



# VIDERE PETRUM

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## A QUIET COUNTER-REFORM

Pope Benedict is misunderstood by both sides of the great debate. The progressives see hope for themselves in his gentle manner and slowness to act. The traditionalists see the same things, and despair. Neither reaction is sensible. This man is a thinker and something of a contemplative. Nothing is stranger to him than the methods of his predecessor, and he will reveal neither himself nor his intentions by big gestures or flamboyant pronouncements. He has had a year to watch and to pray. That year, just passed, was quiet: decisions, although few, were all in one direction.

Let us revisit them briefly: the cashiering of Archbishop Sorrentino and his replacement by a know friend of the liturgical tradition; the appointment of bishops sympathetic to the old rite in country after country; the hugely increased place of Latin, Gregorian chant, polyphony and even Mozart (as heard at the recent Mass in honour of the Swiss guards) at papal liturgies.

And outside the liturgical realm: the removal of Archbishop Michael Fitzgerald (a believer in "dialogue" with Islam) from the Curia, in place of the cardinal's hat widely predicted for him by his friends on the Left; the precise and deeply traditional tightening of the rules, become scandalously lax under John Paul, for beatifications and canonizations; the abolition of two dicasteries in what is widely understood to be but the first step in a root-and-branch reform of the bloated curial bureaucracy; finally, an insistence on every possible occasion that his role as pontiff is to pass on intact the deposit of the Faith and to draw the attention of the world not to himself, nor to a Christ onesidedly human, but to Almighty God, Father, Son, and Holy Ghost.

But Benedict is not the restorationist we might wish him to be: he is indeed a reformer, but to that perverse understanding of reform which has dominated in the Church for forty years he now counters with his own. He has made his understanding of an authentic reform clear on a number of occasions, but never more incisively than in his address to the assembled Curia on 22 December of last year (our photo was taken on that occasion: note the tiaras on Pope Benedict's throne). In asking "why has the reception given to the Council so far been so difficult?" he blamed a "hermeneutic of discontinuity and rupture" which he said had "caused confusion" and was "frequently able to find favour among mass media, and also certain sectors of modern theology". Alas, those sectors are broad and deep, and continue to dominate in many a seminary and even episcopal conference. Nevertheless they have taken notice, and fear that their time is short.

Reform though can be radical even when authentic. We

must all brace ourselves for immense changes in our relationship with the Orthodox for example. As undiplomatic a figure as Patriarch Alexis of Moscow has recently stated that Benedict will be the Pope whose actions "will become famous and will be remembered" for their positive effect upon relations between the two Churches. Too many traditionalists, precisely because they are not authentically so, see nothing but scandal here. On the contrary, the reunion of East and West is the most radically traditional program imaginable. Successfully accomplished, it would revolutionize the position of Christianity in the world and give pause to the secularists. These last are in triumphant mood, but they have met their match in Benedict.





Bishop Bruskwitz incenses in Lincoln



Bishop Haas does the same in Wigratzbad

# NEWS FROM WIGRATZBAD AND DENTON

**Seventeen seminarians** at Wigratzbad took a further step on their way to the priesthood on February 11 (the feast of Our Lady of Lourdes) with the reception of minor orders. Nine received the orders of porter and lector, and eight others the orders of exorcist and acolyte. The ceremonies took place within pontifical solemn Mass celebrated by Archbishop Wolfgang Haas of Vaduz (Liechtenstein), who once again obliged us by coming to confer orders.

A month later, at Our Lady of Guadalupe Seminary in Denton, Nebraska, three new subdeacons and three new deacons were ordained by the diocesan bishop, Mgr Fabian Bruskewitz. The ordinations were conferred in the church of St Francis of Assisi in Lincoln: recuperated as a Catholic church and splendidly restored by a Fraternity priest, St Francis is now the home of our apostolate in the diocese of Lincoln. The Mass was that of the Lenten Ember Saturday: one of four times in the year (*quattuor tempora*, corrupted in English to ember) which have been traditional days for ordinations in the Roman rite since the end of the fifth century. The various orders are conferred between the readings (there are five, in addition to the Epistle and Gospel).

Please keep our candidates for the priesthood in your prayers as they approach ordination on 10 June.

