

JULY-AUGUST 2023

The

“Instaurare omnia in Christo”

ANGELUS

THE VOICE OF TRADITIONAL CATHOLICISM

CATHOLIC ARTISTS AND CATHOLIC ART

Dr. William Gonch on Allegory and Individuality:

The Story of Catholic Art

The Cause of *Civilisation* by William Edmund Fahey

Bridget Bryan, Now I See: Painting for the Immaculata

Fr. Ian Andrew Palko—Designing and Painting a Paschal Candle

CONTENTS

Volume XLVI, Number 4
JULY - AUGUST 2023

District Superior
Fr. John Fullerton
Publisher
Fr. Paul Robinson
Editor-in-Chief
Mr. James Vogel
Assistant Editor
Mr. Gabriel Sanchez
Assistant Editor
Ms. Esther Jermann
Marketing Director
Mr. Ben Bielinski
Executive Assistant
Mrs. Annie Riccomini
Design and Layout
Mr. Simon Townshend
Mr. Victor Tan
Director of Operations
Mr. Brent Klaske

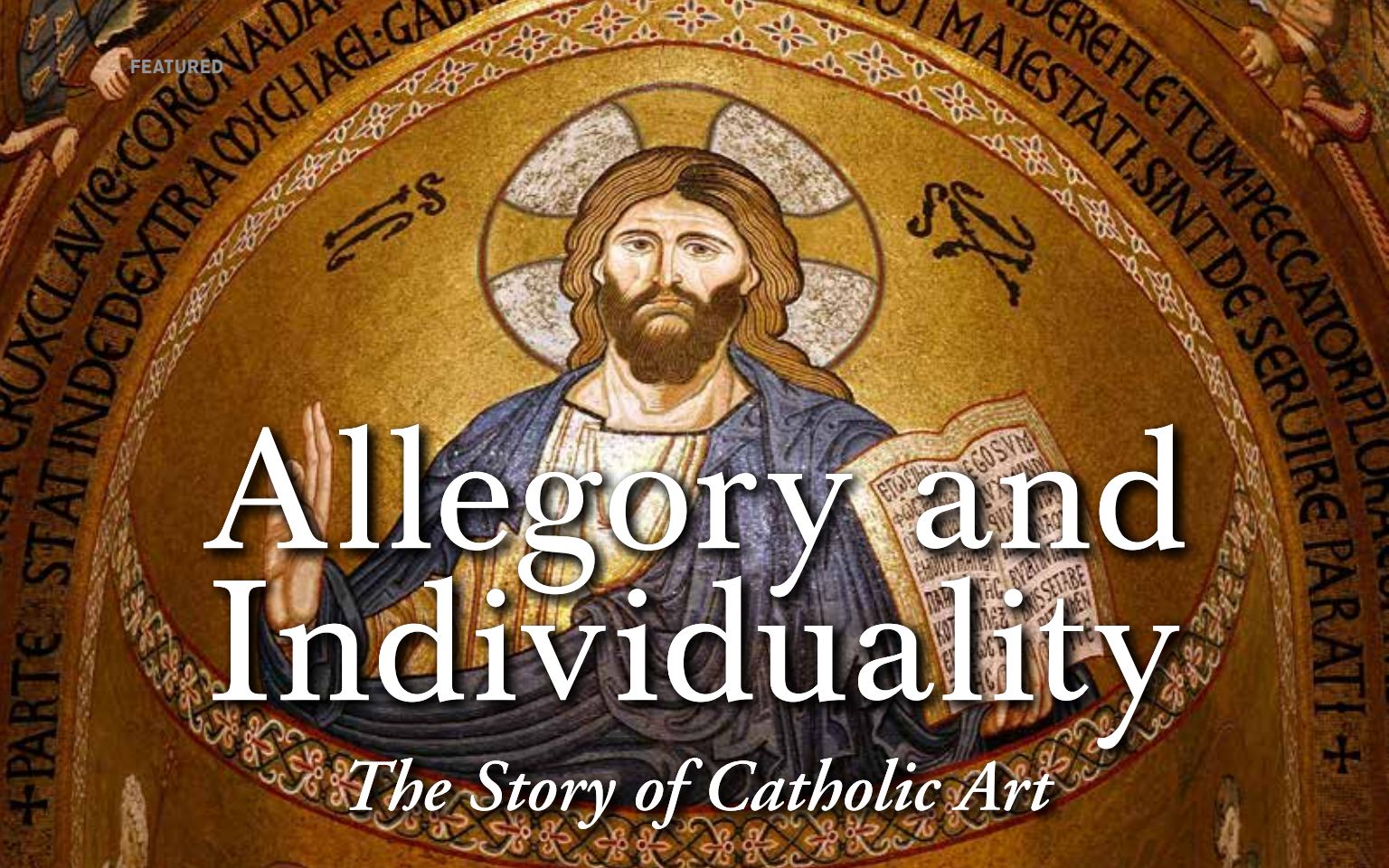
“To publish Catholic journals and place them in the hands of honest men is not enough. It is necessary to spread them as far as possible that they may be read by all, and especially by those whom Christian charity demands we should tear away from the poisonous sources of evil literature.”
–Pope St. Pius X

FEATURED:

- 2** FEATURED Allegory and Individuality: The Story of Catholic Art
William Gonch, Ph. D.
- 7** FEATURED The Cause of *Civilisation*
William Edmund Fahey
- 14** FEATURED Now I See: How Painting for the Immaculata Helped Me See Again
Bridget Bryan
- 20** FEATURED Designing and Painting a Paschal Candle
Fr. Ian Andrew Palko SSPX
- 24** FEATURED Durer's *Melencolia I*: An Iconographical Analysis
Jane Spencer
- 26** FEATURED St. Luke's Guild: A Contemporary Beginning
A member of St. Luke's Guild
- 29** FEATURED Ora et Labora: At the Heart of the SMA Art Program
Abigael Quain
- 33** FEATURED Imitation as Innovation? The Regressive Revolution of AI Art
Jonathan Wanner
- 36** FEATURED Grace Unfolding In the Soul of T.S. Eliot
Dr. Matthew Childs
- 42** FEATURED What Do Catholics Believe About Icons?
David Clayton

