of elements contained in the Sacrifice and the preparation for Baptism.

Walter Pater in his "Marius the Epicurean" gives a beautiful picture of the Church of the Catacombs -- evidencing the dynamic power of the Mass. "The Mass, indeed, would seem to have been said continuously from the time of the Apostles. Its details, as one by one they become visible in later history, have already the character of what is ancient and venerable. "We are very old and ye are young," they seem to protest to those who fail to understand them. Ritual, indeed, like other elements of religion must grow by the same law of development which has prevailed in all the rest of the moral world. In this particular phase of the religious life, however, that development seems to have been an unusually rapid one in the subterranean age which preceded Constantine; and in the very first days of the final triumph of the Church, the Mass emerges to general view already substantially complete." Thus did the liturgy of the Church grow up, full of consolations for the human soul, and destined surely, one day, under the sanction of so many of human experience, to take exclusive possession of the

religious consciousness. "Wisdom was dealing, as with the dust of creeds and philosophies, so also with the dust of outworn religious usage, like the very spirit of life itself, organizing souls and bodies out of the lime and clay of the earth, adapting, in a generous eclecticism, within the Church's liberty and as by some providential power in her, as in other matters so ritual, one thing here, another there, from various sources -- Gnostic, Jewish, Pagan -- to adorn and beautify the greatest act of worship the world has seen -- 'In hoc marmore gentilium olim incensa fumabant.'"

There is ample evidence to conclude that the Church then had for its only teaching instrument its primary liturgical function; namely, the Mass -- which was divided into two parts. First the old Sunday School derived from the Synagogue and second, the Sacrifice, derived from the Last Supper. Our Solemn Pontifical Mass is an abridgment of the Mass of the Catacombs. During the first part -- up to the Offertory, the Bishop acts as did the presiding officers of those first assemblies and sits in his chair. During the second part he leaves the chair and goes to the altar to perform his office as sacrificing priest.

The order of the Sunday School was extremely simple and one might say, inevitable. First the chairman offered an opening prayer which we call a collect. Then the various officers read from the Bible, extracts which were explained to the people. Between the extracts, prayers, psalms or hymns were said or sung, and the school closed with a series of prayers for various intentions.

The order of the Sacrifice was just as simple. The Bishop followed out Our Lord's command: "Do this in commemoration of Me." As Our Lord first took bread into His hands, so the Bishop received the offerings of the congregation. From these offerings the minister took as much as was needed, and laid them on the altar. Then the Bishop, still following our Lord's example, lifted up his eyes and gave thanks. This thanksgiving was very long, beginning with the Creation -- came down to the Last Supper.

From all this we gather that the Mass was not a ceremony of from twenty to thirty minutes. It lasted for hours, and indeed there is evidence that the early Christians gave to the celebration as many hours of the day, or rather of the night, as children give to their lessons in an ordinary school day. With the conversion of the world, and the growth of infant baptism, the emphasis in the Mass shifted from the Sunday School to the Sacrifice, It would appear from our local legislation on the reading of the Epistle and Gospel in the vernacular and on preaching during Mass, that we are harking

back to the Sunday School, at least in the United States.

One of the most interesting institutions in the ancient Church was the Catechumenate. A Catechumen was one under instruction in the Christian Doctrine. Men remained Catechumens for many years -- some practically all their lives. These Catechumens were admitted to the Sunday School but not to the Sacrifice; and when a Catechumen wished to advance toward Baptism and the authorities of the Church had given their consent, he was known as the Elect. At the beginning of Lent he was registered as a candidate, the ceremony of registration consisting of taking the name, of breathing upon him, of signing him with the Cross and giving him salt. The Season of Lent was taken up with the intensive instruction of the Elect, through a series of ceremonies, instructions and exorcisms called the Scrutinies. In Rome, the Scrutinies were held seven times and the candidate was accompanied by his sponsors who vouched for him. It would take too long to describe the program here but it is still evident in the ritual for the baptism of adults. The instruction reached the climax on the vigil of Easter. The Exorcism known as the Ephpheta was read, the candidates as athletes of Christ were anointed with oil, then they solemnly renounced Satan and after reciting the Creed, were dismissed. At night they returned, listened to the long recital of the prophecies, marched to the baptismal font, made their profession of faith to the Bishop, were baptised and confirmed and then returned to the Church to assist at Mass and receive Holy Communion.

All this gives us but a general idea of how the early Christians were instructed in their religion. We retain something like the Scrutinies in the intensive preparation we give the children for Confirmation and Communion -- and the time consumed is about the same, but as Father Yorke, a prominent apostle of the Liturgical movement in this country, has pointed out -- how different in matter and in manner. "With us the children are taught the anatomy of a skeletonized theology; with them they learned how to walk with Christ, how to believe with the Centurion, how to hope against hope with Abraham, how to love with John, how to lift up their eyes to the mountains with the prophets, how to mourn with Jeremias, how to repent with David, how to be glad and to rejoice."

During the weeks of preparation instruction was given according to a organized plan by a definitely appointed officer. For instance, at Alexandria there was from the very beginning of Christianity a celebrated Catechical School with regularly organized instructions. This school, a real ecclesiastical institution, was placed under the authority of the Bishop. The teaching of the Liturgical Catechism was entrusted to one person, a learned man being appointed to help

him and take his place at need, St. Cyril at Jerusalem, St. John Chrysostom at Antioch, St. Augustine at Hippo each fulfilled before their episcopate the duties of a catechist -- that is to say they were entrusted with that part of the teaching which was given as an immediate preparation for baptism.

Thus the Church, in employing the Liturgy as the sole means of educating a people of a degenerate civilization, did not present a mere creed, a system of forms, a cold intellectual code. She used the Liturgy to teach the people not only the sublime dogmas of faith, but also to demonstrate to them the creature's relations to God. By this method of teaching religion, God becomes "God with us, our Emmanuel." So the beauty of religion was rooted in the lives of the children. They learned to live in union with God, united with Him by the bonds of pure love; they learned the true principles of Christian Social order. Their lives proved that, "The Liturgy cements friendship; it unites those who are at variance; it reconciles those who are at enmity. For who can regard as an enemy the man with whom he has joined in lifting up one voice to God?" Dom Le Febvre (XVI. 16).

The Value of the Liturgy in Modern Religious Training

Unfortunately to many of our rising generation the word liturgy conveys no other meaning than that of a mysterious priestly function. As a rule, the sense-image value of this function is rarely sufficient to stir up the latent emotions of the youthful worshipper and evolve inter-communication between Creator and Creature. Catholic educators, therefore, should not forego any effort necessary to enrich our youth by revealing to them the rich treasures that underlie our liturgical practices. In so doing they are acting fully in the spirit of our Holy Mother Church, who wisely attaches much importance to the liturgy. She would instantly anathematize anyone who would dare to maintain "that the ceremonies received and approved in the Catholic Church and employed in the administration of the Sacraments, can without sin be either contemned or omitted according to the good pleasure of the ministers or changed for other ceremonies (Council of Trent)."

The greatest saints have expressed themselves in no uncertain terms on this subject. St. Theresa has said: "I would give the last drop of my blood for the smallest practice of the Church." Assuredly then it is a primary duty of every Catholic educator to teach their pupils to delve into this treasure-trove. They should show those entrusted to them that the liturgy is to religion what the word is to thought; that it is a mirror in which they should see truths of the supernatural order, just as they see truths of natural order in the visible world.

Now the study of the Liturgy should not be a course appendix to an advanced course in religion, but should be begun in our elementary schools. Children in the grades are in the most highly impressionistic stage of their development, and can readily see then that ceremonies have been established to edify them, to instruct them, to rouse their attention; that they are a book, a set of pictures, presented to them by religion. They can also be convinced that this book, beautiful as it is, will be a closed book to them and will say nothing to them of our faith, unless they are acquainted with the language in which it is written; that the pictures, no matter how expressive, will be only vain images for them, if they are not acquainted with their subject, their meaning or their object.

If the mysteries of the liturgy are not so presented to our children, external worship will be almost useless to them and the sight of holy ceremonies, instead of reanimating faith, exciting love, and satisfying a holy curiosity, will only inspire them with disgust and weariness, and

perhaps contempt; for it is the character of the ignorant to scoff at what they do not understand.

This point is illustrated by an anecdote of Carlyle, who was penetrated with the idea that his was an age of unrealities and upon this conviction, he assumed a position most hostile to religious ceremonies. Of a visit made to Westminster Abbey in company with the Scottish "Prophet" Froude writes, "We were in the Dean's seat. A minor canon was intoning close to Carlyle's ear. The choir boys were but three yards off, and the charm of distance was exchanged for contact, which was less enchanting. The lines of worshipers in front of him, sitting while pretending to kneel, making their response, bowing in the creed by habit, and mechanically repeating the phrases of it, when their faces showed that it was habit only, without genuine conviction; this and the rest brought back the feeling that it was but play-acting after all. I could see the cloud gathering in his features, and I was alarmed for what I had done before the service was half over. Worst of all the Dean did not preach; and in the place of him was a popular orator, who gave us three quarters of an hour of sugary eloquence Happily the end arrived before a crisis, and we escaped a catastrophe which would have set London ringing."

As I said before, Carlyle was penetrated with the idea that his was an age of unrealities. All around him he beheld the outer forms from which the substance had departed. He heard men muttering the words of a creed in which they no longer believed, he saw them bow the knee to that which they no longer worshipped. He asked but one thing in the use of religious rites and that was sincerity -- that they should flow direct from the heart of man. But unless a man is educated from his childhood in the sublime meaning of the ritual he follows, will he not in truth walk in a world of unrealities and be among those who worship God with their lips and not with their hearts?

Some will say that the Liturgy is beyond the mental capacity of a child in the elementary grades. This may be true of difficult dogmatic truths contained in the Liturgy, but not of its symbolism, which is one of the most efficient means of vitalizing religious instruction in the grades. This is evident because the symbolism is a direct appeal to the imagination which is the most active faculty of childhood.