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## THE PRE-LENTEN GOSPELS

**It is well known** that the Scripture readings of Lent form a catechesis in preparation for baptism. Up to the sixth century, the Easter Vigil was the privileged moment for baptism, and preparation for the sacrament was oriented principally to adult converts. To understand the Lenten liturgy, as well as that of the Easter Vigil, it must be seen as a course of instruction, fasting and exorcisms, culminating in the sacraments of new life in the risen Christ. In this article we shall look at the three Sundays which precede the forty days of Lent:

Septuagesima, Sexagesima and Quinquagesima. In the Roman Church, these Sundays were added to the Lenten period in the course of the fifth and sixth centuries, and in reverse order (that is, Septuagesima last, around the middle of the sixth century). Nevertheless, it will be seen that the sequence of Gospels for these Sundays forms a perfect prelude to the pre-baptismal liturgy. These three Gospels present us with a sort of triptych: (1) Gods call to man, (2) mans response to the word of God, (3) man enlightened by baptism, as a beneficiary of Christs Passion.

### *Septuagesima: the call to faith.*

The Christian life, which we enter by the gate of baptism, is a vocation: a calling from God on His free initiative. St Paul teaches the vocational character of baptism: "There is one body and one Spirit, just as you were called to the one hope that belongs to your call, one Lord, one faith, one baptism, one God and Father of us all" (Eph 4:4-5).

It is true that the Epistle of Septuagesima Sunday emphasizes rather the need for us to cooperate in earnest with Gods grace, running so as to win the prize (1 Cor 9:24). However, the Gospel, the parable of the vineyard (Mt 20:1-16), brings us back to the divine initiative. The householder goes out to bring labourers into his vineyard. He does this repeatedly during the day, even up to an hour before sunset (the eleventh hour): it seems that he hires the unemployed more for their benefit than for his own. This, says Our Lord, is what the kingdom of heaven is like. God, who has no need of man, freely called Adam into existence and into a state of sanctifying grace. The liturgy of Septuagesima week reminds us of this in the readings at Matins, the story of the creation and fall of man. Even after mans disobedience and fall from grace, God, in His love and mercy, does not abandon him. Indeed, Gods response is precisely to call to Adam: Where are you? (Gen 3:9). Pope St Gregory the Great (590-604), our guide in the Divine Office to the Gospels of these three Sundays, interprets the different hours of the day as the various moments in salvation history. God calls Abraham, Noah, Moses, the prophets. In the Incarnation of the Word, God calls the apostles with a human voice. "Behold, I stand at the door and knock" (Apoc 3:20): revelation, right to the end, shows God calling man.

The labourers are called into the vineyard to

work. This is the work of God, Our Lord said at Capernaum, that you believe in him whom he has sent (Jn 6:29). The call to work for God is the call to faith. At the beginning of the baptismal ceremonies, the candidate asks the Church of God for faith, in the hope of eternal life, the denarius which God promises as the reward of His labourers.

The successive hours of the day might also be applied on the level of personal history. Many of us enter the Church in the morning of our lives. Others, like St Augustine, respond to the call later in the day, and some, like the good thief, with only an hour to go before darkness falls. Ultimately, what matters is that we enter. Hence Jews should not despise Gentiles, nor the pious the converted sinner. The last will be first, and the first last. Gods generosity exceeds the measure of strict justice.

The Latin Vulgate version of the parable ends with the warning *multi enim sunt vocati, pauci vero electi*: for many are called, but few are chosen. This sentence is not part of the original text (it comes from the conclusion of another parable, at 22:14). However, it is not inappropriate to the liturgical setting. Those who gave in their names for baptism, and were accepted, were called *electi* in the Roman Church. The Gospel is to be proclaimed to the whole creation (Mk 16:15): many indeed are called. But only those willing to keep the commandments so as to enter into life (Mt 19:16) are chosen (*electi*) for admission to the saving waters of baptism.

### *Sexagesima: mans response put to the test*

If those who seek baptism are first carefully examined, the parable of the sower, the Gospel for Sexagesima Sunday (Lk 8:4-15), tells us why. Not all those who spring up with enthusiasm stand the test of time. Some, who receive the word on stony ground, with no root, believe for a while and in time of temptation fall away (v.13). In the early Church, this applied especially to those who renounced Christ under persecution: the *lapsi*. St Peter warns of the gravity of rejecting the truth after having first received it: For it would have been better for them never to have known the way of righteousness than after knowing it to turn back from the holy commandment delivered to them (2 Pt 2:21). Prudence, then, obliges the Church to guard against admitting to baptism the man who takes conversion lightly, who is likely to spurn the Son of God, profane the blood of the covenant

by which he was sanctified, and outrage the Spirit of grace (Heb 10:29).