FAITH:

- 46** REVIEW City under Siege: Sonnets & Other Verse
Reviewed by Brendan D. King
- 48** INTERVIEW My Path to Tradition
Mark Tabish
- 52** LEXICON OF THE CRISIS “Redemption”
Fr. Paul Robinson, SSPX
- 56** THEOLOGICAL STUDIES The Ceremony of Death
Pauper Peregrinus
- 60** FROM THE ARCHBISHOP Naturalism in the Renaissance and Protestantism
Archbishop Marcel Lefebvre
- 63** SCRIPTURAL STUDIES Meditations on St. John's Gospel—Chapter Twenty
Pater Inutilis
- 65** The Last Word
Fr. David Sherry, SSPX



Allegory and Individuality

The Story of Catholic Art

William Gonch, Ph. D.

What makes art Catholic? It's a question with many answers, and this issue's contributors will explore it from numerous angles. But whenever Catholics make art, we can see certain questions arise about the relationship between the world and its meaning. The Faith enabled Christians to see the created world as an expression of God's love. It showed us that each of us is infinitely important because Christ found each of us to be worth dying for. In this, the Gospel enabled artists to pay deeper attention to the particularity of the created world, and especially to human individuality. At the same time, it sees the world allegorically: God speaks His love to us through his creation, and we participate in that speech through acts of charity. As Catholic art develops, we see artists paying greater attention to created individuality and to allegorical meaning, eventually asking, "how can we represent both?"

When the Catholic Church entered the world, it addressed a Classical culture proud of its rich artistic heritage. The early Church—small, persecuted, and with a never-before-heard message—was mainly concerned with converting the world, not with practicing the arts. Nevertheless, a distinctively Catholic literature emerges even in the first Christian centuries, often in works that were not intended to be “art,” and its most distinctive feature was its new vision of human worth.

The earliest Christian writers paid attention to ordinary people in a way that pagan art had never done. The great Jewish literary historian Erich Auerbach traces this change to the Gospels themselves. When the Gospel writers depict Peter's betrayal and his subsequent anguished regret, they treat the actions and experiences of an ordinary fisherman as though they *matter*. Pagan art usually treated lowly characters like Peter as comic figures; when they play a role in a serious story, their cowardice is treated with

ony. Like many modernist novels, it downplays dramatic plot developments in favor of small moments of everyday beauty and meaning. The Church's liturgical year makes up the larger pattern within which Cécile lives her life, and the novel shows the Church's great feasts through their meaning for this girl.

Unlike many modernist novels, however, Cather fuses Cécile's individual consciousness with a larger theological meaning. During the year, Cécile befriends Jacques, a poor, seven-year-old boy with no father and a neglectful mother, whom Cécile often finds out in the piercing Canadian winter. She arranges to have shoes made for him, invites him into the Auclair home, and generally watches over him. Near the end of the novel, Cécile's father tells her that they will return to France, which her father still considers home but which Cécile left as a small child. Cécile asks her father what will become of Jacques and he replies that, in France, she

will meet her younger cousins and soon forget about him. Her father thinks that Cécile simply wants someone to care for someone. But Cécile, for the first time, stands up to her father. This boy depends on her, and she could never replace him with another. Cécile's father, though he is usually kind and understanding, in this moment expresses a distinctively modern self-centeredness: what matters is what a person means *to Cécile*, not what he means in himself. Cécile speaks from a richly realized Catholic tradition in which her own interiority is interwoven with her duties to other people, so that her loyalty to Jacques becomes a symbol of God's loyalty to us. In this, the promise of Catholic art is to show us how God's love does not cancel our individuality; it makes possible an individuality that lasts.

TITLE IMAGE: Icon of Christ Pantocrator from the 12th century Palatine Chapel in Sicily.



Madonna del Prato (The Madonna of the Meadow), c. 1506, Raphael (1483–1520).



The Cause of *Civilisation*

William Edmund Fahey

Invitation

Works of art call for a response. They call for communion. A thoughtful person will understand that this means appreciation, evaluation, and discernment. This is a difficult business, as man is a complex creature. Except in the hands of a moral brute, a work of art communicates some truth seen by its creator. The creative man leaves behind this vision in his artifacts, whether in word or image. The living can participate in the original vision of the author and artist. Literature and song are internalized and made alive again in their silent recitation, but especially when spoken or sung. But what of painting, sculpture, or architecture? How does one participate in these? Only the attentive can catch man's complexity through observing art. Or perhaps it would be better to say, patient observation of art lends itself to a deepening vision of what it means to be human, that complex creature made *imago Dei*, and such

observation lends itself to transcendence, the perfection beyond the human. Yet, again, discernment of art and understanding of its role in human formation is a difficult activity. What guide have we?

John Senior is known for the gentle and noble guidance he gave to his students, and to all lovers of Christian culture. Amongst his adages, perhaps the most thrilling remains his call to put aside those mechanical props and contrivances that seduce us away from reality (this reached its final form in *The Restoration of Christian Culture*): “Smash the television set, turn out the lights, build a fire in the fireplace, move the family into the living room, put a pot on to boil some tea and toddy, and have an experiment in merriment.” Thus, it was with some amusement that I cast my eyes upon words familiar, now made surprising, that conclude Senior's “Thousand Great Books.” After the books proper, with a kind of coda, he turned to music and art. The recommendation for art is quite brief



Now I See

How Painting for the Immaculata Helped Me See Again

Bridget Bryan

What I love most about being an artist is how one is able to see from the surface down into the depths of reality. Let me take you on such a journey. In your mind's eye, picture the interior of a large Romanesque church, in the shape of a broad cross. Go within, and sense her shape coming together in great massive arches under a dome, yet all covered in layers and layers of dark, web-like steel scaffolding, so dense that no one can see to the top. The nine stories of snaking scaffolding hold many craftsmen, each busy at work doing his part to build the church. They bring noise, dust, the beeping of moving lifts, the racket of saws and air guns. With so much work going on in the building, it's easy to lose sight of the great masterpiece being built. But when visitors and craftsmen alike would come up the shrouded, quiet heights, away from the noise, nearly a hundred feet in the air, and see the art that slowly began to bedeck the sky-blue ceilings by our team, a change would come

over them. The artwork helped them see what work their own work played in the project. The Immaculata helped me see again as well.