According to the late Dr. Shields, "the prevailing system of religious training places too much reliance on mere memorizing of doctrinal formulas and too little intelligent effort is expended in making religious truths function in the minds and hearts of the pupils (Philosophy of

Education). "Why do Catholic teachers in presenting the matter of Christian Doctrine, generally follow the logical or theological order, instead of the psychological order which they are careful to follow in the other subjects of the curriculum? The Catechism has been called the most unpedagogical of all our text books." It is all there and it is all true." But it is not all there in the order best suited to the child mind. What is lacking in the book must be supplied by the teacher, and for this a teacher has only to follow such fundamental principles of pedagogy as, concrete before abstract; sense knowledge before thought knowledge; facts before definitions; simple before complex; known before unknown. Often the religion lesson is presented in the order of words, ideas, things, instead of the reverse order: things, ideas, words. If the child is to get a grasp of things rather than of mere words, the penny catechism must be supplemented by abundant previous explanation and illustration as found in the liturgy.

How this can be done in practice is shown in a work entitled, "The Catechism Explained in Story form according to the Munich -- or Psychological Method (in five volumes)," by Father Baierl of the Rochester Seminary. It begins with the objective presentation, a story from the Bible or life, a picture, a Saint, a detail of the Liturgy. Out of this objective lesson the catechetical concepts are evolved, abstracted, when combined with catechetical answer and finally applied to the daily life of the pupil. It can be seen that the Munich Method has the great advantage of preserving the Catechism and at the same time making it intelligible to the child. It thus combines the narrative and the catechetical form of presentation and avoids the undesirable features of either method used exclusively.

The Catechism, Bible History and the Liturgy form one organic whole and should mutually interpenetrate. Yet as usually presented to the children they appear as separate and distinct units. As far as the Mass is concerned, it is hardly ever considered as instruction, but entirely as worship and devotion. The liturgical knowledge of an ordinary child is confined to the moving of the book and the ringing of the bell. Father Yorke, in his method of teaching Religion, would correct this prevailing ignorance by

- (1) Familiarizing the children with the order of the Mass, with the seasons of the Church, with the Prayers that belong to the choir and the people, with a general idea of the structure of the Church, the sanctuary, the altar, the names and uses of the vestments, vessels and the like.

- (2) By giving children by the time of their confirmation such knowledge of Mass Book like Father Wynne's as will enable them to find the Sunday Mass, to read, analyze and parse all the prayers in the order of the Mass, to know the historical or Biblical allusions in those prayers, and to have some knowledge of the meaning and use of the Psalms, Collects, Epistles and Gospels.*

His plan is not an abstract proposal for he formulated a course in the liturgy which he included in the curriculum of his parochial school in San Francisco. The results met with hearty approval from priests, teachers and parents whose highest ambition was to have their children educated in those branches which make them intelligent Catholics.

His apparatus consisted of a little pamphlet of forty-six pages, bound in paper for as he said, "It usually shared the fate of the penny catechism." Half of the book from page ten to thirty-four is taken up with the order of the Mass. As in the Roman Missal, the book begins with the Proper of the Masses of the Season, first Advent, then Christmas, then the Epiphany, followed by Septuagesima and Lent. After the Order of the Mass, on page thirty-five, Easter, then the Ascension and Pentecost, with Masses for Trinity, Corpus Christi, Blessed Virgin, Confirmation and First Communion; the last two are, of course, extra-liturgical, but very useful.

All the masses are built on a uniform system, first a seasonable hymn called the Introit, a hymn or anthem called the Gradual, a third hymn called the Offertory and a fourth hymn called the Communion. These hymns are not the Liturgical Introits or Gradual, but they are sung at the Introit or Gradual of the Mass, and the title makes the children familiar with the proper names of the parts of the Mass. Our attention is drawn to the fact that he makes the Communion an anthem of the Blessed Virgin, and that there is always one Latin hymn either in the Proper or in the Common.

Care is taken to familiarize the children with the three lines of prayer in the Mass. First the Sacrificial prayers proper to the Priest as sacrificer, such as the Preface and the Canon. Secondly, personal devotional prayers, proper to the priest as an individual, such as the Forty-second Psalm, and the Confession; thirdly, the prayers belonging to the people or the choir, such as the Introit, Kyrie, Gloria, Crede and the rest. It is the objective of those who are extending the Liturgical Movement to have the children sing or recite in English what a college choir in a Gregorian Mass would chant

in Latin.

A simple narrative of the working out of this plan will show that it makes the children realize that they offer the Holy Sacrifice with the priest. The children assemble in the Church at the hour for Mass. Kneeling down, they make their preparation which consists of what the priest recites at the foot of the altar. Sometimes a priest may act as reader, sometimes a teacher.

Having finished the preparation, the organ gives the tone for the Introit, and at that signal the priest enters the Sanctuary; the children stand and immediately begin the Introit Hymn. When the celebrant has arranged the Chalice, and has come to the foot of the altar, the children kneel and continue the hymn. By the time the celebrant has read the Introit, the children have finished and immediately the reader begins, "Lord, have mercy on us;" which is continued alternately by the boys and the girls. In like manner the Gloria is said. After the Gloria the reader recites the Collect from his Missal, and then follows with the Epistle for the day. By the time the celebrant has finished the Gradual, and as the book is changed, the children rise and sing their gradual verse. After the Gospel the celebrant turns to the children, reads the Gospel in English, makes the announcements and gives the instruction.

The reader begins with the celebrant, "I believe in God" which the children continue. During the Offertory the children sing their hymn, and the reader begins the Preface with the celebrant. The children recite the Sanctus and there is silence until after the Elevation when they sing a hymn to the Blessed Sacrament. The Our Father is recited in chorus and the Agnus Dei by the boys and girls alternately. At the Domine non sum Dignus they sing three times the little hymn "O Lord I am not worthy." Then they sing the anthem set for the Communion; the reader recites the Post Communion and there is silence to the end of the Mass, when they sing a hymn of Thanksgiving (XXVIII., Page 162)."

One can see that the children are kept busy all the time and all the time they are following the priest. The matter of this course is wisely divided in a special syllabus for religious instruction. The first grade learns to read "Our Father," the Kyrie, the short responses and the Agnus Dei, together with the hymns, "Angel of God," "O Lord I am not worthy," etc.

In the Second Grade, in addition, they learn the Sanctus, their part of the Gloria and the answer to Psalm 43. In the hymns they can learn nearly all the Introits.

In the Third Grade they learn to read the Nicene Creed and the Gospel of St. John and a select number of Hymns. In the Fifth Grade they read and get a general explanation of the Offertory prayers and the Canon and they should now know by heart all their own part of the Mass.

All this is done by giving steady and systematic instruction for five minutes every day in the school. On Friday afternoon the children are taken to the Church and "Put through the Mass."

As the seasons change, special explanations are given of their significance and the meaning of the hymns. "Before First Communion and Confirmation" says Father Yorke, "I have found it valuable and interesting to the children to bring them into the sacristy and sanctuary and show them at close range the altar and its ornaments."

Truly this is an apostolate of zeal for no one will deny the abnegation needed for such a labor. But it is worth the trouble, for it is only through such effort that the children confided to us will be led and "Brought unto the Mountain of God and into the Tabernacles" where their youth is made glad.

After such a course in the Grammar Grades, it is presumed when children enter the High School, that they know something about God and His Church, the earlier foundations of religion having been laid. It is upon these foundations that the high school teacher must construct, careful to grade her materials for the moral and spiritual alongside the intellectual upbuilding. Pupils at this stage have entered a period where criticism and analysis have more or less play in their lives and every effort should be made to guide and satisfy their innocent curiosity by making religion lovely and lovable. If so, a teacher will intrigue her class to peer into the "chinks and crannies of its mysteries" and will thus encourage a steadily growing interest in religion, with its accompanying discipline of mind and behaviour.

But what materials some may ask, will such a teacher use in the building of her "spiritual temples" -- what methods? What type of course? The teacher solves this problem by determining what it is that she wishes to give her pupils. What are the thoughts and feelings, ways and tastes, ideas, and impressions she wants her pupils to take away with them when they leave school. She will find a mine of adaptable material with which to vitalize religious teaching in the Liturgy, which the Church, with her mother's understanding of the mental and moral deficiencies of her children, wisely intrigues them into serious reflection on her dogmatic truths.

It is idle to say that teaching advanced Catholicism word for word, chapter for chapter, is as useful and gainful as making the New Testament, the Mass, the Saints known and loved. What a pale thing is dogma without its dynamic expression in human conduct! What will the Sacraments convey if robbed of their rich Gospel background? What does the first Commandment of the Church signify stripped of the glory, the beauty, the thrilling drama of divine love, which is the Mass? What means Church History emptied of its high human elements -- the Saints with their charm, sweetness, brother-love, whimsicality, tremendous strenuousness?

Without this colorful supplement, a class will take a lesson in religion as a matter of course, nor will it feel or think, but simply "listen in" to the lesson, heavy in body and mind, indolent and decorative, since it is inevitable that they will be left no avenue of escape from boredom. The correlation of the Liturgy will obviate such a calamity, for its materials provide the interest and incident which youth's soul craves, and makes such youthful appeal as actuates impulses noble and unselfish, furnishes not only the factual elements but also the inspirational.

Father Dunney, a zealous apostle of the Liturgical Movement in the United States, is a strong advocate of the correlation of the Liturgy in an advanced course in Christian Doctrine, and with this objective he is working out a course based on pedagogical principles. "Passing into the First Year High School" he says, "the need immediately dictates itself of building up on early foundations. The work of this year is to fill up the foundation cracks and enable the newcomers to rediscover their catechism, to glimpse the old familiar truths with new flashes of insight. the substructure is then set and secure. Upon it as a base, the teacher must build -- not apart from it -- but upon it -- with tempered mortar and durable materials:

"Giving and taking strength reciprocal,
And making firm the whole with grace and beauty
So that no part could be removed without
Infringement of the general symmetry."

