

Noct., the liturgy looks forward to the coming of the Paraclete: "Let not your heart be troubled: I go to the Father and when I have been taken up from you, I will send to you the Spirit of truth and your heart shall rejoice. I will ask the Father and He will give you another Paraclete." To conclude with Dom Cabrol: "This feast is so closely related to that of Pentecost that in the fourth century, it would seem that they were both celebrated on the same day . . . these ten days—we might almost say these two weeks, including the fifth Sunday after Easter and the three Rogation days—may be considered as a preparation for Pentecost."⁷

Another element of the office needs a word of explanation. Christ ascended in triumph, taking in his train those who had been in captivity. St. Paul refers to this in the epistle of the Vigil, using the words of Ps. 67 "Ascendens Christus in altum captivam duxit captivitatem . . ." (Cf. 3rd resp. IInd Noct.). St. Thomas⁸ commentary will serve our purpose very well. Remarking that where the Head has gone there the members should be, quoting St. John (xiv, 3): "That where I am you also may be," he says, "And as a demonstration (signum) of this He led up to Heaven the souls of the saints whom he had led out from the pit according to the Ps. (67), *Ascendens*, etc., namely, because he took with Him into Heaven those who had been prisoners of the Devil, an imprisonment which was a sort of temporary resting place (internment camp)—"locum peregrinum" for human nature, in honourable captivity, like the spoils of victory. To complete the interpretation: *dedit dona hominibus*. Of this St. Thomas says Christ was set on the throne of heaven as Lord and God that He might send down to men divine gifts, according to Ephesians iv, 10: "He ascends above the heaven that he might fulfil all things." In that sense, the Ascension was the completion, the symmetrical rounding-off of His life and work—and yet but a beginning, for now begins the process of the *pleroma*, the building up of the Body of Christ, the cosmic work of perfection to which the Church looks forward. So if the Ascension is an end as so often to the Christian "In my End is my Beginning"; "Unless the grain of wheat die," "vita mutatur non tollitur," it is as emphatically a new beginning which receives its consecration in Pentecost.

To the Christian, then, the Ascension should inspire an unshakable hope, for we remember that, in the words of the Preface, this is the holy day on which the only-begotten Son set at the right hand of God the substance of our frail human nature, the pledge of our glory in eternity. Our minds should be set on heavenly things and we may conclude with the Collect which, as usual, sums up the spirit of the Feast: "Grant we beseech thee,

⁷ *The Year's Liturgy*, Vol. I. p. 207-8.

⁸ S.T. IIIa, q. 68, a. 6.

Almighty God that we who believe that thine only-begotten Son our Redeemer this day ascended into heaven, may ourselves dwell in mind amid heavenly things."

The Carthusian Liturgy

BY A MONK OF PARKMINSTER

IN the year 1084, near to the feast of the Nativity of St. John the Baptist, St. Bruno with six companions entered the desert of the Chartreuse in order to seek God in solitude. Without any idea of founding a Religious Order, but prompted solely by an intense longing for God which could be satisfied only by a complete separation from the world, he formed in that desolate, rugged, mountainous tract of Dauphiné, with his companions of like mind, a little group of hermits living in community. Since resigning the chancellorship of Rheims, he had already for about two years experienced Benedictine monastic life at Molesme under St. Robert, the future founder of the Cistercian Order, and, for a little while, had even lived in a hermitage at Sèche-Fontaine. But he was unsatisfied, for the voice of God was inviting him into greater solitude.

It was while they were seeking a place sufficiently remote, that the seven travellers called upon St. Hugh, Bishop of Grenoble, to ask for his blessing. In a dream, St. Hugh had seen seven stars: they fell at his feet, then rose up and led him over wild, mountainous country, to a place known as the Chartreuse. In the midst of this solitude the stars came to rest and there God raised a temple to His glory. When St. Bruno and his six companions knelt before him and spoke of their longing to seek God in solitude, St. Hugh recognised the seven stars of his dream, and with great joy guided them to the desolate stretch of land which was part of his own diocese, about fifteen miles from Grenoble. The saintly Bishop not only helped them materially in the work of building cells, a church and a cloister linking all together, but became their lasting friend and protector; he consecrated the little church and frequently visited the solitaries, sharing their simple life.

Such an introduction is necessary if a true idea of the Carthusian liturgy is to be obtained, for it embraces at once the causes which brought it into existence, the reasons for its characteristics, and the spirit which has preserved its faithful continuity. St. Bruno and his companions were seeking God by means of a solitary contemplative life lived in community. Their intention was to gather its dangers by mingling with it as much of coenobitical life as experience would prove to be the best proportion. It followed therefore that the usual monastic routine and life of prayer would need modi-

fication and adaptation in order that greater solitude might be obtained.

St. Bruno himself was to spend only six years in his beloved solitude at the Chartreuse, for in 1090 he was summoned to Italy by the Pope, Blessed Urban II, an old pupil, who needed the counsel of his former master. He never returned to Dauphiné but died in the year 1101 at La Torre in Calabria, where he had made a second foundation when at length he had been allowed by the Pope to return to solitude on condition of remaining near at hand. As has been said, our holy Father had no intention of founding a Religious Order; he therefore wrote no Rule, but was content to take what he needed from the writings of St. Benedict and those who had treated of the solitary and monastic life. For six years he instructed his little community chiefly by his example. For the Divine Office he continued the manner to which he was now accustomed after his period at Molesme, namely, the monastic psalter and the arrangement of the Office according to the Holy Rule of St. Benedict. And for Mass he followed the books and the manner of the place to which God had led him, that is to say, the diocese of Grenoble, which was that of the ancient See of Lyons, to which it was neighbour. Here, too, modifications were necessary both in Mass and Office, to make them suitable for monks living in solitude. Far from the haunts of men, there was no need for pomp or ceremony to surround the worship of God, which would but defeat the end of such a calling. There is about the Carthusian life a certain element of changelessness which arises from its very nature, and by which its spirit and its purpose have been maintained from the beginning. The reason for its existence does not change, neither does its appeal nor the means by which it fulfils its end. The call to leave the world in order to live for God alone in solitude is the concern of God and the soul; it is a circumstance detached from time, nor need it suffer alteration therefrom. Similarly, as the Carthusian vocation remains the same in any age, to fulfil its purpose there is never any need to adopt new means or re-fashion old ones in order to lead a changing world to God. We have no contact with the world, no parochial ministry of any kind, no call for popular devotion, and hence it is that the principles and practices which seemed best to our Fathers have been preserved. For such reasons as these the Carthusian liturgy is the simplest and most austere in the Church.