How I Got There

I had been teaching for 10 years, with a good college education, was single, and was beginning to flourish as a watercolor artist. Yet for several years I struggled with my very existence. Life had not gone how I had hoped it would. I was burnt out and felt little connection to the world around me. I wanted to detach from my present circumstances to gain perspective and clarity. But I needed a job to support myself in the meantime.

Around the same time Fr. Rutledge revealed the interior plan of the Immaculata at a beautiful evening gala-like event. As we viewed the video soaring virtually through the finished art in the Immaculata, I thought daringly, "What if I could help with the art in there?"

A seminarian touches up an on-laid design to a very ornate cross, yet to be painted. The clay model from which a mold was made can be seen on the table.

Practical Guide: Designing and Painting a Paschal Candle

Fr. Ian Andrew Palko SSPX

At St. Thomas Aquinas Seminary, and in chapels throughout the world, Holy Saturday brings many joys, one of which is to see the Paschal Candle which will grace the sanctuary for the next fifty days. Designs range from ornate and detailed paintings to on-laid wax figurines. Simple but intricate artwork also adorn many. Each very different, they showcase dedication and care given to this unique and beautiful symbol of Our Lord that is the Paschal Candle.

The use of a great candle to symbolize the resurrection of Our Lord dates from the earliest days of the Church. Several Church Fathers reference this practice. In several ancient Roman churches can be found, next to the ambo from which the Gospel and Epistle were sung, a large permanent stand for this candle.

With the advent of modern materials, and a modified rite in 1951 which demands certain artistic elements be present on the candle, it has become common-place that churches pur-

chase a candle already designed, or for artists in a parish to execute a novel design. This brief practical guide is provided to assist parishes, chapels, and artists in this task, and highlight some elements of good tasteful design.

Before launching into designs and techniques, prudence dictates a decision whether this work should be attempted, or if a purchased candle is a better use of resources. While it may seem an easy task to paint on a candle, intricate and careful work is needed to produce a candle worthy of the liturgy. Sloppy or tasteless designs can be a distraction throughout Paschaltide, and invite comments and criticism that can demoralize a well-meaning but very amateur painter, or inflame parish politics. Sometimes outsourcing is the most prudent option.

Making or Buying a Candle

The Church has always employed olive oil or beeswax in illuminating the church. This was both practical and symbolic. Until quite recent-



St. Luke's Guild

A Contemporary Beginning

A member of St. Luke's Guild

St. Thomas Aquinas teaches us that God's love for us is shown in, and causes,
the good of nature,
the good of grace, won by His ultimate proof of love—the gift of His Son,
and the good of glory.¹

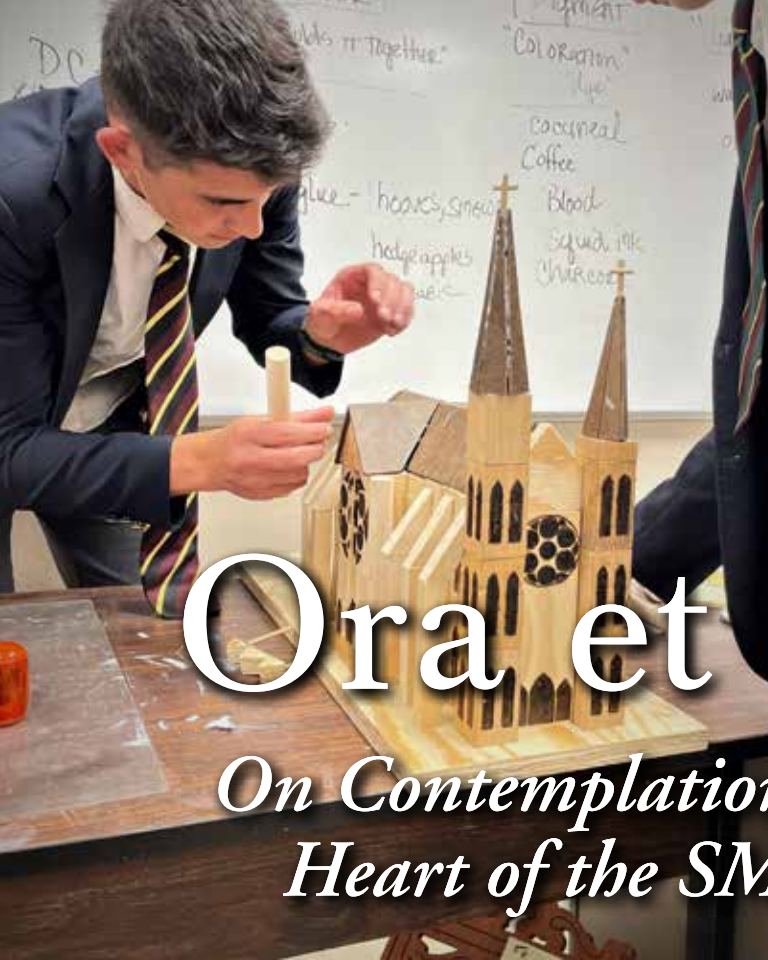
That glorious, graceful love showed itself to many local artists of St. Marys, Kansas, who were given the opportunity to put their nature at the service of making artworks for their new Immaculata. Many people asked at the outset of the rebuilding—“We have so much talent in the parish of St. Marys: why can we not build and beautify our Church with the work of our own people, as in the days of the medieval guilds?”