In this task dogma has first place, and in order to vitalize dogma, to bring out its power, action and achievement, there must be in its treatments those heart values and will values which will make the children not only sayers but doers of the word (Teaching of Religion -- Catholic Educational Review)."

A teacher who teaches dogma dogmatically -- that is in a "dry-as-dust" manner -- will inevitably find her

children out of reach, lost, bewildered or discouraged. Her words stand for next to nothing in their spiritual consciousness. Consequently the teaching has no permanence, nor can it stir to right action simply because it does not run along the current of youth's thought and life. As has been said before, a correlation of the Liturgy will preclude the possibility of such a calamity and will make the study of religion interesting, compelling and captivating.

The first instrument in such a method of teaching is the New Testament, one of the principal elements of the Liturgy. Children are fascinated by its charm. An instance of this is found in Doctor Egan's "Confession of a Booklover." As a small child the author was permitted to read the New Testament and he says, "I became sincerely attached to the Acts of the Apostles. And I came to the conclusion that nobody could tell a short story as well as Our Lord Himself. The Centurion was one of my favorite characters. He seemed to be such a good soldier, and his plea, "Lord, I am not worthy," flashes across my mental vision every day of my life..... For me, reading as I did, the whole of the New Testament was radiant with interest - a frankly human interest. Whatever may be the opinion of other people, mine is that the reading of the New Testament in the simplicity of childhood with the flower of intuition not yet blighted, is one of the most beautiful of mental experiences."

It is excellent pedagogy to set up a colorful Scriptural background, before bringing dogmas upon the stage, to make a strong appeal. Not to do so is to deprive children of first-hand knowledge of the greatest book in the world and also of the spiritual powers and inspiration its pages spell. It is worth while eternally, and dogma will be given through living lessons far more lasting than any received elsewhere.

After Dogma, the Means of Grace are studied -- the means by which we know, love and serve God. Devotion is the keynote. Devotion we understand as the reasoned application of the imagination and the mind to the mysteries of our faith, resulting in firmness and intensity of heart toward God and the fulfilling of His Holy Will. To this end the Mass, prayer and the Sacraments -- the very soul of the Liturgy are the chief ends. Due instruction is generally given on prayer and the Sacraments, but the Mass as a means of Catholic instruction is rarely ever emphasized. It is the richest treasure Christ has left his teaching Church, and its educational value is immense, nay inestimable. There is a very solid reason for stressing the Mass in the High School with a view to instilling habits of thought and conduct. It is almost correct to say that nowhere else will the nature of youth be touched at every point, and nothing in the whole curriculum can so

enrich and empower mind, heart and will with ideas, emotions, inspirations. The declaration of our Divine Master's daily message of light and love will indeed, "Give understanding to little ones." "Hidden emotions of young hearts are not easy to touch, but the Mass wakes them. Locked up things that they ache to tell stay in the soul; these the Mass stirs into salutary expression. What else can make our charges so intensely Catholic, enable them to grow daily more attached to their religion, hearten them to stand up sturdily for it, stir with supernatural influences the devout life! The will of youth without grace is weak, but the Mass meets just this need. Nothing so strengthens faith, so uplifts their spirit; nothing makes quite as strong as appeal to their loyalty and esprit de corps -- one of the fundamental instincts and one specially outthrust during these years (The Mass -- Fr. Dunney)."

No better text can be given to the children, than the Missal, and according to Father Dunney's experiments, "At work there with the Latin-English text, let your pupils talk and you can count on their thinking and feeling. It is extraordinary how a rut-minded class does warm up and tingle with thought and devotion once they are urged to keep track of the Mass. Quickly do they acquire the habit of observing what goes on, so that they follow with keen intelligence the Ordinary of the Mass. New ideas, grasp of thought, fervent interest, are displayed in rapid response as the teacher unfolds the symbols, movements, meanings of the Great Rite. Eyes and mind hard at work, they follow the stages of the Divine Drama with surprising swiftness, and their affections bound and sealed by grace, cling to whatever things are true, whatsoever modest, whatsoever just, whatsoever holy, whatsoever lovely, whatsoever of good report. What they read and ponder and believe in their heart of hearts is certain to determine the trend of their conduct. Add to it all, the Mass is the very high-school of Jesus Christ. Its curriculum comprises the vital things of life; the acts worth doing -- the truths worth knowing. Prayer, praise, thanksgiving, expiation, enduring service, Christian efficiency, progress toward Heaven."

And how substantial and abundant is the bread of doctrine that is distributed to the children in the study of the Missal. What mines of historical information! What a wealth of poetry and song! In the Mass for every day -- there are extracts from the Prophets or Apostles in the Epistle, all of which throw a light on the word of Jesus in the Gospel. The Scriptural setting, whilst enhancing still further the beauty of this picture or of this mosaic, as we may call it, inoculates the children with its germ, which developed in their lives, transports them to a plane above -- the spirit world -- where dwell men and women who living the liturgy are actuated by the true Christian spirit. There, in the spirit of the

liturgy, what our Lord and Master taught concerning penance, for instance, is better understood, when studying the liturgy for Ash Wednesday, they imbibe the atmosphere that bespeaks mourning and is expressive of the sorrow which the Church feels for our sins. There, too, will they more clearly grasp the significance of Christ's Resurrection, when after the long and penitential season of Lent, the Gospel which tells of it is read and explained by ministers clothed in vestments indicative of joy.

The liturgy full as it is of the most essential and most solid principles both dogmatic and moral is in truth the people's catechism, for when children have left school their Mother the Church can reach them, generally speaking, only through her worship and by means of the sermons which throw light on the teaching there given. If the children leave the Catechism class knowing nothing at all of the liturgy and, therefore, not appreciating it, they run the risk of not persevering long in their church duties. Giving themselves up to unbridled liberties, they become weary of the demands which the Church exacts of them. They become bored with its ceremonies for they have never been initiated into what goes on there. Thus, many have slipped away and not until they were on their death bed has the priest had the opportunity to awaken in their hearts that spark of faith put into them on the school benches but prevented from developing as it should on the benches of the church (XVI., Page 226).

The value of the Liturgy as a means of instruction, its power in the teaching of our holy religion, the reason of this power, may be summed up under three heads, writes Dom Maur Gregoire once professor in the seminary of Tournai; *the charm exercised by the beauty and the poetry of the Liturgical chants of the ceremonies and of the churches; the suggestive eloquence of the avowal of our beliefs contained in the yearly round of liturgical festivals, and lastly the instructive language of the rites -- a language addressed to all the senses. In all these ways the liturgy invests the truths of religion with powerful attractions which captivate the imagination and warm the heart, thus singularly quickening the convictions of the mind. By this means we make progress in supernatural truths, not certainly by the methods of speculative reason which probes into dogma and never rests content with what it knows, but the whole soul is led to love by the truth. If this be the case, we must admit, not only that the liturgy offers precious opportunities for and remarkable contributions to the teaching of religion, but that its method of teaching is the best, that it is morally necessary for all who are not practiced in abstraction, that is to say, for the immense majority of mankind.*

But just as the direct and practical teaching of a language does not dispense us from the study of its grammar, so neither has the liturgy any pretention of taking the place of the Catechism. It is, indeed, important that the truths of religion be presented to the mind in a certain order which is not found in the liturgical cycle. A systematic development throws light on special points, favours particular deductions and makes it easier to answer objections. The authors of the Catechism of Trent say, "It is no easy task to acquire a knowledge of things divinely revealed (and the liturgy contains much that is so revealed), or having acquired it to retain it in the memory so as to be ready to give an explanation when occasion may require. Therefore, our predecessors have very wisely reduced the whole scheme of saving doctrine to four distinct heads (Preface to Catechism of Trent)."

However, while we must admit the necessity of the teaching of a definite doctrine formulary parallel to the written teaching preserved in the gospel, we must not exaggerate this necessity as is the general trend in the teaching of Christian Doctrine. "Catholic teaching," writes Mr. Baelen, "is too often limited to formulas. The scholar is expected to retain it in his memory but his understanding is rarely touched, and still more rarely is his will roused to follow after good. To remedy this we should put more life in our teaching by bringing it into contact with the substance of the prayers and rites of the Sacraments. The child will find in the hymns and prayers a magnificent summary of our great dogmas. Moreover, they will carry with them the charm of beautiful literature and the delightful remembrance of feasts at which he has assisted. If the Sacraments in their turn are explained by means of their rites the pupil will at last understand what is the outward sign of an inward grace. Having grasped this, he will be formed to the practice of a visible religion by a visible church, that is to say, he will be a true Catholic (Revue de l'Enseignement Chretien 1910)."

The value of the liturgy in the teaching of religion is then inestimable, for the child who is taught to live in the liturgical cycle is distinguished by a training that surpasses that of all other educational agencies. The liturgical year brings about a twofold growth in the mind of man -- the increase of knowledge of the truths of faith and the development of the supernatural life. Every single point of Christian doctrine is not only brought forward in the course of the year, but inculcated with that authority and unction wherewith our Holy Mother the Church has so deeply impregnated her words and her eloquent rites. The faith of the believer is thus enlightened more and more each year; the theological sense is formed in him, prayer leads him to science. There must needs be great progress in a Christian soul when the object of

faith is ever gaining greater light , when the hope of salvation is almost forced upon her by the sight of all those wonders which God's goodness has wrought for His creatures; and when charity is enkindled within her under the breath of the Holy Ghost, who has made the liturgy to be the centre of his working in men's souls (XI. Preface).*

The Value of the Liturgy in Moral Development

The suitability of the Church's teaching to men who differ widely in disposition, temperament and training, and who live in widely different environments, is not to be found in the diverse truths which the Church holds in her custody and metes out to each according to his need, so much as in the fact that her teaching reaches the ultimate springs of human life and deals with those things which belong in common to all mankind. Her teaching aims at bringing to functional activity in each individual those deep underlying principles on which all civilization rest.