For forty-three years there was no written record of the life at the Chartreuse but in 1127 Guigo, the fifth Prior, wrote the "Consuetudines"—the Customs. (P.L. CLIII, col. 631-760.) The circumstances were as follows. At three places near the Chartreuse—Portes, Saint-Sulpice and Meyriat, groups of men had begun to live a similar life. They had written to the Prior asking him what rule of life they were to follow. He was unwilling to fall in with their request because, as he explains in the Prologue to the Con-

suetudines, there was really no need for him to write their customs since almost everything was contained in the Letters of St. Jerome, the Rule of St. Benedict and writers of such a character. It was only when the Bishop, St. Hugh, ordered him to do so that he committed to writing the things that they were accustomed to do. Actually, of course, he is describing the manner of life instituted by St. Bruno, for Guigo makes it quite clear that he is describing the things of which he is a witness, and is not in any way a law-giver. In the Consuetudines is contained the basis of the whole of the Carthusian life, both for the Fathers and the Brothers. He begins with what he terms "the section of greater dignity, that, namely, which concerns the Divine Office, in which for the most part we follow the way of other monks, especially in the ordering of the psalms."

At the same period, and again at the bidding of the holy Bishop, Guigo arranged the Antiphonary to which he wrote a preface setting forth the principles which guided him in his work. This preface, which is found in a few old Antiphonaries is given in full by Le Couteux, *Annales Ord. Cartus.* Vol. I, p. 308. It is as follows: "The gravity of the eremitical life does not permit much time to be spent in the study of chant. For according to the Blessed Jerome, any monk, in so far as he is a hermit has not the office of teacher, and much less of a chanter, but rather of one who awaits the coming of the Lord. Wherefore we have considered that certain things should be removed from the Antiphonary, or shortened. Things, namely, which for the most part, were either superfluous or were unsuitably composed, inserted or added, or had but little or doubtful guarantee for their authenticity, or none at all; or were guilty of levity, awkwardness or falsity. Further, anyone who carefully reads the Sacred Scriptures, namely, the Old and New Testaments cannot but know whether what has been emended or added is correct. We have done this in the presence of our most Reverend and most dear Father, the Lord Hugh, Bishop of Grenoble." In this preface Guigo adopts as his own the principles and sometimes the very words of Agobard, the strenuous reformer of the liturgy of Lyons, who three centuries earlier had been Archbishop of that See. (cf. "Liber de Correctione Antiphonarii" by Agobard, P.L. CIV, col. 329 seq.) Guigo's intention therefore is quite clear. Since monks leading a hermit-life must not devote much time to the study of chant, Guigo's task was to fix the repertory of the Divine Office, both of the words and the music; in that way its integrity would be safeguarded and it could be learnt by heart, and would be known once and for all. Far from any intention of devising something new, which is ever a temptation in such circumstances, his endeavour was to return, as far as possible, to the text of St. Gregory, and whatever had been added to that was to be excluded. With this end in view he

undertook a deliberate simplification by admitting only that which was considered authentically Gregorian. He refused place to all antiphons and responsories which were unscriptural; to all sequences, tropes, proses, hymns, in fact to all those additions which in the 11th century began to encrust the primitive offices. There were sometimes strange novelties. The sources of which Guigo made use cannot be named with certainty. The Antiphony is unquestionably Roman in its foundation; compared with a Lyons Antiphony of the same date there is hardly any similarity. A first necessity would be the adding of four responsories for Matins to the eight of the Roman Office, since the monastic Office has twelve responsories; but nothing was added except what was considered to have been handed down from St. Gregory. The principle of authentic and non-authentic may be illustrated thus: in spite of the general rule of refusing place to all that was not scriptural, our Fathers made an exception in the Gradual for the Introits "Ecce advenit" of the the Epiphany, the "Gaudeamus" and "Salus populi" of the 19th Sunday after Pentecost, and for the Alleluia Verse "Dies sanctificatus" of the 3rd Mass of Christmas; and in the Antiphony for the "O" antiphons of Advent and the "Te Deum," precisely because, though not scriptural, they were considered as authentic. The spirit of this principle the Order has faithfully maintained, thus preserving for our liturgy a certain fixity and sobriety which distinguishes it, and which harmonises so well with the stability and exigencies of our life. There have, however, been a few departures from Guigo's leading principles. Although there have always been hymns in the "cursus" of St. Benedict, Guigo, following the practice of Lyons, did not admit them, but the first hymns, four in number, were introduced by the General Chapter of 1143: *Aeternae Rerum Conditor, Splendor Paternae Gloriam, Deus Creator Omnium* and *Christe Qui Lux es*, for Matins, Lauds, Vespers and Compline, respectively, which still remain the only hymns for Sundays, lesser feasts and ferias throughout the greater part of the year. The Masses "Salve Sancta Parens" and "Requiem" were introduced, the latter as companion to the Mass "Respice," which alone until the fourteenth century had been used for the Dead. The Office of the Blessed Trinity, which is partly non-scriptural, was composed and introduced at the end of the same century. The "cursus ferialis," however, has been treasured and guarded, and for feasts, even those of Our Lady, an exceptionally great use is made of the Common. The most striking example of this is surely the case of the feast of our Father, St. Bruno. He was canonised in the year 1514, at a period which gave itself to composition and invention, yet every word and every note of both Office and Mass is from the Common of a Confessor not a Bishop. In brief summary, therefore, we may say regarding our liturgical books, that the various books for Mass were taken from Lyons through Grenoble, with adaptations for the solitary

life, that the Psalter and the ordering of the Office was monastic and that the Antiphony is fundamentally Roman. We have at Parkminster a Gradual of the early 12th century in which characteristics proper to the early manuscripts of Lyons are clearly recognised.