The answer to that lies in time and economics, of course. We needed a church soon; we could not take a hundred years to build her, though perhaps we will continue to beautify her for a hundred years. In addition, our economy does not provide the stability necessary to sup-

port craftsmen, though perhaps we can move in that direction, and we certainly have priests who support them.

The building of a new church provided the opportunity to supply some of the new church's needs by the skill and labor and love of her local children, and so a call was made for artisan troops to come together to form the St. Luke's Guild.

Like the guilds of old, this guild gathered under a patron and celebrated a certain feast. In the Middle Ages, the patrons of the guilds had some connection with the work of the members: the pin-makers guild, for instance, celebrated the feast of the Nativity, because Mary wrapped her Babe in swaddling clothes, and most likely needed some pins to do it properly; the guild of innkeepers invoked the patronage of St. Julian, who gave hospitality to lepers, even allowing one to have his own bed for a night!² The Guild united many crafts under the blazon of St. Luke: woodworkers, carpenters, painters, gilders, silver



Ora et Labora

On Contemplation and Work at the Heart of the SMA Art Program



Abigael Quain

Some acts are basically human: to work, to contemplate, and to make beautiful things are among them. By “basically,” we here mean foundationally, fundamentally, radically—at the roots of what it means to be human.

We attempt to live in an ever-newly-organized temporal world where man seeks to get out of himself, but not in the way meant by the term “education,” a leading out of self. Man has been seeking more and more since the Revolutions to “get out of” being man.

We have come to the point where even spiritual men laugh at the man who works by the sweat of his brow; men who work by the sweat of their brow scorn the men who “do nothing but” contemplate; and both parties ridicule those who would use their time to contemplate truth, and then work, to bring forth something true, well-made and therefore good, and beautiful.

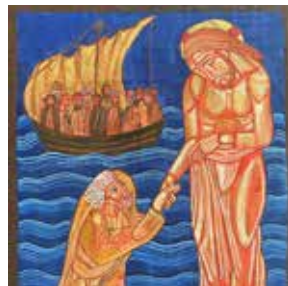
Some unpredictable weekend in St. Marys, KS, as you are visiting the new Immaculata,

built by men who believe both in work and contemplation, you might also get to visit the SMA Art Show, featuring each year several hundred works the students of St. Mary’s Academy have contemplated and worked on throughout the previous year.

The artworks, as art ought, encourage many reflections. How do these treasures come to be? Has SMA just been blessed with a school filled with artists? Perhaps only the work of the artists is chosen for the show? Of course, the answer to these last two questions is no! In fact, the school does not require one to be “good at art” in order to enroll. And for every student in grades 6-12, boys and girls, it is mandatory to enter at least one piece in the year’s show, though some students excitedly enter seven!

So how does this school contemplate, and make, such beauty—ever ancient, ever new—year after year?

The works are the children—or in the spirit of Dante, the great-great-grandchildren—of a



vision, of principles distilled from the studies of many interested Catholics and other thinkers (Mother Janet Erskine Stuart, Joseph Pieper, Fr. Edward Leen, G. K. Chesterton, Alice von Hildebrand, Emile Male, Brian Keeble, Daniel Mitsui, the popes, *etc.*) by a group of educators (Fr. John Fullerton, Fr. de la Tour, Mrs. Becky Quain) into a program. Conversations with teachers and do-ers of art, Brother Marcel, Miss Dolores Hughes, Mrs. Mary Bourbeau, as well as the doing of art and living its daily demands with their own children and students of the program have for many years honed and continue to inform and enliven it.

The ultimate end of this program is, of course, the ultimate end of man: *contemplatio*. But toward that end, the teachers of the art program aim for some tangible goals, and teach a graded curriculum.

The students see the artwork made by their fellow men throughout history, and learn practically (chemically, botanically, *etc.*) about the materials used. They learn *why* Egyptian artists always drew in profile, or why medieval man painted his people in such “unrealistic” postures, and why the thistle is on the Scottish crest. They learn that it is false that it was not until the Renaissance that we glorious humans finally figured out perspective and were talented enough to paint “realistically.” They are given a taste in the lower grades, and then directly in junior and senior year, of the philosophy of the time period they study. Then they are given opportunities to try their own hands at contemplating and making like unto what they have seen.

Overview of curriculum for each grade level

- K-5: At SMA, this currently consists in nature study and various projects the individual class teachers are able to offer with help from the Art Department upon request. A fuller art curriculum is available, but not able to be taught at this time.
- 6th: Beasts, their stories, and how their symbolic sense derives from their nature.
- 7th: Light and dark and their use as a natural revealer of sensible truths and the revealer and quickener of Truth.
- 8th: The Hand of God and how to draw something you can't even see.



Imitation as Innovation?