It is the duty of a religious instructor, as medium of the Church's teaching, to aim not only at the enlightenment of the minds of her pupils and to set their hearts aglow, but also to ensure the right orientation of their wills. The adolescent period is characterized by eagerness, life and hopefulness of outlook. Children of this age reach out to life, color, movement, love persons, places, things, seek song and action everywhere. And in each one, the Catholic teacher also sees an immortal soul with its wealth of gifts -- nature and grace; a closed garden richly grown with interest, emotions, volitions, aspirations. Her aim should be to touch their spirit to stir it to living expansion; her work to reach the deep mysterious wellspring of their soul where lie so many conscious needs, wants, appetites, aspirations, inchoate choices -- all ready enough, if rightly stimulated and directed, to respond to the "Perfect law of liberty." It is time now for more than the rudiments of self-knowledge and self-discipline. Pupils must be persuaded that straight thought and straight conduct are expected of them. Strong moral taps ought, therefore, to be sounded and their duties made very real to them.

Attentive to the clear aims of duty, they will be ready for their choice -- and choice implies acting on motives. Motivation is increasingly important at this period of school life, when the pupils are really capable of much seriousness of purpose. Motive, being the soul of action, their sense of values has even now begun to spell their character. To train them not only to know the truth but to follow it in the details of daily life, a teacher must cultivate in them a right Catholic sense of values and provide incentives immediate and compelling for their vital powers. It is just here that they react best to the "teacher-stimulus." To inculcate strong moral ideals, every type of motivation should be brought to bear upon the task, natural and supernatural, rational, imaginative and instinctive. "In an age like this when hedonic attractions everywhere plays a brazen role in life our pupils'

Motives for effort and self-sacrifice should stand out; hence, we have to hammer in a sense of duty well built upon the love of God and neighbor; besides this, we have ceaselessly to warn our charges against caprice, carelessness, inconsistency and impulsiveness -- the very foes that sap at all moral fibre and stability (XXXV., 19).^{*} Now is the psychological moment to make clear to them their duties and to sound the slogan of right action. God's claim on their life must be shown paramount; while behaviour reveals character, the real index to it is youth's inner sense of duty.

Our Divine Lord -- the Perfect Teacher -- left His teaching Church as part of its curriculum for training in moral rectitude the Commandments of God and of His Church, the Beatitudes, and the Works of Mercy. These are taught as the fundamental principles of Catholic action and are, therefore, the norm of Catholic morality. But there is danger again in the teaching of these subjects, that "the conscious content, strictly confined to the intellect, lack vitality and power of achievement." It is, therefore, incumbent on the teacher in these matters as in others, to put color, life, movement and spurring incentive in her treatment of them. Again recourse to the liturgy supplies the need -- this time in correlating the Lives of the Saints of the liturgy -- as heroes of the commandments of the King -- as princes of the ways of the Beatitudes, as angelic philanthropists of the Works of Mercy. These will furnish ideals of which pupils will think and for which they cannot but feel a compelling attraction. Seeing their place in the liturgy -- they will understand that the saints are the spirit of the Catholic Church "in act."^{*}

Attention can be called to the place and time the liturgy devotes to the saints. After the angels, the Church honours the Saints. To this end the time after Pentecost is specially set aside, for then is celebrated the work of sanctification attributed to the Holy Ghost. During this period, which takes up half the year, the greater number of Saint's feasts are naturally to be found.

It must not be forgotten that in the Saints we see the Holy Spirit at work, civilizing, christianizing, sanctifying humankind, ever so truly though ever so slowly, and it is through the example of the saints that the Holy Ghost stirs the heart and will to achievement.

Seeing the liturgy animated by the activities of God's chosen ones, leaders, reformers, soldiers of Christ, pioneers of the Gospel, whose attractions are numerous and potent for the fragrance of their works, makes strong appeal to young spirits instinct with reverence, charity and service. They have the grace and magic to arouse eager appreciation --

and they provide the motives which inspire alike interest and action.

If the children peruse the Missal with attention to the ritual they will find the saints shown them in the most varied types. They are revealed true patriots not only of their heavenly kingdom but also of their earthly country, and in recognition of their service, the Church places the feasts of patron Saints of a nation in the rank of the greatest solemnities. The Saints are given to us as our fathers in the faith and from the height of heaven they ever continue to extend their protection to the country where they once lived and where they are venerated and where their relics are preserved.

After the Apostles, the pioneers of the Gospel, the Martyrs invariably captivate the interest of children. When compared to the reward and honour given to a valiant soldier who gives his life for his country, their hearts will throb with admiration for the heroicity of Martyrdom. Afterward come all the other holy Bishops, Confessors, Virgins, Holy Women and Widows, each with individual merit, each with an individual inspiration. Then, the Church confers her honor on the officers of the Armies of Christ -- the chief legislators of Religious Orders -- St. Benedict, St. Francis of Assisi, St. Dominic, St. Ignatius, St. Alphonsus, etc. All these feasts of Saints, belonging to different periods, give in short, the history of the Church through all times. There is nothing cold, formal or staid about them. They were the most real, the most human, the most practical people in the world's history, with striking traits and qualities.

Because they had the same brains, instincts, nerves, emotions as ours, and because they triumphed in the struggles of life, the Church holds them up as Beacon lights, as powerful motivating forces for truth-telling, virtuous-living, unselfish service. It behoves a Catholic teacher, therefore, to emphasize the fact, that the Church, in her liturgy, uses the Saints as instruments for her teaching. "Devotion to the Saints, as set before us in the liturgy, consists in imitating their virtues." In the collect for the feast of S. S. Philip and James (May 1st), we pray that "As we rejoice in their merits, so we may be taught by their example." In that of St. Agatha (February 5th) we say, "Grant in thy mercy that we who keep the birthday of blessed Agatha, the virgin and martyr may, by her example advance nearer to thee."

It is impossible to overrate the moral influence of all the acts of generosity and virtue practised by the Saints, and recalled each day by the Church. The example of their edifying lives, thus kept constantly before our eyes, helps us to avoid evil and to seek more fervently the

that are above.

"At Athens in the public square, the citizens raised statues to the heroes of their country, and at the sight of their warlike bearing they drew themselves up. This is what the liturgy does for Christians. By contemplating these saintly heroes they brace themselves up and drink in new strength to go forward in the way of holiness (XVI., Page 185)."

The Discipline of the Liturgy

"One of the outstanding characteristics of our modern mobile code of life is the absence of conventionalities. It is assumed in society that they represent an artificial and hollow code, from the pressure of which all, and especially the young, should be emancipated (XXV., Page 198)."

We can see the complete expression of life without conventions in the unrestrained conduct of the products of the kindergarten theory -- "Never say don't to the child." In their adolescent years, they swing out beyond control in the direction of complete spontaneity. In them we see, "the demoralization of the very forces which make both the strength and the weakness of youth and a great part of its charm, the impetuosity, the fearlessness of consequence, the light heartedness, the exuberance which would have been so strong for good if rightly turned, become through want of this right impetus and control not strong but violent, uncontrollable and reckless to a degree which terrifies the very authorities who are responsible for them in that system which is bringing up children with nothing to hold by and nothing to which they can appeal (XXV., Page 199)."

A child who is brought up without control and "handling", without the discipline of religion and manners, without the yoke of obligations enforcing respect and consideration for others -- will be as dangerous in society as in his home. This is generally recognized and deplored, but except within the Church, which has kept the key to these questions, the remedy is hard to find. Inspectors of elementary schools in England have said that even in districts where the Catholic school was composed of the poorest and roughest elements, the discipline was better than that of the well-to-do children in private schools. They could not account for it -- but we can. It is the hour of religious teaching -- the practice for Church ceremonies which influence the whole day and helps to create the "Catholic atmosphere" which in its own way tells perhaps more widely than the teaching. The Eucharistic Congress in Chicago also gave evidence of this training as was remarked by a visitor from Australia. In describing the children's Mass -- she was astonished at the perfect order maintained by the Sisters -- "There were hundreds of policemen with nothing to do," she said. "The disciplined ranks, perfect silence, respectful demeanour, left nothing for the custodians of the law." No wonder their manners were gentle! For with Catholic children, "Faith tells of the Presence of God and this underlies the rest, while the sense of friendly protection, the love of Our Lady, the Angels, and Saints, the love of the priest who administers

all that Catholic children most value, who blesses and absolves them in God's name, all these carry them out of what is wretched and depressing in their surroundings to a different world in which they give and receive love and respect as children of God (XXV., Page 201)."

Those who would correct the "mannerless code of life," find it difficult to persuade the children of today that manners and conventions have ^{not} come to an end as a part of the old regime, that they are not a "hollow" unmeaning code. The Catholic teacher, however, has a potent weapon of persuasion in the explanation of the ritual, which presents a few fundamental facts upon which manners are grounded. The most convincing one is -- that manners represent a great deal more than mere social observances; they stand as the outward expression of some of the deepest springs of conduct, and none of the modern magic of philanthropy, altruism, culture, the freedom and good fellowship of democracy, replaces them, because in their spirit, manners belong to religion.

As has been often pointed out, the Church's ritual is the court ceremonial of the most perfect manners in which every least detail has its significance and applies some principle of inward faith and devotion to outward service. Now, most of the ceremonies of the Church are outward forms of worship; that is, they are the outcome of an interior emotion, expressions of religious thought and sentiments. Among these are the different positions and movements of the body; for example, the bending of the knee, the striking of the breast, the bowing of the body and the head, the joining of the hands, downcast eyes, etc. Such acts are outward signs which express, accompany and awaken devout sentiments of heart; for instance, sentiments of adoration, humility, desire, sorrow and confidence. They are not, therefore, a "hollow" code.