In 1142, under St. Anthelme the 7th Prior, there was instituted the General Chapter, on which occasion other communities in the neighbourhood of the Chartreuse leading a similar life were united under the authority of the Prior of the Chartreuse and the General Chapter. The first act was to bring about uniformity in the liturgy (P.L. CLIII, col. 1126.) Then, in 1259 were promulgated what are known as the Statuta Antiqua, and the evolution of the liturgical texts and rites was now fixed. It had been the custom to mingle directions concerning the liturgy and discipline with each other in the Statutes, but in 1582 all liturgical matter was removed and made into a separate book known as the Ordinarium. Finally in 1603 the Missal was corrected in conformity to the revision ordered by the Council of Trent; and in 1687 a revision of all the liturgical books was ordered by the Sacred Congregation of Rites. These revisions were concerned merely with producing conformity with the Vulgate, and affected only words.

Before treating of the actual procedure of the Mass and Office it will be necessary to give a brief description of the life in a Charterhouse and how the liturgy and that life interact. The Carthusian life, as has been said, is a blending of solitary and community life. Reasons have already been given why the solitude of the community as a whole has left an impress on the liturgy; we shall now see the influence upon it of the solitude of the individual in the community. The Carthusian monk lives alone in a cell which consists of a little house and garden. The cells are quite separate, and there is complete privacy. A certain spaciousness is essential in a Charterhouse to ensure that sense of being alone which a room on a corridor does not provide. The ground-floor which a room on a workshop; the upper floor consists of two rooms in of the cell is a workshop; the upper floor consists of two rooms in the larger of which the monk passes most of his life. In a corner is the oratory which is furnished like a choir-stall; his bed is in an alcove; there is a bookcase, a table for study and a place near the window where he takes his food. The silence is intense.

The monk leaves his cell to go to church for the Night Office, that is Matins and Lauds, for Mass in the morning and once again in the afternoon for Vespers. He is free to visit the Prior, his confessor and, at stated times, the library; but for the rest he lives in the silence and solitude of the cell, not even making visits to the Blessed Sacrament. He occupies himself with the traditional concerns of a monk—prayer, study and manual labour. The Hours of the Divine Office apportion the times of the day allotted to these: spiritual exercises until Sext, study and manual labour until Vespers, followed again by spiritual exercises. His time for taking

food depends upon the hour of Sext or None; his time for rising is fixed by the time of Matins and Prime. The changes in time of the various Hours of the Divine Office for Feasts and Fasts effect the external order of his life. He recites the Little Hours and Compline in his oratory, using the same ceremonies as in choir. Before each Hour of the Divine Office he says the corresponding Hour of the Office of Our Lady, with the exception of Compline of Our Lady, which is said last of all. Thus at the sound of the great bell, each monk goes to his oratory and there is formed one vast choir, although each is in his cell. The most frequent horarium is as follows: 6-0 a.m. Prime; 7-15 Conventual Mass, followed by Terce and Private Masses in the chapels; 10-0 Sext; 11-0 None; 2-45 Vespers; 5-45 or 6-0 Compline; about 11-30 Night Office. Such is the day of solitude.

But there are certain days, namely Sundays, Chapter Feasts and Solemnities, when the Carthusian leads more of a community life. On such days all the Divine Office is sung in choir, except Compline which is always said in the cell; the monk attends Chapter, takes his food in the refectory, and he may, if he wishes, take recreation or colloquium with his brethren after None. Such days are an integral part of Carthusian life and have been observed from the earliest days of the Order. They are reminiscent of the custom of the ancient solitaries of the desert who on Sundays and Feasts met their brethren for the celebration of the sacred Mysteries which was followed by a meal taken in common.

It will readily be observed that if the number of such Feasts be allowed to grow unchecked, the chief purpose of our vocation would be greatly impeded; hence the swing of increase and reduction in their numbers as the centuries pass. The earliest calendar that we possess belongs to the year 1134—just seven years after the "Consuetudines." It is practically the early Roman calendar from the beginning of the ninth to the twelfth century. In the following numbers no account is taken of Sundays, nor of the possibility of such feasts falling on a Sunday, which would add complication—though it should be noticed that as *no* feasts were transferred in the early days of the Order while *some* now are, there would be a slight difference in favour of the earlier numbers. In 1134 there were 33 Chapter Feasts and Solemnities; by the end of the century, 38; the numbers for the next three centuries are 39, 51 and 54, respectively. By the end of the 16th century the maximum is reached—69; then begins the reduction: in 1603 the number has already fallen to 63, and thus it continues to decrease until in 1914, as also to-day, there are only 40 such days—about the same number as at the beginning.