God is thus offended especially by apostasy, but also by evil living. The ease with which we have recourse to the sacrament of penance (thanks to the Irish monks of the seventh century who developed the practice of reconciliation in private) can make us forget the gravity of mortal sins committed after baptism. In the early centuries, the discipline of the Church allowed reconciliation, after a period of public penance, only once in a lifetime. Hence the rigour prescribed by ancient authors for the examination of those who sought instruction, and of those who gave in their names for baptism. All the *electi* were required to have passed a scrutiny of their honesty of life and good works: they are those, says the Gospel, who, hearing the word, hold it fast in an honest and good heart, and bring forth fruit with patience (Lk 8:15).

In our contemporary western societies, there is no systematic state persecution of believers, although the defence of Christian principles in professional or political life is increasingly likely to cost us in some way. That is, in the west no one is (yet) imprisoned or put to death simply for being a Christian. But the falling-off of countless Catholics (to say nothing of the communities issuing from the Protestant reformation) is illustrated by the seed that fell among thorns. They are those who hear, but as they go on their way they are choked by the cares and riches and pleasures of life, and their fruit does not mature (v.14). Persecution can drag whole nations into apostasy or schism, but it also produces martyrs, whose blood, according to the ancient saying, is the seed of Christians. A comfortable, materialistic society, content to live without God, stifles innumerable souls very effectively without the inconvenience of producing martyrs. It is not for nothing that St Gregory, in his homily on the parable, concentrates on the danger of affluence. Mammon is one evil spirit that must be exorcized if todays pagans and fallen-away Christians are to come, or return, to the Catholic faith.

### *Quinquagesima: the enlightenment of baptism*

Quinquagesima Sunday, the last before Lent, shows us Our Lord on His way to Jerusalem, where He will suffer (Lk 18:31-43). He goes by way of Jericho, which, St Gregory reminds us,

stands in the Scriptures for the failing of the flesh. That is, Jericho stands for man who has become unspiritual, wounded by original sin, subject to death. The blind beggar, although a real, historical person, also has a symbolic significance: mankind, in fact, says St Gregory, is blind: expelled from paradise in the person of our first father, not knowing the brightness of the light above, he endures the darkness of his condemnation (*Homilia 2 in Evangelia*).

The beggars blindness expresses physically what the apostles still suffer from spiritually. Our Lords prophecy of His death and resurrection was hidden from them, and they did not grasp what was said (v.34). But Our Lord, in going to His Passion, merits for us the remedy for original sin: baptism; and for spiritual blindness: the light of faith.

The blind man cries out to Jesus, Son of David, to have mercy on him. As in last Sundays Gospel, obstacles to salvation are at hand: those in front try to silence him. But the blind man perseveres. Our Lord, like the Church addressing the candidate for baptism, asks him what he wants. The man replies that he desires his sight. In the oriental tradition, baptism is called, among other names, enlightenment. In the Roman rite, the minister of baptism, at the moment of the preliminary exorcisms, asks the Father to expel all blindness of heart from the candidate, and to break the bonds of Satan which have bound him. From the rudiments of faith, the catechumen has come to receive baptism. Baptized in the faith of the Church, he has entered the way of salvation. Receive your sight: your faith has saved you (Lk 18: 42).

The baptism which enlightens is a participation in the Passion which the Gospel has announced. Do you not know, says St Paul, that all of us who have been baptized into Christ Jesus were baptized into his death? We were buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might walk in newness of life (Rom 6:3-4). In the Epistle to the Ephesians, the apostle exhorts the baptized to walk as children of light: they are sacramentally conformed to Christ, dead to sin and risen to supernatural life, and have become light in the Lord (Eph 5:8). Apparently quoting an early hymn, he adds: 'Awake, O sleeper, and arise from the dead, and Christ shall give you light' (Eph 5:14).

## *Renewing the grace of baptism*

Since infants began to make up the majority of candidates for baptism, Lent became above all a season of penance for the faithful. Many an Easter Vigil is celebrated with no one being baptized. However, the blessing of baptismal water at the Vigil reminds us that baptism gives us access to, and a participation in, the mysteries we celebrate: the mysteries of Christs saving Passion and Resurrection. In the renewal of baptismal vows, let us allow the Holy Ghost to give a new impulse to our vocation, mindful of what the pre-Lenten Gospels have to teach us. Enlightened by grace, we are called to bear fruit in good works, in the hope of the eternal life promised to those who labour for the Lord in faith and charity.