Since modest demeanor and a becoming exterior regulated according to the requirements of reason and faith are constantly prescribed by the liturgy, it must, therefore, have a great disciplinary value, and the continual observance of the ritual must inevitably form habits of conduct - habits which involve the practice of the natural virtues. For the drill to which a Catholic is submitted in kneeling, standing, genuflecting, bowing making the sign of the Cross, taking holy water, etc. - like a physical drill, naturally imposes the practice of restraint, attention, courtesy, poise of manner, etc. In all this we are more thoroughly convinced of Dr. Shields' dictum that the Church in her teaching reaches the whole man; "...his intellect, his will, his emotions, his senses, his imagination, his aesthetic sensibilities, his memory -- his muscles and his powers of expression (XXIV., Page 306)."

As the purpose of military drill is to make the nerves of the body responsive to those considerations of respect for discipline which the mind already entertains, so in the ritual the mere habitation of the muscles to a mechanical process has a disciplinary value in making the body itself responsive, after a fashion, to the call of the spirit. "Thus," writes Ronald Knox, "in a pious Catholic family you will see children not yet old enough to speak intelligently being taught by their mothers to sign themselves with the sign of the cross in a rudimentary way. Thus, at the other end of the journey, you will find the bed-ridden patient, no longer capable of aught save mumbling, incoherent speech, still expressing by bodily gestures the convictions of a life time -- some tremulous attempt to repeat the Sign at the words of absolution, some feeble clutching at the heart over the words, "Domine non sum dignus." When the tongue almost refuses its office, the hands still spring to attention (XXXVI., Page 36)."

Man is such that the determinations of his feeble heart require some outward steadying by formal declarations, and so the Church in instituting the Lenten Season sets apart this time for outwardly exhibiting the penitential sentiments of Christians. She recognized that it must be greatly conducive to public virtue, to appoint a time when all men, even the wicked must humble themselves, and act virtue, that it is a homage to the moral power, an acknowledgment, at least, of its right to rule; a recognition of a public voice in virtue which can stand on the highway, and command even her enemies to obey her laws. "Guardian of the idea of duty" writes Dom Festugiere, the liturgy because of its legislation concerning ritual becomes a school where duties are taught." This is especially emphasized in the liturgy of Holy Week, because "being not merely proposed to the mind but represented in such a way as to oblige men to attend, with certain proprieties of deportment, and acting moreover on the public feelings of society, it produces a restraint and a tone of conduct which must prove beneficial as moral discipline.

Looking back to those ages when the Church's discipline governed society at large, we can see the salutary effects of her regulations. Speaking of the Spirit of Lent, Vogt in his "Rhenische Geschichte (Page 170)." says: "The songs of joy gave place to the seven penitential psalms; the plentiful board was exchanged for strict temperance, the superfluity given to the poor. Instead of the music of the bower and hall, the chant of the "Miserere was heard with the eloquent warnings of the preacher. Forty days fast overcame the people's lust. Kings, princes, and lords were jumbled with their domestics, and dressed in black instead of their gorgeous habits. In Holy Week, the mourning was still more strongly expressed; the church became more solemn; the fast stricter; no

altar was decorated; no bell sounded and no pompous equipage rolled in the streets. Princes and vassals rich and poor, went on foot, in habits of deep mourning. On Palm Sunday, after reading out of the history of Christ, every one bore his palm and nothing else was heard but the sufferings of the Messiah. After receiving the Blessed Sacrament on Maundy Thursday, Bishops, priests, kings, and princes proceeded to wash the feet of the poor, and to serve them at table.*

And in the life of St. Elizabeth of Hungary, we have the following account of her practices during these days (Count Montalembert, Page 67) *Nothing can express the fervour, love and pious veneration with which she celebrated those holy days on which the Church, by ceremonies so touching and so expressive, recalls to the mind of the faithful, the sorrowful and unspeakable mystery of our redemption. On Holy Thursday, imitating the King of Kings, who on this day, rising from table, laid aside his garments, the daughter of the King of Hungary, putting off whatever could remind her of worldly pomps, dressed herself in poor clothes, and with only sandals on her feet, went to visit different churches. On this day she washed the feet of twelve poor men, sometimes lepers, and gave to each twelve pieces, a white dress, and a loaf. All the next night she passed in prayer and meditation upon Our Lord's passion. In the morning, it being the day on which the Divine Sacrifice was accomplished, she said to her attendants, "This day is a day of humiliation for all; I desire that none of you show me any mark of respect.*.....

What an influence such annual seasons of humiliation in sovereigns must have exercised on the formation of their own hearts, and, through them, on the happiness of their subjects. All this was in conformity with what the Church, in the office of that day, inculcates by example. Nothing, surely, but the inculcation of this feeling, or rather the making it the very spirit of its solemnities -- could have effected such response in the religious observances of the people.

Now it must not be thought for a moment, that they resulted rather from custom than from feeling; as though kings and princes were not likely to assist with much earnestness at these ceremonies, but rather left them to be performed by priests in their churches. On the contrary they would have greatly shocked their subjects had they neglected due and respectful attention to these ecclesiastical offices. When the pious emperor, Henry II., was returning from Rome, where he had been crowned, he stayed his journey at Pavia, that he might celebrate Easter. So too, some of the chronicles of England -- often record the place where holy days were passed. Rymer has preserved a writ of Edward III., commanding the ornaments of his chapel to be sent to Calais, where he meant to keep festi-

val (Tom. III., Part 2, Page 7).

These are but few examples of the effects of the liturgical discipline. Nor are its effects less palpable in our own day. See how our churches are crowded for all services, look to the hospital wards and you will see many a young girl devoting her leisure hours to the care of the sick -- cheering the destitute sufferers. Count the social workers ministering to the poor and making every effort to "instruct the ignorant" in the truths of the Gospel. And in all, you see, no coldness, or precise formality, as though it were a forced and unwilling duty. On the contrary, there is always an alacrity and cheerfulness, a familiarity and kindness, which prove it to be a deed of charity done for Christ's sake, and in example of the humble and suffering state to which he reduced Himself for me.

This is a strong and ^{two}inconvertible example of the happy influence which the discipline of the Liturgy exerts upon the general happiness of man, and the share it has in humanizing men and rendering their actions conformable to the feeling and precepts of the Gospel.

That discipline is necessary to the Church's system of education is patent. For to develop men's high faculties, to re-instate him in the possession of those spiritual gifts, lost by sin, the moral weaknesses resultant on the fall of man, must first be conquered, and this is only effected by the physical and moral discipline of the liturgy which touches every spring of men's conduct.

The Cultural Value of the Liturgy

It is unquestionably the business of education to seek a remedy for the materialistic tendencies of the times. While there is a general agreement as to this necessity, there is naturally a divergence of view concerning the direction in which remedy should be sought. Some seek it in a larger infusion of the so-called culture subjects into the curriculum; poetry and music, literature and art, are considered the only correctives. Others, while admitting the value of culture subjects in checking materialistic tendencies, seek for the effective antidote in the teaching of positive religion, while still others seek the source of culture, not so much in the subject matter of the curriculum as in the method of study employed, and they seek the remedy for materialism, not so much in a definite set of religious tenets as in the way in which all truth is held in the mind.

Culture requires some knowledge of a variety of subjects, and the broader the range of these subjects, the broader will be the culture; but this is not the whole. It is manifested by the quality or fibre of the mind rather than by its content. A knowledge of forty different sciences would not necessarily produce culture, for being a quality of the mind, it is measured by the correlation of thought rather than by the thought itself. While it demands a wide range of knowledge covering the fields of religion, of philosophy, of science, of literature and art, it demands still more imperatively that all knowledge taken into the mind be incorporated into its life, that the mind be not rendered a mere passive receptacle of truth, but a living, acting organism, every fibre of which responds to each new truth with which it comes in contact.

Viewed from its emotional aspect, culture demands a reasonable development and a complete control of all the emotions. The perfect embodiment of culture in all its aspects - physical, mental, moral, emotional and spiritual is found in its entirety in the liturgy and organic teaching of the Catholic Church.

From the earliest Christian times we find the Church insisting on the importance of culture; to say that she has been the mother of all the arts is to be guilty of uttering platitudes. Her teaching "reaches the whole man," and it has been with the aim of cultivating and uplifting feelings and

emotions, that she has impressed every form of beauty into her Liturgical Service. "The Church," says Pope Pius X. in his "Moto Proprio" on the subject of Church Music, has always recognized and honored progress in the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages -- always, however, with due regard to the liturgical laws."

Now, among these arts, music has invariably held a high, if not the foremost place. While painting, sculpture, and architecture as products of genius could appeal to a comparatively small number, the song, composed and set to music by the great artists, could be and actually was taken by the people, as the most fitting utterance of their feeling. How true this was in the Old Law is readily seen from the Book of Psalms which not only supplies the inspiration but also incites the Israelites to the proper musical expression -- "psal-lite sapienter." The Church of the New Dispensation has carried on to a higher plane, with a deeper meaning, the song-impulse of the Old. Both in the psalmody of the monastery and in the prescribed offices of the Cathedral Choir, the Canonical regulations have given the preference to regular ecclesiastical chants over the private recitation of the breviary hours; and the Divine Office itself has been constantly enriched by the writers of antiphons, sequences and hymns. "It is through her official form of musical expression through whose strains today, linked to the words of her liturgy, that the Church teaches, and prays, meditates, mourns and jubilates (XVI. 229)."

That this music has a natural place in the curriculum of our Catholic schools is becoming increasingly evident in our day when the discoveries of modern science are leading us into a fuller appreciation of those methods which the Church has consistently used in the transmission of her message. Since appropriate feeling is necessary to assimilation, it must be necessary to the assimilation of religious truth as it is to other branches. Thus we understand the importance which the Church has always attached to an appropriate musical expression of her dogma; we understand her insistence upon music of a specific kind, which will not merely stimulate the feelings in a general way, but will embody her dogma in an appropriate form of expression.