Actually there can never be the same amount of solitude as there has been in the early days of the Order, for a reason which surely turns such a loss into the greatest gain. Guigo wrote: "Raro quippe hic missa canitur," and gave the reason: there was no

daily Conventual Mass in order that solitude might be preserved. Mass was sung on all Sundays, Chapter Feasts and Solemnities, each day from Ash Wednesday until Holy Saturday inclusively, except the Saturdays before the First Sunday of Lent and Palm Sunday, for which days there is no ferial Mass in the Carthusian Missal, on the Ember Saturdays, eight Vigils and the first three days of the Octaves of Easter and Pentecost; there were various Masses for the Dead. Private Masses were a thing unknown, and there was only one altar in the church. By the year 1259, after a gradual increase in number, daily Conventual Mass was already established, and when a few years earlier a second altar had been erected the saying of Private Masses began; it became more frequent, and thus led to the need for more altars, until by the end of the 14th century the custom of Private Masses is firmly established.

(To be continued)

Notes and News

The postal subscription to *Magnificat* is 2s. 6d. per annum post free. All correspondence, subscriptions and literary contributions should be addressed to: **Magnificat Office, 54 Esme Road, Sparkhill, Birmingham 11.** MSS. should not exceed 2,000 words except by arrangement. MSS. will not be returned unless accompanied by a stamped addressed envelope.

France

We learn from *Temps Présent* that in Paris a "Course of Liturgy" is given by the Rev. P. Chéry, O.P., at 29 Boulevard de la Tour Maubourg on Wednesday evenings at 8-15. We should like to hear from *Magnificat* readers who would be interested in a similar course.

- Readers may also be interested in the following programme of a "Christian Day"—subject *The Mass*, held on 21st January.
- 8 a.m.—Dialogue Mass at N. Dame. Sermon by Père Maydieu.
 - 9 a.m.—Departure for Avenue Reille No. 35 for breakfast in common.
 - 10 a.m.—Theological conference: What the Mass is and its place in our spiritual life: by a Dominican Father.
 - 10-45 a.m.—Public Discussion.
 - 11-30 a.m.—Historical conference: The origin of the Mass in the New Testament and the first days of the Church by Père Allo.
 - 12-30 p.m.—Lunch in common, recreation, music.
 - 2-30 p.m.—Liturgical conference. The Roman Mass, formation of the present text, different phases of the Sacrifice, by a Benedictine Father.

roaring beasts and walked with greater fortitude upon this raging, fathomless sea than when you walked upon the lake. And though you had trembled at the question put by a handmaid of the priest, you now had no fear of Rome, the mistress of the world. Yet, did Claudius have less power than Pilate when he sat in judgement? Or was the savagery of the Jews greater than the cruelty of Nero? No, your strong love overcame your reasons for fear and you thought not to be afraid of those whom you had come to love and this sentiment of fearless charity was engendered in you when your love which you confessed to Our Lord in response to His threefold question (Jn. xxi, 15) was confirmed at that holy meeting. After that you had but one intention, you sought only to shepherd His sheep whom you loved and to feed them with that bread where-with you yourself first were nourished.

Many miracles, charismatic gifts⁴ and experience of the working of the divine power had increased your confidence. Before this, you had instructed those of the circumcision who came to the faith; already you had founded the church at Antioch where first the people were styled "Christians"; you had already preached the New Law of the Gospel in Pontus, Galatia, Cappadocia, Asia and Bithynia. At last, knowing full well what would be the issue and that the days of your life were numbered, you bore the banner of the Crucified Christ into the heart of Rome where the honour of lawful authority and the glory of your passion were awaiting you.

Paul, too, your fellow-apostle, the vessel of election and special teacher of the Gentiles, came to Rome at this time, when, under Nero's régime, innocence of life and modesty of bearing were in peril, and liberty of belief was suppressed, and was associated with you in your work. His rage, inflamed by indulgence in every kind of vice, flung him headlong into a reckless passion against the Christians, and he was the first to inflict on them the horrors of a general persecution. He vainly thought he could stifle the grace of God by killing the saints, little realising that this was pure gain to them, for they knew that by despising the vanities of this transitory life they would gain eternal felicity. For precious in the sight of the Lord is the death of His saints (Ps. cxv, 15), and no refinements of cruelty can destroy that religion that was founded by the Sacrifice of the Cross. For persecution does not hinder

⁴ I prefer to translate "*Dona charismaticum*" as above for surely it would be the *gratiae gratis datae* which would help most.

the growth of the Church but promotes it since the vineyard of the Lord is enriched with a more abundant harvest, for the seeds fall one by one only to produce fruits in abundance. Thus the thousands of blessed martyrs, who, by their zealous imitation of the triumphant death of the apostles, have stained our city with their blood testify to the numerous progeny begotten by these two illustrious plants, themselves the offspring of the divine seed. They have gone about the city far and wide in ruddy-gleaming⁵ groups and have crowned it, as it were, with a single diadem of countless gems.⁶

This their patronage, beloved brethren, prepared by divine providence to school us to patience and to confirm our faith, is cause for rejoicing in a general way when we commemorate all these saints, but the pre-eminent dignity of these our fathers whom the grace of God has set so high among all the other members of the Church is undoubtedly a source of greater joy. For God has set them in the body of which Christ is the head to be, as it were, the two eyes to enlighten the whole body. About their merits and virtues which exceed our powers of praise, we must not make distinctions, thinking better of one than of another for they were both chosen by God, did the same kind of work and shared a like end. Taught by our own experience and that of our forefathers, we are fully confident that in the difficulties of this life we shall always be assisted by the prayers of these, our special patrons, in obtaining the mercy of God, for however much we are weighed down by our sins, we are lifted up by the merits of the Apostles. Through Our Lord Jesus Christ to whom with the Father and the Holy Spirit is the same power and one godhead for ever and ever. Amen.

⁵ Trans. of Feltoe (*Nicene, Post Nicene Fathers*, Vol. XII) for "*rutilantibus populis*."