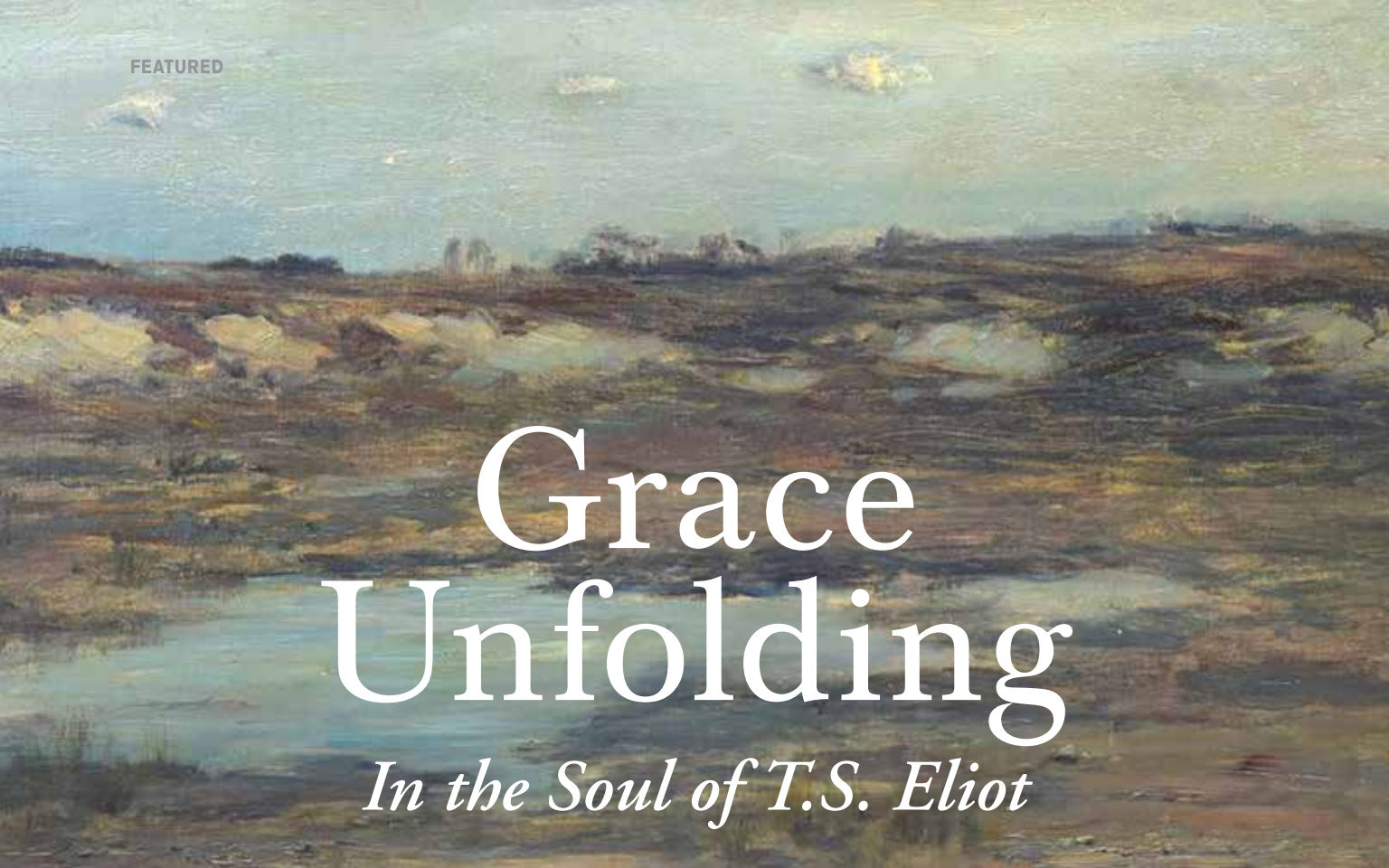
The Regressive Revolution of AI Art

Jonathan Wanner

Considering the recent incursion of AI art generators, we can now imagine a world in which parishes may not only purchase to-the-inch replicas of Michelangelo's *Pietà*, but choose any saint or biblical subject in Michelangelo's style. All one needs is a bot who, with a circuit board for a brain, can imitate the Italian master with numerical precision, reducing his style into a series of algorithms and applying the stock formulas to any new subject—at least, any you type into the command prompt. Michelangelo may not have been alive to shake hands with Pope John Paul II, but a Michelangelo mock-up of the pope may convince us otherwise, and how easy it will be: the priest will show up at the Build a Statue Workshop, submit the saint's name at the kiosk, and wait as lasers hew marble into a sanctified novelty. Nor need we stop at the plastic arts. The next time you have an inkling to set a niche passage of scripture to music, you can let your choral director nap in peace. You'll

get a more predictable and immediate result from a Palestrina score generator. It will follow like a pharisee every species of first practice counterpoint, jotting out tight intervals, prioritizing contrary motion, and dodging parallel fifths when approaching a perfect consonance. It computes with an alacrity you could not hope for by sweat or by diploma, and who can tell the difference?

Admittedly, these imminent innovations are enticingly practical. Rural regions and low-income parishes will presumably have broader access to classically-inspired works. The artifacts may not be hand-crafted, but humans will still have an indirect hand in their creation: the tech brainiac utterly determines the bot's potential, as do the users who feed it prompts and commands. Nor do the artificial means of production entirely strip the final product of meaning and beauty: a Michelangelo-inspired statue of John Paul II, if it accurately replicates the master's style, may have a generous share