"The Church," says St. Basil, "in order to excite in our souls tender sentiments of piety, combines with her teaching an agreeable melody, that, though unable to understand the words pronounced, our hearts may be lured to a willing captivity in the soft bondage of its delicious sweetness." And St. Augustine, "The hymns and song, O my God, and the sweet chant of the church stirred and penetrated my being. These

voices streamed upon my ears and caused truth to flow into my heart; from its springs the emotions welled up and lastly tears poured forth, and I rejoiced in them.*

These words of the Doctors of the Church throw a light on a point which cannot be too strongly emphasized and one to which Pope Pius X. called the attention of the world in his masterly *Moto Proprio* on the subject of Church Music, namely that the primary function of Church Music is not to entertain or to give pleasure but to lift the soul to prayer by adding life and efficacy to the liturgical text; *"vivificare et fecundare."* There are three ways of adding life and efficacy to the text; one is by an enrichment of the doctrinal content through symbolic use of themes; the other, by supplying that power -- that energizing force, which feeling adds to a merely intellectual concept. *"The Church through all forms of her organic teaching, aims at cultivating feeling, but does not allow her teaching activity to culminate in feeling which she values chiefly as a means to an end; she employs it to move to action and form character and she never leaves it without the stamp and guidance of the intellect. As the feelings glow into incandescence, she imparts to them definite direction and animates them with a purpose, which after the emotions and the feelings subside, remains as a guiding principle of conduct (XXXIV. 314)."*

To these two functions we might add a third, which is to cultivate an ability to distinguish between different types of emotional appeal and respond only to the highest. All these are essential elements to be considered in the educational function of music.

In all three respects the Liturgical Chant stands supreme. It enriches the doctrinal content by lifting into consciousness, in a new significance, certain associated ideas by means of a series of sound pictures taken from mystically related offices. We have an example of this type of enrichment in the Mass for the Dead. Here the music is a living tissue of related sound pictures which add to the content of the printed or spoken word, bringing a message of consolation and of hope to the ear attuned to receive it. As we sing the Tract and ask that the soul of the deceased may be forgiven his sins and helped by divine grace to reach eternal joy, the melody lifts into consciousness the scenes which ushered in the dawn of Our Lord's Resurrection -- the Chosen Vine -- the power of the Word of God -- the hart panting for the fountains of waters, etc., and, finally, the shout or triumph of Holy Saturday, *"Laudate Dominum Omnes Gentes."* But should the mind fail to catch these symbolic applications, it can hardly fail to realize the mystical intent whereby the melody of the gradual *"Requiem Aeternam"* is almost an exact replica of the

triumphant Gradual of Easter. Here our appeal that the soul may reach eternal light is expressed in the same strains which, at Easter, announced the Day which the Lord had made for exultation and joy. We assure ourselves that the soul of the just is held in eternal remembrance and cannot be touched by the powers of evil, in the same strains which, at Easter, expressed our confidence in God's Goodness and His Everlasting Mercy.

This close linking together in melodic identity of death with Resurrection, and with that one supreme victory over death which is the hope of the individual soul, is more realistic and more convincing in music, than it could be through any mere verbal connection, and as a matter of fact the words attempt no such exact parallel. The implication is there but the music makes it explicit. Indeed, the music goes a step further in its suggestive power, and reminds us of a Guardian Angel whose loving care is untouched by death; it weaves in a mystical reference to the eternal marriage feast of the Lamb, to raise the hearts of those who know the Gradual of the Mass *Pro Sponsa et Sponsa*. Thus does the music enrich the doctrinal content by what might be called a symbolic code of cross references.

Through her music, moreover, the Church supplies us with a key to the different degrees and qualities of feeling which distinguish one season from another, one feast from another. It teaches us not only when but how she mourns; not only when but how she jubilates. Much of this is conveyed by the music alone. For example, the single word "Alleluia" recurs constantly throughout the liturgical year. In the printed or spoken word there is no change from season to season. The music alone supplies the commentary on the text, and conveys the difference of quality between the joy of one season and another, of one feast and another. Here we find the rainbow shades of the Church's moods, translated into music -- clothed with infinite variety. From the tentative and humble tones of the Alleluia of Holy Saturday when the soul can hardly believe in its own salvation, when the price of the sacrifice is yet too close at hand to forget the pain which won the triumph -- through the gradual crescendo of joy and exultation to the Ascension, through the mystical renewal of Pentecost, and the innocent almost naive rejoicings of Christmas. All these shades of feeling are contained in the liturgical music which gives its true character "to the unchanging word, vivifying the letter, which killeth, by adding the spirit which giveth life."

All this is educative in the highest sense, and if music is the education of feeling, Liturgical music is par excellence, the education of Catholic feeling. Through its aid the children in our schools will learn to recognize the

distinction between Christian and pagan feeling. Music, properly taught will become for them, not a series of more or less pretty sounds to delight in, but an intellectual and symbolic code -- raising their minds and hearts to the standard of the Church's thought and feeling. If it is the function of the Catholic school to form their minds through sound doctrine, it must be no less its function to form their hearts through sound feeling, that there may be no contradiction between truth and its expression. Failing this, the heart seeking beauty -- may perchance find satisfaction elsewhere, and dogma, become inarticulate, may perchance sicken and die.

This explains the psychological basis of the Church's insistence on the particular form of Liturgical Chant. She did not leave to chance this formation of the emotions, but taking the arts to herself, she shaped them to her own purpose. This also explains the words of Pope Pius X. when he set before us Gregorian Chant as the "type or norm" of Christian musical prayer, and its function to "Raise and form the heart of the faithful to all sanctity," -- the highest spiritual culture.

There is then a cultural, classical standard or type of Christian expression as there is a cultural classical standard of Christian life. As the Saints and Martyrs are placed before us as models for our imitative faculties in the realm of Christian life and action, so in Liturgical Chant we are given Models for our imitative faculties in the realm of Christian feeling, by which to orientate our emotion.

The time has passed when music may be studied as though it had first seen the light of day in the fifteenth century, and had developed from that date to the present. Such a presentation ignores -- not only the music of classical times, of which but little remains to us, but further ignores more than a thousand years of medieval music of which we possess a vast and significant literature -- namely the efflorescence of the Christian Spirit in terms of this particular art, before the Renaissance substituted naturalistic expression for symbolic expression and thereby brought about the divorce of art from religion. But in spite of this separation we still find the roots of these modern secular arts thrust deep into the heart of the liturgy. From the liturgy sprang the mystery plays, the moralities, and from them the modern secular drama, oratorio, and opera. From the ancient ecclesiastical modes in their rich variety and subtlety were deduced the two modern scales as a compromise to serve the needs of modern harmony. From the free and soaring flight of Gregorian rhythm was deduced the system of measured divisions as a convenience to serve the needs of polyphonic singers. And now we find modern composers tracing back to Gregorian sources the models

for the various musical forms of modern music. Vincent d'Indy in a recent article traces back to Gregorian sources such forms as the independent balanced phrase, the song form, the suite, the rondo and the variation. "I maintain," he writes, "that Gregorian Chant not only has had a strong influence upon modern musical art -- but has directly given it birth -- since all the forms symphonic and dramatic which have succeeded each other in the course of centuries, and whose authorship have been attributed to this composer or that, existed already in a clearly defined and characteristic manner in the more beautiful of the Gregorian melodies, which melodies, indeed for a thousand years were the sum total of all music."

We might ask the scientists of the educational world today, "Is there anything new in the educational profession, for which the Church has not been responsible?"

The Artistic Aspect of the Liturgy

*Give honour unto Luke Evangelist;
For he it was (the aged legends say)
Who first taught Art to fold her hands and pray.
Scarcely at once she dared to rend the mist
Of devious symbols; but soon having wist
How sky-breadth and field-silence, and this day
Are symbols also in some deeper way,
She looked through these to God and was
God's priest. (Dante Gabriel Rossetti)

"When we consider how much of the direction of life depends upon the quality of our taste, upon right discernment in what we like and dislike, it is evident that few things can be more important in education than to direct this directing force, and both to learn and teach the taste for what is best as far as possible in all things. For in the matter of taste nothing is unimportant. Taste influences us in every department of life, as our tastes are, so are we. The whole quality of our inner life takes its tone from the things in which we find pleasure, form our standard of taste (XXV. 182)."

In the education of taste it is needful that the child should "eat butter and honey" -- not only so as to refuse the evil and choose the good, but also to judge between good and good -- and to know butter from honey -- and honey from butter. This is the principal end of the study of art in early education. The doing is very elementary, but the principles of discernment are something for life, feeding the springs of choice and delight, and making sure that they shall run clear and untroubled.

The general principles of art together with the History of Art in connection with the training of artistic taste are a very important factor in Catholic Education because of its close relation to the springs of spiritual life, to faith and devotion -- and also in so far as taste in art serves to strengthen or to undermine the principles on which conduct is based.

The Church, conscious of this need, has ever encouraged the Fine Arts and enlisted them in her liturgical services. Her influence was felt throughout the great centuries of art, and the spirit of her liturgy called into existence many of the greatest marvels of aesthetic inspiration. The universally admired cathedrals, the abbey churches of Europe, the handiwork of the skillful and pious guildsmen, proclaim to all succeeding generations, the power of her inspira-

tion in elevating art to its God.

Historical data shows that in the overturning of the ancient world, art was the first to perish. But Christianity in giving to the minds of its followers a higher ideal, created anew the desire within them for the works of the poet's fancy, of the painter's brush and the sculptor's chisel. The ideal was changed and the new art became essentially religious. Art had now the way clear before her to noblest flights, and she sailed aloft in the Church's liturgy. In it she hovers among the clouds, sings songs of praise with the angels, and guided by the Spirit dares to reflect the Almighty and the Infinite. What a sublime import! What aesthetic inspirations! Yet these were part of the every day curriculum in the church's primitive teaching.