⁶ Feltoe, *ibid.*

The Carthusian Liturgy

(Continued)

THE MASS

IN a former article (Vol. II, No. 12) an account was given of the sources of the Carthusian liturgy, of the mode of life which has formed its distinctive character, and of the spirit which has

preserved it unaltered. The aim of the present article is to offer an impression of Mass in the Charterhouse, not so much by a description of it, but rather by directing attention to its special mark of simplicity—a simplicity based on a definite simplification and maintained by a continuity averse to either change or addition.

The Carthusian manner of offering Mass arose in this way: in the year 1084, St. Bruno and his six companions seeking to serve God in solitude were led by Him to the desert of La Chartreuse, in the diocese of Grenoble. As was but natural, the little Community began to offer Mass according to the custom of the place, adapting the ritual to suit that particular kind of monastic life to which they had been called. Together with the neighbouring sees, Die, Valence and Vienne, Grenoble followed the rite of Lyons, the primatial See of Gaul; this rite, after many vicissitudes, still flourishes in the archdiocese of Lyons.

The coming of the Faith to Lyons is linked with the names of the two martyred Bishops, St. Pothinus (+ 177) and St. Irenaeus (+ 202). Since both had been sent by St. Polycarp, whose disciples they were, and since he himself was a disciple of the Beloved Disciple, the belief arose that the original rite of Lyons was from Ephesus, and was therefore Oriental and not Western. This conclusion could not really be true since for the first three centuries of the Church's life, there had been no way of celebrating Mass in either East or West sufficiently formed and fixed to be called a "rite." Be that as it may, at the particular time with which we are concerned, namely, the end of the eleventh century, Lyons was tenaciously holding to that liturgy which had been imposed by Charlemagne on his Empire three hundred years before. Determined to be rid of the chaos in liturgical matters which was rampant throughout his dominions, the Emperor had sent to Pope Hadrian I for the Sacramentary of the Roman Church, which St. Gregory had revised at the end of the sixth century. The book, however, did not prove to be altogether to Charlemagne's liking. He therefore appointed the great scholar Alcuin, a native of York and in his service, to make additions to the work of St. Gregory. This Alcuin did by adding a supplement, taking his material from the earlier Roman Sacramentaries and from the Mass books of Gaul. In the year 799, Leidrade was sent to Lyons as Bishop, commissioned by the Emperor to begin reform in that city. It really was a new beginning. Though only 199 years had passed since St. Augustine of Canterbury had been consecrated there, in

the golden age of the Gallican rite, Leidrade found a cathedral in ruins—a symbol of the work before him. In the Bishop's train was a chanter from Metz, expert in the Roman chant. Agobard, Leidrade's successor, to whose zeal for the preservation of the purity of the liturgical text reference has been made in the former article, and Florus the Deacon, a theologian and liturgical scholar of repute, by their work in the ninth century laid so strong a foundation that when, after the death of Charlemagne, the other churches of Gaul revived more and more of their former customs, Lyons remained constant. Such then is the origin of the rite which was adapted to suit a life of solitude lived in community, and which became the basis of the Carthusian rite. Secondary influences came from neighbouring churches and monasteries, especially the famous abbey of Cluny, founded at the beginning of the previous century, with the monks of which there arose a great friendship.

After this brief glance at its origin we may turn our attention to the Mass itself. The church in a Charterhouse consists of the sanctuary and two choirs—one for the Fathers and the other for the Brothers, separated by a rood-screen. There is no nave, for there is no "congregation." The altar stands away from the wall; the tabernacle, which is unveiled, contains only three small Hosts, wrapped in a small corporal and placed in a ciborium. Thus the Blessed Sacrament is reserved only for the sick; others never receive Holy Communion from the tabernacle, but always by a Host consecrated at the Mass at which they are assisting. On the Epistle side of the sanctuary is the cathedra for the Priest; opposite to this and adjoining the wall on the other side, is the Gospel-lectern. Three lamps hang in the church: one in the sanctuary and one in each choir. That in the Brothers' choir is lit only when they are present, because even to this day the primary use of such lamps is to give light and to provide means for lighting a taper.

A visitor who attends Conventual Mass will always recall the picture of one standing alone at the altar with arms lifted up and outstretched "*in modum Crucifixi*." Then it is remembered that the Priest is alone not merely at the altar but in the whole sanctuary as well. The impression is a true one and the lack of ceremonial is most striking: there are neither acolytes nor servers of any kind, nor is there a Subdeacon; the Epistle is sung at the choir-lectern by a monk clad in his ordinary habit, the Deacon only goes to the sanctuary when he has something to do there, which is not often,

and for the rest he remains in the stalls. On days when incense is used the Procurator presents the thurible to the Priest for the incense, but he leaves the sanctuary immediately and incenses the Gospel-book from below the sanctuary-steps. Only the Priest may remain in the sanctuary—this absence of ceremonial undesignedly stresses the holiness of God.

The Carthusian wears no special cowl in choir, but one similar in shape to the choir-cowl of other monks and of white material is worn by both the Priest and the Deacon. In this cowl, and without vestments of any kind, the Deacon performs his office; he wears a stole when he sings the Gospel, and a "syndon" (which is like a humeral veil without strings, worn on the left shoulder—its ancient name was *manutergium* which shows its original use), when he offers the *oblata* to the Priest, and at the "Changing of the Hosts" (to be explained later), and when receiving Holy Communion. The Priest's vestments are as usual, but a cope is never worn. When at the cathedra and even when standing, the Priest holds a "mappula" (gremiale). The stole is not crossed¹ but when he performs some ceremony for which, though vested, he does not wear the chasuble, he loops the ends of the girdle over the ends of the stole. The vestments are not kissed, neither are there any prayers said when vesting. It may be remarked here that the Priest's hand is kissed only twice during the whole Mass (which would surely please the late Dr. Fortescue)—when the Deacon gives him the chalice at the Offertory and the thurible for the incensation which follows. The Priest kisses the altar only at the beginning and the end of Mass, at *Et Homo factus est* when the *Credo* is sung, at the *Supplices*, and before kissing the "instrumentum pacis" if the "Pax" is given; the Gospel-book, even at Masses for the Dead, after the singing of the Gospel—other things are never kissed.