Grace Unfolding

In the Soul of T.S. Eliot

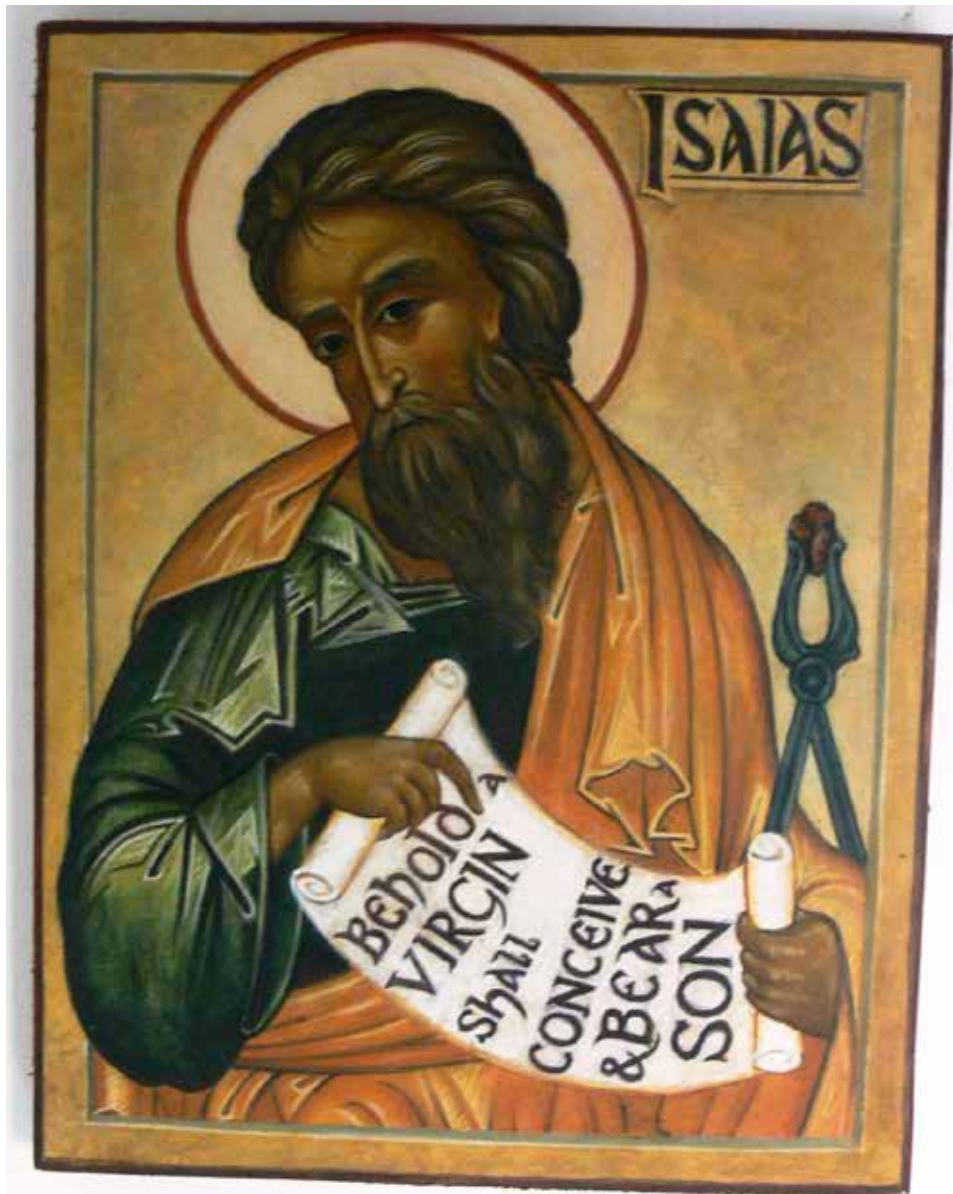
Dr. Matthew Childs

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, remembered gate
When the last of earth left to discover
Is that which was the beginning...

In a previous article about T.S. Eliot’s poetry between the two world wars of the last century, I provided an overview of his work, arguing that it is more hopeful than it may initially seem and, more importantly, that we can see the corpus of his work as sacramental, an outward sign of the subtle but insistent action of Providence upon the soul of the artist, because his work is surprisingly consistent in form and vision, growing in clarity more than changing in kind. This commentary is a focused look at Eliot’s conversion to Anglo-Catholicism and how it affected his poetry. The nature of his faith, rather than the biographical details of Eliot’s conversion to Anglicanism, is

the subject of this inquiry because interested Catholic readers wonder why he is *not* Roman Catholic. A brief consideration of his poetry demonstrates not only how it was affected by his conversion, but also how his later work confirms an important truth about good art while manifesting the Catholic understanding of justification, of the way grace operates upon our fallen nature.

Eliot was born into a Unitarian family—his grandfather was a minister who had moved from Boston to St. Louis “to establish the faith in the frontier wilderness”¹—but Eliot abandoned it fairly early on, and later described it “as a bland and insufficient heresy... earnest, intellectual, humanitarian, part of that high-minded ‘ethical culture’ which Eliot in later years distrusted and mocked.”² Eliot entered the Church of England on June 29, 1927, in a private—even secret—ceremony that wasn’t made generally known until the following year.³ Initial responses to his conversion varied depending upon how



St. Isaias, 21st century, painted by David Clayton.

What Do Catholics Believe **About Icons?**

David Clayton



City under Siege: Sonnets & Other Verse

By Mark Amorose

Reviewed by Brendan D. King

Annibale Bugnini

By Mark Amorose

In Rome they should have known him by his name:

The enemy descending with his brutes.
But to our guardian's eternal shame,
The harried faithful know him by his fruits.¹

In his 2019 essay "*Beauty in the Face of Indifference*," which was prompted by the reading of Dana Gioia's "*The Catholic Writer Today and Other Essays*," Joseph Pearce lamented,

The renewal of Catholic literature is happening before our very eyes through the efforts of many very good Catholic writers. The problem is that our eyes are closed. We do not see the glorious fruit of this literary revival because we are not looking for it. Our eyes are elsewhere, focusing on things far less worthy of our attention. As Mr. Gioia says, the "work of writers matters very little unless it is recognized and supported by a community of critics, educa-

tors, journalists, and readers." Why are works of contemporary Catholic literature not being critiqued in the Catholic media? Why are they not being taught in Catholic schools and colleges? And, most important of all, why are they not being read?²

The answer to these questions, as far as Traditional Catholics are concerned, is actually quite unnerving. There is not only a deeply ingrained distrust of living writers, but also, to paraphrase what Solzhenitsyn famously said about the American secular media, "In-depth analysis of a problem is anathema to the Traditional Catholic press: it is contrary to its nature. The press merely picks out sensational formulas."³

Therefore, we see in the Traditionalist Catholic press an extremely strong belief in the age-old hacksaw, "Raise hell and sell newspapers." With this in mind, they seek to keep their Traditionalist Catholic readers perpetually enraged and forever trapped in a deeply ingrained sense of eternal victimhood. What is worse, negative



My Path to Tradition

Mark Tabish

Tell us a little about yourself. Where did you grow up, and what was your level of exposure to Catholicism as a child and as a young adult?