**Brendan Gerard**

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## ***PEOPLE OF THE GOSPEL***

**We recommend** to our readers the newly published *People of the Gospel* by Fr Jerome Bertram of the Oxford Oratory. This book aims to give a non-specialist public the confidence to read the New Testament as a body of authentic documents revealing Jesus Christ and His disciples in their historical reality. Many of Fr Bertram's particular conclusions, concerning the identity of various persons in the Gospels, are a matter of conjecture, and as such may be disputed (especially his conjectures on the subject of Mary, Martha and Lazarus.) But his central thesis is incontrovertible: that neither faithless modernism nor narrow fundamentalism is a viable approach to Sacred Scripture. The Bible must be read intelligently, in the light of faith and according to the mind of the Church. Fr Bertram's book is particularly welcome in its defence of the Epistles and their apostolic authorship (which does not exclude the intervention of collaborators or secretaries). Even the much-impugned Second Epistle of St Peter is justly treated as authentically Petrine. If this book succeeds in introducing a wide Catholic public to a balanced, supple approach to Scripture, it will do a great deal of good. (BG)

Jerome Bertram, *People of the Gospel*, Oxford: Family Publications, 2006, p/b, 158pp, £9.95 ([www.familypublications.co.uk](http://www.familypublications.co.uk))

# LEX ORANDI LEX CREDENDI

Mr John Wetherell's recently published book of this title is a real pleasure both as argument and as artifact: it is both clearly argued and beautifully produced, not the least of its charms being the illustrations by that talented artist Madeleine Beard. Mr Wetherell, after Ampleforth, went on to work in the City of London until 1998. He has used his retirement well, earning both a BA in Theology from St Benet's Hall, Oxford, and an MA in the same discipline from the University of Chichester.

His short book is, simply put, both a history of the liturgical changes which followed upon the Second Vatican Council and a theological study of their meaning and significance. The chapter headings tell us what to expect: The First Sunday of Advent, 1969; Meal or Sacrifice?; The History of the Mass; What Went Wrong; Turning Catholics into Protestants; Learning from the Past. These are followed by a bibliography (which is perhaps too accommodating to the effusions of some of the more radical opponents of the New Rite), and three useful appendices: the texts of the Ordinaries of the two rites, and then a comparison of the two, taken from Michael Davies' *Pope Paul's New Mass*.

The following quotation from the final chapter well illustrates the book's general tone: "The collision between the Traditional and the New Mass produced a clash of cultures and theology that may prove impossible to reconcile. The assumption of the liturgical reformers that the Tridentine Mass was simply a corruption and debasement of a 'purer' ancient liturgy, and so needed radical reform, was largely accepted unquestioned and without regard to the theological implications. The rapid introduction of the new liturgy was disorientating and had dire results. The hasty abandonment of the Traditional Mass with inadequate explanation and a replacement vernacular liturgy permeated by a utilitarian anthropocentrism produced confusion, anger and apostasy on an unprecedented level. Many hitherto loyal Catholics simply abandoned Sunday Mass attendance; more vociferous groups openly complained of betrayal and resolved to fight the new liturgy. There may have been a number of factors involved for apostasy to occur on such a scale, but the magnitude of the changes in the Mass, and the speed of its ill-prepared

introduction, and its radical disjunction, provided a ready reason and excuse."

Never heated in tone, and judicious in its argumentation, this book can be recommended to all who are looking for a succinct and incisive study of the roots of the liturgical crisis from which the Church has suffered for forty long years.

John Wetherell, *Lex Orandi Lex Credendi: An Examination of the Ethos of the Tridentine Mass and that of the Novus Ordo of Pope Paul VI*, Cambridge: The Saint Joan Press, 2005, h/b, 79 & lxix pp., £9.99 ([www.saintjoanpress.co.uk](http://www.saintjoanpress.co.uk)) & P.O. Box 497, Cambridge CB1 0AF

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## ART AND THE CHURCH

**The Catholic Church** has been for centuries - indeed, I think we can say from the very beginning - a significant source of inspiration for art, a privileged repository for it, and, in many respects, its protector and defender. I speak of true art, art whose very reason for being is beauty. In light of this fact, it is all the more astonishing what we have seen happen in the Church over the past four decades or so. It would not be much of an exaggeration to describe it as a disaster. It was as if we had been struck over the head by a baseball bat, and suddenly forgot what beauty was all about. In terms of some of the more extreme forms of what we have witnessed, there almost seemed to have been a conscious commitment to embark upon a program of systematic ecclesiastical uglification. Aesthetic reductionism was the order of the day. Bad taste became a norm. Msgr. Klaus Gamber, referring to the liturgical reforms of recent years, claims that we have witnessed a complete break with tradition. There has been another break with tradition within the Church, and that has taken place in the realm of religious art.