The Priest, assisted by the Deacon, vests at the altar and unvests behind it, unless part of the Divine Office is sung in choir before or after Mass, in which event the Vestry is used; but, in any case, apart from two or three occasions in the year, the chasuble is always put on in the sanctuary. Before vesting and after

¹ Those interested in liturgical history may like to know that the stole was crossed until the year 1281, in which year the General Chapter decided that "for the future, the Order's custom of crossing the stole would be discontinued for the sake of uniformity"—presumably with the world outside, which, however, later changed its practice.

unvesting the Priest prostrates before the altar and says a *Pater* and an *Ave*. There are no other set prayers for Preparation or Thanksgiving. The *Ave* was added in 1589 because of a decision that whenever a *Pater* was said secretly in any Office, an *Ave* too was to be added. In the Prostration the body lies on the side and rests on the elbows; this Prostration is made by the Community in the stalls at *Et Homo factus est* in the *Credo*, after the Elevation of the Sacred Host until the end of the Consecration, and at the Priest's Communion.

On Sundays, the Blessing of the Water precedes Terce and Conventual Mass, and is chanted by the Priest at the choir-lectern. He is fully vested except for the chasuble, and wears the maniple. He makes a complete circuit of the sanctuary, passing behind the altar and sprinkles as he goes. There is only one melody for *Asperges me*—the same as No. II. of the "*Alii Cantus ad lib.*" in the Vatican Graduale. Never is there a *Gloria Patri*, and *Vidi aquam* is unknown. As the Priest moves through the choir, all bow to him but he to none "propter Personam quam tunc representat."

The preparation of the altar will be of interest: it is only uncovered when needed, and is covered again immediately after the *Placeat*. When the Priest has vested or towards the end of the Little Hour, if one is being sung, the Priest and Deacon fold back the altar-cover. There are the usual altar-cloths and also a purificator for use before the Consecration. The Deacon places a cushion on the Gospel side as a rest for the missal during the Canon; he places the missal flat on the Epistle side and lights two candles or, on Solemnities, four or six. There are no altar-cards. The use of candles can be traced from the time when only one candle in a lantern was placed on the altar, a custom which survives to-day at the Blessing of Candles on Candlemas Day. The missal and Gospel-book have cloth-covers sufficiently long to enable the books to lie open and yet be covered when not in actual use—a survival of the days of manuscripts and the care taken of them. The original custom exists still on Good Friday, when two cloths are placed on the altar, one on each side, as covers for the missal. Later it was found more convenient to have one cover attached to the book itself.

Regarding the music of the Mass, there is no "schola" or special group of singers, but all the Fathers take their share in all the parts of the chant. There is never an accompaniment,

since musical instruments of any kind are forbidden in the Charterhouse. The Mass is always sung in full; there is never any question of monotoning, or in any other way shortening, the longest Responsorium or Tractus. The music of the Ordinary of the Mass, however, is very simple. There are only three melodies for the *Kyrie eleison*: versions similar to No. XV in the Vatican Graduale for Solemnities and to XVI for Sundays and Feasts, with a yet more simple one for other days and Masses of the Dead; two melodies for the *Gloria in excelsis*: a version similar to No. XI for Solemnities and to XV for Sundays and Feasts; one melody for the *Credo*, like No. 1; two melodies for the *Sanctus*: one similar to No. XV for Solemnities and a simpler form of No. XVIII for Feasts, other days and Masses of the Dead; two melodies for the *Agnus Dei*: one for Solemnities with parts similar to No. XV and XVIII, and one, a simple form of XVIII, for all other days and Masses of the Dead. The *Sanctus* and *Benedictus* are always sung as one whole.

(To be concluded)

A MONK OF PARKMINSTER.

Art and the Liturgy

THE puritans looked upon art as something superficial and purely external. This was not only a theological mistake but a misunderstanding of art itself. Chesterton has aptly refuted this point in a passage in his book on St. Thomas Aquinas, in which he says, "Every artist knows that the form of the statue is not superficial but fundamental; even in the sense of the inside of the sculptor."

Unfortunately this idea of art being something external and superficial has permeated also among Catholics. So you get very good people talking about the need of first attending to the schools, assisting the poor, and other social works before spending money on the decoration of a church. But, of course, sacred art is for the school children as well as others; art is for the poor as much as for the rich. Many Catholics, alas, have so imbibed the materialistic outlook of our times that they consider the central heating of a place as more important, and worthy of spending money on, than the pictorial and sculptorial decoration.

Pope Adrian I gave a very different value to art. During the Iconoclastic controversy, he addressed a long letter to the Empress Irene on the subject. The following is a quotation taken from a lecture given by Mrs. Strong, Litt. D., on "Popes and the Arts" (published in the sixth volume of the Cambridge Summer School Series, "The Papacy"). "Art," said Pope Adrian, "was not to be restricted as Charles would have it, to the representation of events in sacred or secular history. Nor was it," he implied, "to be a mere help in an act of worship, but in its more exalted aspects it became a religious or liturgical act,—a thing instituted like prayer itself—to the honour and glory of God."

To neglect the decoration of the church is, therefore, as grave as neglecting prayer, it is one and the same thing, it is an insult to God. In the condemnation of the Iconoclasts the Church did not take just a negative position, holding that it was not wrong to worship images, but also positively insisted on their use. The text of the decision of the General Council of Nicea II reads as follows, (footnote, Catholic Encyclopedia), "We define with all certainty and care that both the figure of the sacred and life-giving Cross, as also the venerable and holy images, whether made in colour or mosaic or other materials, are to be placed suitably in the holy churches of God, on sacred vessels and vestments, on walls and pictures in houses and by roads; that is to say, the images of Our Lord God and Saviour Jesus Christ, of our Immaculate Mother of God, of the honourable angels and all saints and holy men. For as often as they are seen in their pictorial representation, people who look at them are ardently lifted up to memory and love of the originals and induced to give respect and worshipful honour, but not real adoration, which according to our faith, is due only to the Divine Nature."