My first and last real sacramental exposure to the traditional Roman Catholic Church would be for me while I was an infant—at baptism. Of course, I remember nothing of the event. It is abhorrent to me, as I write this reflection, that my next appreciable exposure to the fullness of Roman Catholicism would come fifty-five years later! Talk about being late to the party. Luckily for me, God is good, and so there were glints throughout my life of something intriguing hiding beneath the surface of the New Mass that pointed to more profound realities. I now recognize these things were the first inklings of what I would later recognize as a yearning for traditional Catholicism. Hopefully, these will become clear as I relate my story.

Fortunately, I was exposed early to the

Maronite Catholic Church. For those unfamiliar, the Maronite is an Eastern and very venerable rite that dates back, some would argue, to a time even earlier than many of the elements of the Traditional Latin Mass. I came to love the Maronite Ritual; the bema, the stained-glass windows in the old style, the vestments, the incense, the Consecration in Aramaic and as an Eastern Rite Catholic I did receive some much needed “insulation” from the Vatican II storm battering the Barque of Peter.

I was born and grew up in the state of Utah. Most Catholics residing in Utah (still a “mission” territory) were either resilient in their faith and attended “religiously,” or if they were not church-going faithful, were smokers and drinkers. Smoking and drinking was how non-church going Catholics conveyed they were not Mormon. Mom was an avid and faithful churchgoer and under her guidance and example, my older sister and I attended church regularly. God rest his soul, Dad was a smoker and drink-



Lexicon of the Crisis

“Redemption”

Fr. Paul Robinson, SSPX

Old Meaning

What is Redemption?

Redemption is the act by which Our Lord Jesus Christ, dying on the cross for love of us as an offering to God the Father, makes complete satisfaction for the sins of mankind and delivers it from slavery to sin and the devil.

So Redemption is an act of love?¹

No. It is an *act* of justice, whose *motive* is love, as follows:

- Its *essence* is a payment for sin, hence the word “Redemption” or “buying back.”
- Its *obstacle* was Original Sin, which demanded infinite payment that no mere man could give.
- Its *accomplishment* in eternity is God’s will to satisfy His justice through Our Lord’s death and in time is Our Lord’s fulfillment of the Father’s will.
- Its *principal act* is Our Lord’s death on the Cross, wherein He made infinite payment for sin.
- It is *universal* in that it objectively satisfies for all sin, but it is *particular* in that only some men have the fruits of Redemption applied to them by their faith in Christ.
- Its *effect* is the deliverance of the human race from bondage to sin and the devil and the eternal salvation of some.

How is this notion of the Redemption shown forth in Catholic practice?

It is shown forth in the attitude of Catholics toward:

- **Our Lord** – He is the only one who can pay for sin in justice and thus is the sole mediator with God. Without Him, Catholics are nothing.
- **Sin** – it is a terrible evil that takes away from the honor due to God and requires payment. Catholics must confess their sins to a priest, do penance for them, and also make reparation for the sins of mankind.
- **The Cross** – Far be it from Catholics to glory in anything but the Cross, which is their sole hope. Catholics place crucifixes everywhere.

New Meaning

What is Redemption?

Redemption is the revelation of God’s unchanging love toward man by Our Lord Jesus Christ, showing man that, in spite of sin, he has an eternal Covenant with God the Father which has never been destroyed.

So Redemption is an act of love?¹

Yes. It is an *act* of love, whose *motive* is love, as follows:

- Its *essence* is a message to men concerning God’s unchanging love for them.
- Its *obstacle* was man’s lack of understanding of his dignity.
- Its *accomplishment* in eternity is God’s undying love for man and in time is man’s awareness of that love through the revelation made by Our Lord.
- Its *principal acts* are Our Lord’s Resurrection and Ascension, because they show forth God the Father’s unconditional love.
- It is *universal* in that God the Father loves all men, which love applies to all men, whether they know it or not, whether they want it or not. It is *particular* in that only some men come to understand their dignity as revealed by Jesus Christ.
- Its *effect* is man’s deeper awareness of his dignity and peace and solidarity for mankind through this awareness.

How is this notion of the Redemption shown forth in Catholic practice?

It is shown forth in the attitude of Catholics toward:

- **Our Lord** – Once Our Lord has delivered His message concerning God’s love, Catholics no longer need their messenger. They become their own Redeemers.
- **Sin** – no sin can destroy God’s unchanging love and so Catholics need worry about sin only in relation to man. They go to Confession to *reconcile* themselves with the Church, their fellow men and their own dignity.
- **The Cross** – Far be it from Catholics to glory in the Cross, which is not the focus of their Redemption. Catholics put “Resurrexifexes” everywhere.



The Ceremony of Death

Pauper Peregrinus

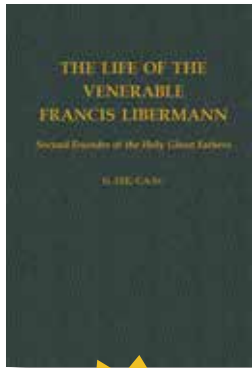
What happened to the Blessed Virgin Mary at the end of her earthly life? The English poet Coventry Patmore (1823-1896), a convert to the Church, has a striking couplet in a poem that is addressed to Mary, called “The Child’s Purchase.” Talking of her Assumption, he writes: *Holding a little thy soft breath,/ Thou underwent’st the ceremony of death.*

With these words, Patmore deftly wove together two strands of thought that we find in the saints and great theologians who have written about this subject. The first strand is that a separation of body and soul took place for Mary, as for all others. The second is that in her case there was nothing painful or punitive about it. It was, rather, a “ceremony”: that is, something gracious and full of meaning.