There are doubtless many factors that can be cited to explain this sad state of affairs, but one general explanation for it which may be offered is the fact that the Church (more precisely, certain members of the Church - highly placed members) decided to foster and promote an altogether too accommodating attitude toward the world, meaning, specifically, modern secular culture. Now, the trouble with trying to take a more open

stance toward the world, with respect to art and to just about everything else, is that it requires a closing down of the mind, and that is because the modern world has become quite mindless.

The architect Michael S. Rose, in his book about church architecture, called appropriately *Ugly As Sin*, has given us a vivid account of the kinds of buildings which have been put up in recent years, buildings that are identified as churches, which are intended to serve as churches, but which look like anything but churches. Many of them are characterized by contours so bland and boring that one could easily imagine that the empty lots on which they were erected would have been much more interesting. These buildings often go in for dazzling, eye-catching effects, as if the purpose of a church was to announce to the world the aesthetic eccentricities of the architect who designed it. Many modern churches could be mistaken for concert halls, or athletic arenas, or museums, or big city bus terminals; very rarely would they be taken for houses of God. And not a few are consciously constructed as "multipurpose facilities." This is a fancy way of describing buildings without a specific focus, catch-all buildings, disoriented edifices in desperate search of an identity.

One of the great scandals of modern times is the way so many of our older churches, often architectural masterpieces, have been subjected to severe aesthetic desecration. It would not be difficult to believe that if the people behind these infamies had the choice, they would have preferred to have torn down the churches and built entirely new ones. But that option proving to be prohibitively expensive, they contented themselves with gutting these beautiful buildings, transforming their interiors into quintessential examples of stark sterility. Reredos, altars, communion rails, statues, devotional paintings or decoration of any kind—all that had to go. And it went, to the incalculable loss to the Church. The Iconoclasts of modern times went on a veritable rampage, and one must seriously ask, Could vowed enemies of the Church have done any worse damage than they?

Seldom do we hear in our churches today the prayerful strains of Gregorian chant. What can rightly be described as the official music of the Church has been virtually banished, to be readily adopted by secular choral groups which put out CD's that sell in the thousands. And replaced with what? By a plethora of honky-tonk hymns that are more suggestive of the sanctums

of Hollywood and Broadway than they are of the sanctuary.

Given the spirit of the times, there is not much new graphic art that is being produced for our churches today, and what there is of it tends to be, by and large, rather undistinguished. We do seem to have passed beyond the felt banner phase, however, and we should be grateful for that. Small statues continue to be produced, but most of them show very shoddy workmanship, not to speak of great ignorance on the part of the manufacturers. I came across a statue of St. Martin de Porres in a Catholic religious goods store recently, and noted that the image sported a supposedly Dominican habit with a scapular that had a front but no back.

There is something positively Puritanical in the way we have divested our churches of so much of the artistic beauty that once was their hallmark. Indeed, the impetus to carry out this obsessive project could honestly be called anti-Catholic, anti-Catholic because it reflects an ominously anti-Incarnational attitude. We are men, not angels, creatures composed of body and soul and not pure spirits, and we need art - matter that is so shaped that it might incorporate beauty - to help orient our souls toward the spiritual, toward Him who is the source of all beauty.

Too much of the art that has been produced for religious purposes in recent decades has simply been bad art. And that can be accounted for by the unfortunate accommodation to secular culture, mentioned earlier. But there is another reason for this, and that has to do with art considered just as such. One of two things has happened. Either the artists commissioned to do the work lacked the requisite artistic competence, or, they were professionally competent but were without a sufficient understanding of what art intended for religious purposes is all about.

Given the fact that true art is the vehicle of beauty, and given the fact that God is the source of all beauty, might it not be suggested that our insensitivity to beauty in the Church today is to be interpreted as a token of the poor quality of our faith? People of great faith, such as Mother Teresa, want to do "beautiful things for God." People of little faith are inclined to put themselves in surroundings that reflect the indecorous state of their own souls.

### ***Religious Art***

Religious art can be defined simply as that art which deals with religious subjects, or which is intended to be used for explicitly religious purposes. But we must make a distinction between religious art, which is the larger category, and sacred art, which is a sub-category of religious art. Sacred art is religious art which is appropriate for use as an integral part of the sacred liturgy. Gregorian chant would be an example of sacred musical art. Polka music would not qualify as sacred art. Certain kinds of music may be identified as religious, because of the themes with which they deal, but would nonetheless not be fitting for liturgical use. No art form should be associated with the sacred liturgy, the official worship of the Church, which is not perfectly consonant with the sacredness of the liturgy itself.