If art has therefore such a high function in the Church, it is reasonable that the greatest of attention should be paid to its quality. It would be desirable for every article of liturgical art to be passed by an "Imprimatur" as in the case of books of sacred character. This would necessitate the specialization of some of the clergy on the subject, though, of course, laymen appointed by the bishop could be made responsible.

Many of us complain of the lack of interest taken in the liturgical functions by the mass of the laity. The reason for their disinterest, however, may not be altogether their fault so much as the impoverishment and wittling down of liturgical functions to a

MAGNIFICAT
The Carthusian Liturgy

THE MASS (Concluded)

BY A MONK OF PARKMINSTER

FINALLY, we shall consider some parts of the Carthusian Mass in detail. The reader will be able to note, by contrast, what was still unfixed in the Roman Mass prior to the missal of St. Pius V. in 1570, and how the absence of "incidental" prayers and additions has preserved a primitive simplicity.

The Confession before Conventual Mass is sung on a monotone with a flex, by Priest and Conventus. For this the Priest stands near the Gospel-lectern, facing across the sanctuary.¹ *Pone, Domine, custodiam ori meo.—Et ostium circumstantiae labiis meis. Confiteor Deo, et Beatæ Mariæ et omnibus Sanctis, et vobis Fratres, quia peccavi nimis mea culpa per superbiam, cogitatione, locutione, opere et omissione, precor vos orate pro me.—Misereatur tui omnipotens Deus, per intercessionem Beatæ Mariæ et omnium Sanctorum, et dimittat tibi omnia peccata tua, et perducat ad vitam æternam.—Amen.—Confiteor, etc.—Misereatur, etc.—Adjutorium nostrum in nomine Domine.—Qui fecit cœlum et terram.* And that is all. The Priest then goes before the altar, bows profoundly and says a *Pater* and an *Ave*; goes up the steps, kisses the altar, saying nothing all the while; makes the Sign of the Cross and goes to the missal. A psalm never formed part of the Preparation, which is of the same on all occasions. It is always used—even at the beginning of the Morning Offices on Good Friday and Holy Saturday, and before the Blessing of Palms, Candles, etc. At private Masses the form was originally in the singular, if the Priest and server were alone, as is shown by a direction in the twelfth century which runs that if the Priest knows that the Brother Cook or somebody else is present, he is to say: *Vobis Fratres et Misereatur vestri*. It was only in 1509 that it was deprived of its private character and the use of the plural became compulsory. Incense is never used until the Gospel. *Gloria in excelsis Deo, Dominus vobiscum* and the Collects are all sung at the Epistle-side of the altar, and the Priest remains there standing. He does not bow to the Cross at *Oremus* or at the Holy Name, but straight in front. We may note in passing the variants: *propter gloriam tuam magnam* in the *Gloria*, and *vitam futuri seculi* in the *Credo*.²

Having sung the Collects, the Priest carries the missal to the Gospel side, places it open on the cushion, covers it and goes to the Cathedra. The Deacon offers him the book containing the Epistles, Responsoria, etc., in case he may wish to have them before his eyes

¹ In making the Sign of the Cross, whether upon oneself or things, the thumb and the first two fingers are fully extended, and the remaining two fingers are bent upon the palm of the hand.

² The latter is the translation of Dionysius Exiguus, c. 500, A.D.

while they are being sung in Choir. If the *Credo* is not sung, the Deacon prepares the *oblata* during this time, otherwise he does so during the *Credo*. Having prepared and covered the Gospel book at the lectern, the Deacon comes to the Priest with the stole, and holding it extended says: *Jube, Domne, benedicere*. The Priest replies: *Dominus sit in corde tuo et in labiis tuis ut recte nobis pronunties Evangelium pacis*. Then taking one end of the stole he places it on the Deacon's left shoulder, brings it round the back and under the right arm across the front, and hangs it over the left arm like a maniple; the other end hangs free from the left shoulder. The Deacon goes to the altar and kisses it, and sings the Gospel at the lectern. Because there is only one figure in motion, there is given to that simple silent action a power which heightens its symbolism. While the Gospel is being sung, the Priest stands at the Cathedra holding the mappula.

Surely it is wonderful, and certainly unique to-day, that the Priest at Conventual Mass does not say the Epistle and Gospel; that the strange doubling of parts seen elsewhere, caused by the Priest saying everybody's part at High Mass (as he must do at Low Mass), does not take place in the Carthusian Rite—although since 1582 the Priest at Conventual Mass must say the *Introit, Kyrie, Agnus Dei, Offertory* and Communion.