In the Catacombs -- the class rooms of the Apostolic College -- may be seen the very first liturgical representations. "The study of the liturgical representations, says De Rossi, in "Roma Sotterranea," "confirms the observations already made on the order in which the progressive development of Christian Art was brought about, -- the symbol quietly disappearing, while the representation of historical facts was step by step assuming its proper place."

No one who reads the history of art during the Middle Ages will deny to the Church the glory of having fostered it at its birth, nourished it through the years of its tenderness and then led it to the perfection of all that had been seen before. Writing in her "Legends of the Monastic Orders," Mrs. Jameson speaks of the cloisters and their inhabitants thus; "There learning trimmed her lamp, there contemplation plumed her wings, there the traditions of art, preserved from age to age by lonely studious men, kept alive in form and color the idea of a beauty beyond that of earth, of a might beyond that of a spear and the shield -- of a divine sympathy with human suffering."

As we advance into the Middle Ages, we observe the Christian idea unfolding itself in art of imposing majesty and of exceeding beauty. First -- naturally in architecture. The architecture which ultimately prevailed in sacred buildings of Western Europe was that which we call Gothic. The distinctive spirit which prevades all its forms is what we have to consider. That, I would say, is the spirit of mystery and of aspiration. A Gothic Cathedral seemed to be an epitome of creation. In its vastness it was a sacramental image of the universe; in its diversity it resembled nature; in its unity it suggested God. But it suggested man, too. It was the work of man's hands, shaping the solemn vision of his soul into embodied adoration. It was, therefore, the grandest symbol of

union between the divine and human which imagination ever conceived, which art ever moulded, and it was in being symbolic of such union that it had perpetual commemoration of Christ's sufferings and a sublime publication of His Glory. Its ground plan in the figure of the Cross was emblematic of Calvary. Its pinnacles, which tapered through the clouds and vanished into light, pointed to those heavens to which the Crucified had ascended (Henry Giles Medieval Art)."

The Church, every mindful of pedagogical principles, does not ignore the very considerable part played in the life of man by the tangible and material realities. Man first feels, then thinks. From visible things he rises to things invisible. And so exterior magnificence stirs up within him interior feelings, which in their turn are transformed into thoughts and desires. To reach the mind of man and to influence his will, one must pass through the door of the senses. That is why Our Lord preached in parables -- and that is why the Church in the Middle Ages used as a pregnant source of instruction -- type and antitype, prophecy and fulfillment. It was an instrument of teaching which was popularly appreciated, providing subjects for sculpture, painting, glass, tapestries, etc., and formed a Biblia Pauperum of an instructive and fascinating character.

Favorite among these types was that of the Burning Bush -- the Rubus Visionis of Sinai, in which God spoke to Moses, the bush aflame yet not consumed, where type and antitype were often combined by enthroning the Maiden Mother amid the fiery branches of the tree. Practically it was the illustration of the words of the Creed, "Born of the Virgin Mary." Chaucer opens his "Prioress Tale" with the invocation:

O Mother Maid! O Maid and Mother free!
O Bush Unburnt, burning in Moses' sight

showing that he was writing for a people who thought in symbols.

The Burning Bush is one type used in the Advent liturgy -- in the Great O Antiphons which are given especial prominence in the novena before Christmas. The one I refer to is; "O Adonai, et dux domus Israel, qui Moysi in igne flammae rubi apparuisti et ei in Sina legem dedisti. Veni ad redimendum nos in brachio extento." In another antiphon in the office of the Blessed Virgin is given the explanation of this type which Chaucer knew; "Rubum quem viderat Moyses in combustum, conservatam agnovimus tuam laudabilem virginitatem; Dei Genitrix intercede pro nobis."

So in the ancient twelfth century glass,

remaining in Canterbury Cathedral, may be seen "Moyses cum rubo," with the corresponding antitype, "Angelus cum Maria." and beneath the words, "Rubus non consumitur tua nec comburitur in carne virginitas."

An interesting picture is extant that is attributed to the genius, René; Duke of Anjou; Father of the unfortunate Margaret. It is a triptych, the central compartment of which shows the Madonna and Child enthroned in a tree of flame; below is Moses feeding his flocks, and about to take off his shoes at the bidding of an angel, with the words of the last antiphon quoted, inscribed.

Other types taken from the liturgy that inspired expression in painting, sculpture, glass, carving or tapestries are "Radix Jesse," "Gedeon's Fleece," "The Incense Cloud or Virgula Fumi and many others. These are sufficient to reveal the noble minds of those centuries, when the Church, employing her liturgy as an instrument of teaching, not only showed what was best, but gave the principles by which it was to be judged. Through her fostering care, art reached a height of glory that succeeding ages -- with all the helps of complicated methods have never attained.

The Dramatic Aspect of the Liturgy

Keenly sensitive to the value of dramatic presentation, the Church developed her liturgy to show forth the constitution of human society, the relationship of various classes to each other, the obedience, reverence, and cooperation which each one owes to his superior and which all owe to God.

The dramatic tendencies of Christian worship are primarily revealed in the central and most solemn rite of that worship --- the Holy Sacrifice of the Mass --- an essentially dramatic representation of the most critical moments in the Life of Christ. It is His very acts and words that day by day throughout the year the officiating priest resumes in the face of the people.

Everything that constitutes and accompanies a drama of the highest artistic value is included in this sublime drama of the liturgy. Among these accompaniments, are the ceremonial, vestments, ornamentation of the altar and the Sacred Text, which is the most important. The character of the latter is eminently poetical, being not merely descriptive but representative -- now narrating historically, now illustrating and interpreting, now sighing and moaning, now mounting to the vaulted roofs in glad shouts of victory, then with lovely sweetness adoring and giving thanks to the Saviour on the Altar, whom it represents in converse with His beloved souls.

However, the dramatic character of Catholic worship is not confined to the Eucharistic Sacrifice. The same dramatic principles govern many other points of the ritual. Take for example, the ceremonies of Gallican origin, used at the dedication of a Church. The bishop and his attendants approach the closed doors of the Church from without, but one of the clergy, *quasi latens*, is placed inside. Three blows with a staff are given on the floor, and the anthem is raised, "*Tollite portas principes, vestras et elevamini portae aeternales, et introibit Rex Glorïae.*" From within comes the question: "*Quis est iste rex Glorïae?*" and the reply is given -- "*Dominus virtutum ipse est Rex Glorïae.*" Then the doors are opened and as the procession sweeps through, he who was concealed slips out, "*quasi fugiens,*" to join the train. It is a dramatic representation of the expulsion of the spirit of evil.

A number of other instances are found in the ritual for Holy Week. In Monasteries, where the liturgy is actually lived, the Sacred Passion is resolved into a regular oratorio. A tenor voice renders the narrative of the

Evangelist, a soprano the sayings of the Jews and disciples, a bass those of Christ Himself. To particular episodes of these Passions, special dramatic action is appropriated. Maunday Thursday's ceremony -- the Washing of the Feet and many other fragments of the ritual have the potentiality of dramatic development. Symbolism and mimetic action are there. The other important factor, of dialogued speech is latent in the practice of antiphonal singing. The characteristic type of Roman Chant is that whereby the two halves of the choir answer one another, or the whole choir answers the single voice of the cantor, in alternate versicle and response.

The antiphon was introduced in Italy by St. Ambrose of Milan. It had originated, according to tradition, in Antioch, had been in some relation to the histrionic tendencies of Arianism, and was possibly not altogether uninfluenced by the traditions of both Greek tragic chorus and of Jewish psalmody. At any rate, it lent itself to dialogue, and it is from the antiphon that the actual evolution of the liturgical drama starts.

The choral portions of the Mass were stereotyped about the end of the sixth century in the Antiphonarium ascribed to Gregory the Great. This compilation, which included a variety of antiphons arranged for the different feast and seasons of the year, answered the needs of worship for some two hundred years. With the Ninth Century, however, began a process, which culminated in the eleventh, of liturgical elaboration. Splendid churches, costly vestments, protracted offices, magnificent processions, answered especially in the great monasteries to a heightened sense of the significance of cult in general, and of the Eucharist in particular. The traditional Antiphonarium seemed inadequate to the capacities of aspiring choirs. The Gregorian texts were not replaced, but supplemented. New melodies were inserted at the beginning or end or even in the middle of the old antiphons -- marking another stage in dramatic development.

It is not within the scope of this paper to trace the evolution of liturgical drama nor to prove that the miracle play and the tournament show the efflorescence outside the sanctuary of the spirit of the liturgy. But it is to the point to emphasize one aspect of its cultural value, that the actions prescribed in the ritual are essentially dramatic -- and are expressive of the highest level of aesthetics because of the sublimity of their import.

All the gestures and prayers surrounding the essential rites instituted by Christ -- that is the celebration of the Mass and the administration of the Sacraments, fitly interpret the action, and came down to us from Christ Himself.

"For the Last Supper," says Mgr. Gloriaux, "Our Lord chose a large hall, richly furnished. Human genius will adopt this divine suggestion. Conforming to the ritual of the synagogue, Jesus had sung with His apostles the great Hallel of thanksgiving, the liturgical accompaniment to the eating of the Paschal Lamb. In this point, too, the Church will imitate her divine Master with enthusiasm. As on the evening of that Sacred Thursday, the Holy Sacrifice will be preceded, accompanied and followed by readings, chants and prayers. First, and above all, the prayer taught by Our Lord Himself will be chosen; then, the inspired words of the Sacred Scriptures. The Fathers of the Church, the doctors and the saints will be allowed to join in this sacred concert with their mystical interpretations. This divine poetry will not always restrict itself to the ordinary tones of speech. Like other strong human feelings it too, will seek dramatic expression."