There would appear to be not a little confusion today concerning these most important matters. And that explains why, for example, it is so often the case that we are hearing in our churches music which does not belong there, and that is because it is incongruous with the liturgy. Or is it, given the present state of the liturgy? Perhaps many of the non-sacred art forms that are often combined with today's liturgy are only too compatible with it, and that is because of the desacralization to which that liturgy has been subjected. Pope Benedict XVI, when he was Josef Cardinal Ratzinger, had some very biting things to say about the disheveled condition of the liturgy in the contemporary Church.

Given this disorienting situation, how is one to determine what religious art is or is not appropriate for use with the sacred liturgy? How is one to measure something against a standard when the standard itself is unstable? The answer is simple: Stabilize the standard, i.e., restore the Latin liturgy. We should not look for complicated solutions when the simplest one is ready to hand.

Let us assume we have a liturgy that has been fully restored throughout the universal Church. This would be once again a truly catholic liturgy for the Catholic Church. It would be a liturgy that is sacred in every respect. The principal purpose of liturgy is the worship of God. A religious art that would be worthy to be used with that liturgy - i.e., sacred art - would be an art with exactly the same purpose. It would be an art that enhanced our awareness of, that focused all our attention upon, the ineffable

centerpiece of the Catholic liturgy, the Holy Sacrifice of the Mass.

The restoration of a genuinely sacred art is dependent upon the restoration of a genuinely sacred liturgy. And if there is a return of genuinely sacred art, we could hope to see a revival of religious art in general, religious art which is worthy of the name. We do not want to discount the importance of religious art which may not qualify as sacred art, for it can prove to be a great aid to piety and devotion. By the same token, we do not want to minimize the damage that can be done by bad religious art. Bad religious art dishonors God, and it also has a deleterious affect on all who are exposed to it.

Bad religious art can be divided into two categories, the positively ugly, and the spiritually empty. Strange though it may sound, the second can be much more dangerous than the first. Positively ugly art usually has a shocking effect on us; it immediately commands our attention. This is an advantage. Because we are thus alertly aware of the poisonous nature of what it is we are dealing with, we can quickly take remedial action. Being confronted with blatantly ugly art is like being stung by a hornet. The situation is different with spiritually empty art, the kind of bad art whose presence is prevalent in the Church today. Prolonged exposure to spiritually empty religious art is like being asphyxiated by carbon monoxide. It is so subtle a process that you are not even aware of what is happening to you. You end up in a state where you are effectively dead to the blandness and banality of the religious art by which you are surrounded. You do not even notice it. Or, worse, you notice it and you think that it is actually beautiful.

What are the criteria for a genuine religious art? First and foremost, it must be truly God-centered. The artist who produces this art should be chiefly motivated by the intention to give honor and glory to God. There is no place in religious art for egotistical self-expression. The artist must be prepared to efface himself.

Second, religious art must be truly art. It must be the product of a professionally competent artist, a real craftsman, and it must measure up to the highest standards of the particular art form he practices. No artist should be satisfied with giving second-best to God. This applies to performance arts as well as to production arts. Someone who cannot draw should not be hired to

do a religious mural. And an incompetent musician should not be playing the organ.

Third, religious art should be inspired by a genuinely religious spirit. Religious art should have the capacity to raise our hearts and minds to God, but it can most effectively do this only if the heart and mind of the artist is raised to God when he is producing or performing the art. The artist must have more than a purely intellectual understanding of the religious subject matter he is dealing with. He must have that deep understanding which is born of faith, an understanding which allows him to work from within the confines of the subject matter, and not as an outsider looking in.

Finally, genuine religious art must be clear. This implies two things: (1) it must be substantive, i.e., it must have something to say about a serious religious subject; (2) it must effectively convey what it has to say. Religious art is chiefly for God, but it is also for us. All art is a form of communication, but if it is not clear it fails to communicate, and it therefore fails as art. No art, but most especially no religious art, should be opaque. It should be translucent. We should be able to see right through it, to the divine realities to which it points.

Blessed Fra Angelico, pray for the Church, that she may soon see reborn within her a genuinely religious art.

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## **VERY REVEREND DANIEL JOSEPH CANON BOYLE 1918 - 2006**

**The last few years** of Canon Boyle's retirement were spent as he had spent his priestly life in bringing "God to the people and the people to God".