At the Offertory, the Priest's hands are washed before the Deacon presents him with the corporal, and, if the thurible is used, they are washed a second time. The Priest goes to the Epistle side of the altar to receive the prepared chalice with the paten and host upon it. The Deacon adds the water with a spoon while the Priest says: *De latere Domini nostri Jesu Christi exivit Sanguis et aqua, in remissionem peccatorum. In nomine Patris, etc.*, and makes the Sign of the Cross over the bread and wine together. This is the only occasion in the Carthusian Mass, excluding the Canon, that the Priest gives a blessing with his hand, and it happens to be a later addition. The original custom was for him to say *De latere . . . peccatorum*, and then, if a Bishop was present, to turn, holding the chalice, towards his Lordship, who then blessed it. It was only in the sixteenth century that the Priest was directed to do it himself. The bread and wine are offered together, with one prayer only, namely, *In spiritu humilitatis*; and none of the other prayers in the Roman missal are said. A pall is not used, for the corporal is large enough to be drawn forward from behind and to cover the *oblata*.³ The incensation takes place thus: holding the thurible over the *oblata*, the Priest says: *Dirigatur . . . tuo; . . .* then saying *In nomine Patris, etc.*, he makes the Sign of the Cross and a circle once, followed by one swing to the Cross and one to each side. He

³ At Low Mass the host is put on the paten and the wine into the chalice before Mass begins, but the water is always added at the Offertory. Until then the chalice is not placed on the corporal, because it is considered as not yet on the altar; consequently there is no chalice-veil, for the chalice is, in theory, still in the credence-cupboard.

then holds the thurible at full length and gives three swings in front of the altar and parallel with it. The Deacon now takes the thurible and holding it at full length, makes a complete circle round the altar, incensing in the direction in which he is walking, pausing in the middle of the altar, both before and behind, to incense three times towards the Blessed Sacrament. As the Priest turns and says: *Orate, Fratres, pro me peccatore, ad Dominum Deum nostrum*, to which there is no reply, the Deacon raises the front of the chasuble with one hand and with the other incenses the Priest with one swing of the thurible. The Priest alone is incensed during Mass, and that on this occasion.

The Consecration and Elevation are of special interest, for they preserve a transitional stage common at one time to the Western Church, i.e., when there was no Elevation of the Chalice, and when genuflection to the Blessed Sacrament was first introduced. A Carthusian never genuflects but makes a profound bow, as was the ancient custom. In the Church as a whole there was an almost universal absence of genuflection down to the end of the fifteenth century. In the Carthusian Order a practice grew up during the fourteenth century of bending the knee, but not to the ground, before elevating the Sacred Host. It is during the course of the twelfth century that the Elevation of the Sacred Host is found in the Roman missal; in the Carthusian Order the first ruling concerning it is in the year 1222. The Elevation of the Chalice is not found in the Church until the fourteenth century; what priests did until that time was to hold the Chalice in their hands until the *Unde et memores*; this is what the Carthusians still do. In any case, the fact that the Chalice is even then partially covered by the corporal would make an Elevation of it impossible. At the end of the sixteenth century there was introduced the present practice of bending both knees slightly after the words of Consecration, while still holding the Chalice. The Deacon meanwhile kneels behind the Priest holding a torch—a practice introduced at the beginning of the thirteenth century in order that the Sacred Host might be seen on dark mornings. Then when the Priest finally places the Chalice on the altar and bows, the Deacon bows with him, stamps his foot as the signal for the Conventus to rise from prostration (there is no bell on the Sanctuary), puts the torch away and goes to his place in the stalls. The Carthusian missal has *Unde et memores nos tui servi*, which is the original text.

The "Little Elevation" takes place at the words *Per omnia secula seculorum*, and the two Signs of the Cross made with the Sacred Host between the Priest and the Chalice are missing. A similar Elevation with the Fragmentum and the Chalice is made at the *Per omnia* before the *Pax Domini*—a survival of an old Gallican custom of elevating after the *Pater. Haec commixtio* and all the other prayers are unknown. *Agnus Dei* is sung once at this point, and twice after the Priest's Communion. Since the year 1319, "instrumenta pacis" have been used for giving the *Pax*. There is

only one prayer before Communion, similar to the second one in the Roman missal. The *Confiteor* is not said before Holy Communion is given, nor is there an Absolution or *Domine non sum dignus*, etc. There are no prayers for the Ablutions, and the corporal is purified after the first Ablution has been taken.⁴ After carrying the missal across, and removing the cushion, the Deacon purifies the chalice with water at the piscina during the Post-Communion.⁵ The Conventus, having answered *Deo gratias* to *Ite Missa est* sung by the Deacon, makes the Sign of the Cross and leaves the church. The Priest says the *Placeat* and covers the altar assisted by the Deacon, who then puts the candles out and helps the Priest to unvest.

A word of explanation was promised regarding the "Changing of the Hosts". As has been already stated, only three small Hosts are reserved in the Tabernacle, as Viaticum for the sick. Before the days of small Hosts, there was but one large one reserved, of which a part was broken off as needed. As Sundays, the Deacon received this Host in Holy Communion, and another was placed in the Capsula in its stead. On Solemnities during the week, he received part of the Host of the Mass. To-day, the Hosts are changed every fortnight, the Deacon, if such be his state, receiving one, and the Priest the remainder.

⁴ The first Ablution is as usual, but in the second only the wine is poured over the Priest's fingers into the chalice, the water being poured into a dish and then into the piscina. The chalice is laid on its side on the paten and the few drops thus collected are drunk by the Priest, who then dries his lips with a special cloth known as the "Agnus Dei," the same with which he has dried his fingers after the second Ablution. The chalice is not dried at the altar.

⁵ At Low Mass this is done by the Priest at the piscina, after he has unvested.

St. Ambrose

TIME has done nothing to lessen the fame or diminish the stature of St. Ambrose. Born in the Golden Age of the Fathers with St. Basil and the Gregories for his older, and St. Jerome, St. John Chrysostom and St. Augustine for his younger contemporaries, he holds his own with any of them; as a man of action he surpasses them all. At a crucial moment of European history when the freedom of the Church was at stake, his action was decisive and all the Middle Ages were his debtor in the matter. For this, for his wide learning and for his grave though glowing piety, he is justly called "gran prete".

St. Ambrose, who came of an ancient Roman Christian family, was born about 339 at Trèves where his father who held high office as Praetorian Prefect of the Gauls, then was. Soon, on the death of the father, the family moved to Rome where Ambrose and his brother Satyrus received the best education the age could give. Ambrose acquired and retained a complete mastery of Greek that