Aside from its aesthetic perfection, the Holy Sacrifice or Divine Drama, is unparalleled for its moral influence. "The highest moral purpose aimed at in the highest species of the drama, is the teaching of the human heart, through its sympathies and antipathies, the knowledge of itself. In proportion to the possession of which knowledge, every human being is wise, just, sincere, tolerant and kind (Preface to "Ceuci" Shelley)." The perfections of Christ, of Mary Immaculate, of the Saints and Angels are revealed in their respective Masses. Every man deduces his own moral for himself, as he becomes conscious of the inspirations their virtues instill, and immediately he sees himself in the light of their perfections.

A drama fulfills its moral obligations if -- as Sarcey says, "It is difficult not to take home with you a wish to examine your conscience and a certain disquieting wonder as to the result. This is the sign by which we can know a truly moral work."

The Divine Drama fulfills this end to a surpassing degree, for the symbolism of its sacred rites and the doctrine of its holy formulas are calculated to nourish spiritually the souls of the faithful with the hidden manna contained in its language and in the mysteries which they signify. When these are well understood, attendance at the Holy Sacrifice can never be without good practical results. Faith will be more lively, prayer more fervent, and the supernatural life revived and increased in the souls of the faithful.

Now the dramatic character that runs through the entire liturgy must be kept in view for its right understanding. Thus for example, the entire service for the dead -- Office, exequies, and Mass, refers to the moment of death and

bears the imagination to the awful crisis of separation between soul and body. The prayers of the Church for the one deceased represent him as in peril struggling against foes, upon the edge of the dismal pit of endless woe. In the Offertory of the Mass, Our Saviour is entreated "To save him from the lion's mouth, lest hell should swallow him up in darkness." In the Gradual, he is implored to absolve the dead from sin, "That they may escape the judgment of his vengeance;" and through the Office the versicle is repeated, "From the gates of hell snatch their souls, O Lord." So, too, words of the most solemn expression are put into the mouths of the departed, which represent them as still engaged in doubtful conquest. All this is exceedingly awful and beautiful, and tends to bear away the imagination and soul to that scene where the real reckoning between justice and mercy takes place.

In like manner, and with the same beautiful spirit, the Church prepares us during Advent for the commemoration of Our Lord's birth as though it were really yet to take place. We are not dryly exhorted to profit by the blessed event and its solemnization; but we are daily made to sigh with the Father of old -- "Send down they dew ye heavens from above, and let the clouds rain the Just One -- let the earth be opened and bud forth the Redeemer." The collects on three of the four Sundays of that season begin with the words -- "Lord, raise up Thy power and come," as though we feared our iniquities would prevent his being born.

Through the entire liturgy of that season, the same sentiment is kept alive, becoming more and more defined as the festival approaches; the same ideal returns again and again, until the very moment and circumstances of our Divine Redeemer's birth is expressed. The shepherds are desired in poetical language to declare what they have seen, and all the glories of the day are represented to the soul as if actually occurring.

In all this it is impossible not to recognize the highest poetical expression of the feelings, most suitable to the event commemorated by carrying them back, with dramatic power, to the scene itself.

The Poetry of the Liturgy

It has been said by a recent writer, "Poetry is taught in all schools, men are born with a natural appetite for it; and not one in a thousand learns, nor one in a hundred ever reads a line when his school days are over (Rudiments of Criticism E. Greening Lamborn)."

This is a fact which must be admitted though it reflects sadly on our educational institutions. In this day of materialism, many if not most of our school curricula are shaped by the commercial spirit which aims to develop matter-of-fact minds. Only those subjects which have a practical bearing on vocational training are stressed to meet the ever-quickenning pace of life.

Now much can be said in favor of the mental discipline of a certain amount of mechanical training, but where it is the dominant note in an educational system, there is being erected an impenetrable barrier to any growth or development of the aesthetic sense. The seed of the taste for poetry has small chance of even sowing itself in such circumstances. If it is given a place in such curricula, it is treated in its technicalities, its essential beauty -- sublimity of thought, being ignored.

Pupils subjected to such a system are generally untrained in the habit of reflection and shy of the mental effort to sound the depth of its symbolic language. When the appeal of the music of verse wears off, and this is inevitable, because of the moods of man, many will become disgusted with the emptiness of verse, the sublimity of thought contained in its measured rhythm being beyond their interpretation.

Poetry is necessary to the Church in her teaching capacity, for the great truths and mysteries of her religion mark the sublimest flights that thought can reach, and poetry is the only adequate vehicle for the expression of mystical thought. Mindful of man's tendency to mental sloth, she forces the habit of reflecting on her truths, by incorporating their poetical version in her liturgy, where by their regular recurrence, they are kept before the mind.

As has often been pointed out, the Church's aim is to reach the whole man, and this she does in employing all the arts. Poetry being mistress - she uses it for; (1) Its relation to music -- meter; (2) Its relation to painting - that is to say its picturing power, and in particular, its employment of imagery; (3) Its relation to architecture -- that is the structure -- the architectonic of the great poems

of her liturgy provide exhaustless matter for literary training.

It will be apposite here to show that liturgical poetry has even been the pivotal point of most, if not all the religious-literary productions from the beginning of the Christian era. To praise God in public worship through songs or hymns was a custom which the primitive Christians brought with them from the Synagogue. For that reason the ecclesiastical songs of the Christians and the Jews in the first centuries after Christ, are essentially similar. They consisted mainly of the psalms and canticles of the Old and New Testaments. The congregation (in contradistinction to the cantors) took part in the service, it seems by intoning the responses or refrains, single acclamations, the Doxologies, the Alleluias, the Hosannas, and particularly the Kyrie Eleison.

The writing of Christian hymns intended to be sung in Christian congregations, was first undertaken to counteract the activity of the heretics. The Gnostics incorporated their erroneous doctrine in beautiful hymns - and as St. Ephraem says, "clothed the pest of depravation in the garment of musical beauty." As these hymns became popular an antidote was needed. This induced St. Ephraem to write Syrian hymns. His success inspired St. Gregory of Nazianzen, to counteract the heresy of the Arians by Greek hymns. Thus the very first attempt to enforce the teaching of the true doctrine was made through religious poems. For this reason Christian verse, as it was called was written for the people, who in those days, as has often been mentioned, took a much more active and important part in the Liturgy than is now the case.

The writers of the East held more to the pagan classical style. However, deeply religious in tone, many of them were adapted to non-liturgical uses. The abuse demanded a revision of the hymnal in the ninth century. As a result many verses were dropped from the liturgy in favor of the canons, and many of the old hymns were "improved", that is mutilated.

"The Dies Irae, the Vexilla Regis, the Stabat Mater, the Lauda Sion and the Pange Lingua are of incomparably greater value to the Christian than the greatest pagan odes. However, the study of the ancient classics and of christian hymns may and should go hand in hand. Each has its own purpose; there is no quarrel between them. The one serves to cultivate a delicate and refined taste, the other enkindles in the soul the loftiest sentiments of religion. The study of the former prepares one for a fuller and more generous enjoyment of the latter (VIII., Page 8)."

From the very beginning Western poems were of a very different nature and were hymns in the more restricted sense of the word. They were incorporated into all parts of the liturgy, to embody not only the dogmatic but also the poetic possibilities of the Catholic teaching. Throughout succeeding centuries hymns have been added to the liturgy which are unrivalled in all literature as to perspicacity, directness, and significance of imagery for as Francis Turner Palgrave says in the preface to his "Treasury of Sacred Song - "Nowhere is the power and magic of poetry as an art more naturally in place than when her inspiring muses are Faith, Hope, and Love."

"The spirit of the liturgy" as Cardinal Newman said, "is poetry," and it is for this reason that the Church took the poets into her service and made poetry and song a part of her most solemn ritual. Poems are read in the Mass; Hebrew poetry coupled with newer Latin hymns, is the main burden of the Divine Office. The Great Saints and doctors contributed to her hymnology regarding it as a bit of pedagogical intrigue to lure the people to deeper study of ritual. In doing this they made their first appeal to the feelings and imagination -- and after purifying the emotions, to the reason. In this way they persuade the mind to probe below the surface or form of poetry -- to study the sublime doctrine of its content. It is evident then, that liturgical poetry is of the highest cultural value, because of its inherent power of playing upon the feelings, the imagination and the emotions -- while at the same time, teaching the lofty truths of our religion.

Much of the knowledge required for the appreciative interpretation of the liturgy can only be gained gradually with the progress of one's general education. Political and Social History - the study of classical languages, of music, art, architecture, poetry, philosophy, dogmatic theology -- ought to contribute toward forming a general capacity for interpreting the liturgy of the Church. Yet on the other hand, those who are deprived of the advantages of education, find a compendium of a true liberal education in the liturgy. Taught to follow it and to live it, as were the early Christians, they learn what Jesus Christ has taught -- and share the advantages of the cultural training of the ritual which Jesus Christ left to His Church to work out.

As Bossuet says in the Preface to his Catechisme des Fetes, "One of the principle ends which the Church sets before herself in the institution of feasts is the instruction of the faithful. The solemnities occur at different times in order that we may thereby learn what God has deigned to do for our salvation, and what we must do to lay hold of it.

need, if Christians did nothing more than enter into the spirit of the Church's feasts, they would know every thing they ought to know, since they would find there both instruction and example."

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THESIS: EDUCATIONAL VALUE OF THE LITURGY.

I have carefully reviewed the thesis, entitled "Educational Value of the Liturgy" which was submitted by Mabel Dersey (R.S.C.J.) as a partial fulfillment of her degree of Master of Arts. The thesis as a whole is clear and coherent. It shows a thorough acquaintance with the subject matter, a good amount of research work and an ability to bring her own personal thought and opinions into play. On the whole I am of the opinion that the thesis is very good.

J. J. O'Regan, S.J.

THESIS: EDUCATIONAL VALUE OF THE LITURGY.

I hereby recommend for acceptance the thesis titled "Educational Value of the Liturgy" submitted as partail requirement for the degree of Master of Arts by Madame M. Dorsey, R.S.C.J.

Louis W. Forrey, S.J.