Daniel Joseph Boyle was born in Grangemouth on the 2nd March, 1918, the eldest of three sons

born to Frank Boyle and Alison Stewart. Frank's family originally lived in Ireland and then settled in the Springburn area of Glasgow. He worked as a railway clerk and was reputed to have excelled in mathematics. Working with ledgers came easy to him. Frank was transferred to Inverleithen in Fife and it was here that he met his future wife, Alison Stewart, who was a teacher in St Margaret's Primary School in Dunfermline.

After their marriage Frank and his wife Alison settled in Grangemouth and it was here that their sons grew up. Young Daniel Joseph and his two brothers, Jim and Frank, were well known in their neighborhood for mending peoples' bikes. (In later years, Father Boyle excelled in many practical tasks from fixing boilers and repairing clocks to clearing drains.)

As a young altar boy in the Sacred Heart Church in Grangemouth, Daniel confided to his parish priest, Canon Walter Welsh, that he believed he had a vocation. On being asked by Archbishop Andrew McDonald of the Archdiocese of St Andrew's and Edinburgh why he wanted to become a priest he replied, "to bring God to the people and the people to God". [In an interview he gave in September 2001 to Hugh Farmer of *The Universe*, Canon Boyle recalled, "Altar boys were all encouraged, through the example of our parish priest to think about the priesthood as a possible vocation in life. Today, the number of vocations are sadly in free-fall. Perhaps if priests encouraged young men we might see a turn around in these figures".

Daniel entered the Junior Seminary at St Mary's College, Blairs in Aberdeenshire in 1929 and studied there until 1934. It was at Blairs that Daniel's love of music developed - he was appointed college organist. It was here also that he took a keen interest in the classics.

In 1934 Daniel and several of his class left for France to improve their school French before joining one of the French senior seminaries the following year. Daniel Joseph, and his namesake Daniel Patrick Boyle and George McKenzie, were allocated to St Sulpice in 1935 while other seminarians went to Le Grande Seminaire, at Coutances. ( Canon Boyle recalled in recent years that he visited Lourdes for the first time in that year - costing him £ 2. 50 to get there. After being ordained priest, Father Daniel Boyle was well remembered as a regular pilgrim to Lourdes and encouraged others to go in every parish he

served in).

Daniel found life at the French seminary wonderful. Boys were encouraged to mix with students of other nationalities and staff members mixed freely with the students. There was one rule which, if broken, resulted in instant dismissal - no student was allowed to enter another student's room. Canon Boyle, recalled years later that this caused extra work for George McKenzie, who was the undisputed "tea maker" to the American students. During time allocated for afternoon tea, which the students brewed in their rooms, George had to carefully lower cans of tea on a string from his top floor room to his thirsty colleagues.

As the clouds of war gathered over France, Daniel and his friends moved out of Paris to other seminaries. Most of the Scots attended the seminary in Limoges in central France and it was from here that they decided to escape for home. They hid their personal belongings in the rafters under the roof. Although the Germans stayed in this building, the seminarians' belongings were found eight years after the war. During his last few days at Limoges, Daniel was asked by local police to interrogate an "Englishman" who was looking for directions to Pierre Buffiere which was the centre of the French anti-aircraft industry. The following day the police arrested the "Englishman". He was a German spy.

In recent years the Canon gave details of his escape from France: "The Scots seminarians hired a car to take them to Bordeaux. The roads were in chaos with heavy traffic caused by the retreating French army. Police patrols were preventing people from crossing the county borders. We eventually crossed the river at Bordeaux. But we could not get a boat. As it turned out we were lucky because the boat had no food on board." The seminarians took a train down to Bayonne, near the Spanish border, clinging on to the carriage step. Canon Boyle continued: "We went to the local cathedral and asked for some hot water so that we could wash. Instead, we were escorted to the local seminary where we had a bath, a good meal and a bed for the night. We were treated like royalty, in a town where millionaires were sitting by the side of the road frightened and hungry, trying to escape."

The Scots crossed into Spain to the Basque town of San Jean de Luz and there they met a young

Royal Navy officer, Ian Fleming, who was in charge of refugees. After hearing of their dash to freedom, Fleming arranged for the Scots to board a small boat which took them out into the Bay of Biscay where they were transferred to a British ship. They landed in Plymouth on June 27th, 1940. Daniel sent a telegram to his mother telling her he was safe and on his way home.

After some rest Daniel reported to his Archbishop, Andrew McDonald, OSB, of St Andrews and Edinburgh. The young deacon realised he was too young to be ordained and so did his Archbishop but, with a twinkle in his eye, he told Daniel that he had sent to Rome for a dispensation from the Pope. And since he had heard nothing from Rome he must assume that the Holy Father had granted him his request.