One often hears it said that when Pope Pius XII defined the Assumption in 1950, he left it an open question whether or not our Lady died. But that is not quite accurate. It is true that in

the very words of the definition, he made no mention of a death. This is not surprising, since it was only her Assumption that he intended to propose to the Christian faithful for their belief. But earlier in the bull of definition, *Munificentissimus Deus*, he quotes various authorities that do speak of a death, and he does not distance himself from them. For example, the missal sent by Pope Hadrian I to Charlemagne in the 8th century contains a collect for the Assumption that begins: “The feast of this day, O Lord, is venerated by us, in which the holy Mother of God underwent temporal death, but could not be held by the bonds of death.” This prayer, called the *Veneranda* from its first word, was used in the Roman liturgy for centuries, and it is still found today in the Dominican missal. It is noteworthy, also, that in the Byzantine rite, the first chant for the Matins of August 15th declares: “Thy death, O Immaculate one, became the bridge to an eternal and better life.”

New Titles from Angelus Press



The Life of the Venerable Francis Libermann Second Founder of the Holy Ghost Fathers

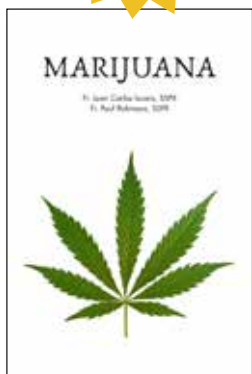
A pioneer of the African missions, Ven. Francis Libermann is a shining example of that quick renewal by faith in Our Lord. In his case, the change effected was as sudden and unexpected as it was lasting and fruitful. From dark, doubting Judaism he passed in a few days to an unquenchable fervor of Catholic holiness. He grasped the truth, as it were, miraculously. Nothing on earth could thereafter shake or hinder him.

This book makes use principally of the writings of the Venerable himself. He had left letters in marvelous profusion, trustworthy guides of their author's mind and character. Also helpful are miscellaneous documents, supplemented by the testimony of eyewitnesses, to make us truly acquainted with this Servant of God, whose faith is for us both an example and an inspiration.

Ven. Libermann is best known for founding the Society of the Holy Heart of Mary, which later merged with the Holy Ghost Fathers (Spiritans). He is often referred to as "The Second Founder of the Spiritans." Archbishop Marcel Lefebvre was the seventh successor of Ven. Libermann as Superior General of the Holy Ghost Fathers.

350 pp., Hardcover. STK# 8857 \$29.95

NEW



Marijuana

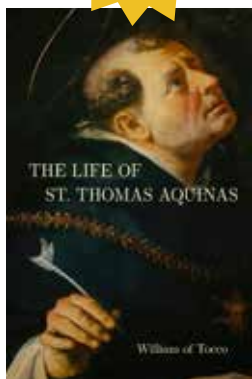
By Fr. Juan Carlos Iscara, SSPX and Fr. Paul Robinson, SSPX

Is using marijuana wrong?

The cannabis question has been the subject of debate for over sixty years. Over time the conversation has radically shifted as scientific research on the matter has developed. This short study breaks down the science and terminology surrounding marijuana and efficiently examines its effects on the mind and body. Despite the growing belief that marijuana is harmless, this booklet critically evaluates the implications of marijuana use in light of Catholic moral principles.

55 pp., Softcover booklet. STK# 8837 \$4.95

NEW



The Life of St. Thomas Aquinas As told by his contemporary, William of Tocco

This book was used as part of the canonization process for St. Thomas Aquinas. It is published in English for the first time in history by Angelus Press, in a translation by Dr. David Foley.

While most Catholics are familiar with the writings of St. Thomas Aquinas, little is known about the saint himself... until now. This insightful biography of St. Thomas Aquinas is now available to us after its composition seven centuries ago. Its author, Brother William of Tocco, used his own contact with the saint and interviews with many who knew him to set down his life.

In this easy-to-read translation, you will find the remarkable story of the life of the Angelic Doctor, including his imprisonment by his family; his incredible powers of abstraction and memory; his refutation of heresies and his heroic virtues; his levitation and other miracles; and his holy death.

This book gives a charming eyewitness account of the unseen life of St. Thomas Aquinas and helps us better understand the family, friends, and era that produced one of the greatest theologians of all time.

227 pp., Hardcover. STK# 8854 \$24.95

www.angeluspress.org | 1-800-966-7337

Please visit our website to see our entire selection of books and music.



Meditations on St. John's Gospel

Chapter Twenty

Pater Inutilis

When it comes to Our Lord's resurrection, different evangelists note different apparitions. Apart from those to the apostles, it is that to Mary Magdalen that captures St. John's interest. He shows us her coming two times to the disciples, once telling of the empty tomb (Jn. 20:2) and then of having herself seen the Lord (vs. 18). But between these two comings, there was another in the company of other holy women reporting having seen angels telling of His resurrection (Lk. 24:9f). We understand, therefore, that she went with the group of women early to the tomb (Mk. 16:1). Finding it empty, she runs (Jn. 20:2) to Peter and John, the other women following much more slowly. Two, "Mary, the mother of James, and Salome" (Mk. 16:1) were mothers of apostles; "Joanna... and the other women" (Lk. 24:10) likewise maternally. These ladies, with or without Magdalen returning to them after her first announcement, see angels (in the three synoptics—not the same as

Jn. 20:12), which vision they hesitatingly (Mk. 16:8) yet hastening (Mt. 28:8) announce to the apostles. "And these words seemed to them idle tales, and they did not believe them" (Lk. 24:11). This disbelief of the apostles leaves Mary once again quite distraught, and in this distress she returns to the empty sepulcher.

Her first visit to the disciples, however, was not in vain. Peter and John ran to the tomb, that they might verify and act upon the news, the younger arriving before the elder but not entering first (Jn. 20:3-5). The disciples had not understood the prophecies about the resurrection (Jn. 20:9). From what he saw, though, John believed (Jn. 20:8), the first to do so¹ and this without an apparition of Our Lord. No grave robber would have taken such a bloodied corpse, leaving behind all clothing, let alone also folding it up (Jn. 20:5,7).

Mary Magdalen had not run this time, but did return to the sepulcher, arriving after the disciples' departure. She was so full of the