So Daniel Joseph was ordained priest in his home parish in Grangemouth in December 1940, aged twenty-two. Reflecting on his ordination many years later Canon Boyle confessed: "I was validly ordained but I don't think I was legally ordained. In those days everything was mixed up."

Daniel Patrick Boyle had been ordained in September and the two friends were sent to Cambridge to read Classics and Modern and Medieval Languages. Fr Daniel Joseph graduated with honours in 1943 (he had already received a B. Theol. while in France).

That same year he was sent as curate to St John the Baptist Church in Corstorphine in Edinburgh. In 1946 he moved to Bannockburn for a year before going to Bathgate where he remained until 1953. His first appointment as PP was at Christ the King in Pittenweem, where, he later admitted, he found the local dialect of the farmers and fishermen there difficult to understand.

In 1962 Father Boyle succeeded the venerable Canon Thomas Ferrigan at SS. John and Columba in Rosyth. The young priest oversaw essential renovations to the church. The turret above the sanctuary roof was removed as condensation had been dripping from it onto the altar. The church's main door faced a roundabout and was proving hazardous at weddings and funerals. The poor condition of the presbytery and its furnishings gave him cause for concern as well.



FSSP Holy Week in Rome



FSSP Holy Week at Trinita dei Monte in Rome

Shortly after his arrival, Fr Boyle was called to the scene of an accident which had occurred during the construction of the north approach road to the new Forth Road Bridge. Four workmen were trapped after a section of the reinforced concrete structure collapsed. Father crawled through twisted scaffolding and, at great risk to his own safety, reached the men and anointed them. Three soon died of their injuries.

Father Boyle gave full support to his church choir, which maintained the tradition of Gregorian Chant, Latin motets and a large repertoire of music throughout the liturgical year. He felt honoured when on one occasion he was asked to train the Queen Margaret Singers for a recording of a polyphonic Mass in the Abbey, and, on another occasion to have conducted the choir of Greyfriar's Church in Solemn Vespers of Our Blessed Lady in St Giles High Kirk in Edinburgh in 1996.

His classical training was recognized when he was asked to participate in the translation of a number of the Patristic Readings in the Breviary.

Father Boyle was appointed Canon to the Cathedral Chapter of St Mary's Edinburgh in 1986 and retired as Canon Penitentiary and as PP on 25 March 1993. He then moved to Kinross.

Throughout his priestly life he ministered with great devotion to the spiritual needs of the sick and dying and their families. This special vocation was witnessed by many people as he worked tirelessly as Catholic Chaplain to Queen Margaret Hospital in Dunfermline, Fife.

Canon Boyle had been a member of *Una Voce* for many years, and last served as sub-deacon at their annual requiem only months before his own death.

Two days after a final pilgrimage to Lourdes, and one day after tending to the spiritual needs of a patient in hospital, Canon Daniel Joseph Boyle died in a road accident on 14 February 2006. After a Requiem Mass celebrated by Cardinal O'Brien, his body was interred at Douglas Bank Cemetery in the grave of a pauper whom he had helped and counselled and whose funeral he had arranged some years before.

A sung Requiem in the Tridentine rite was offered at St Andrew's Church, Edinburgh, on 25 February 2006 for the repose of his immortal soul.

## Margaret Anne Stewart



This rendition of the arms of Pope Benedict XVI by Marco Foppoli simply superimposes his shield upon the official arms of the Holy See.

**The Priestly Fraternity of St Peter** is a registered charity (no. 1083419). Any and all donations should be made payable to "The Priestly Fraternity of St Peter" and sent to Freepost RLYB-TZSZ-ASKE, Priestly Fraternity of St Peter, 6 Belford Park, EDINBURGH EH4 3DP, or use the PRE-PAID envelope provided. Please do not make cheques out in the name of an individual priest (except for Mass stipends) *not* to *Videre Petrum*. Please address all other communications to Fr John Emerson, 6 Belford Park Edinburgh EH4 3DP.

**VIDERE PETRUM** is the newsletter of the Priestly Fraternity of St Peter (FSSP) in the British Isles. Its title recalls St Paul's Epistle to the Galatians (I:15-19) where Paul relates how he responded immediately to the Lord's call to become an apostle, yet after three years he came to Jerusalem "to see Peter" (in the Latin Vulgate, *videre Petrum*), thus exemplifying obedience to God and communion with the Vicar of Christ.