

# **WHY THE MYSTIQUE OF THE TRADITIONAL LATIN MASS WILL EMPOWER ONCE AGAIN THE CATHOLIC VANGUARDS IN THE LONG MARCH TO CREATE A NEW CHRISTIAN CIVILIZATION**

World War II, August 23<sup>rd</sup>, 1944.

Rome, liberated by the Allied army the previous June.

On that day, the British Prime Minister, Winston Churchill, went to the Vatican for a private meeting with Pope Pius XII.

After it, the statesman returned to the British embassy where he spoke with his private physician, Lord Moran.

The latter, in his diary - later published - recorded that the prime minister was absorbed in his own thoughts. When the curious physician asked him about the papal meeting, Churchill gave him a *most* unexpected answer.

Instead of giving details of the conversation, the statesman declaimed from memory, word for word, a text that, at the normal rate of speech, lasts about four minutes .

It was none other than a quotation from the writings of the British Protestant historian, Lord Macaulay, who, notwithstanding his anti-Catholic bias, at one point could not hold back his sense of awe at the 2,000 year history of Catholicism. It begins, I quote:

“There is not, and there never was, on this earth, a work of human policy so well deserving of examination as the Roman Catholic Church.

“The history of that Church joins together the two great ages of human civilization.

“No other institution is left standing which carries the mind back to the times when the smoke of sacrifice rose from the Pantheon.

"She saw the commencement of all the governments and of all the ecclesiastical establishments that now exist in the world; and we feel no assurance that she is not destined to see the end of them all.

"She was great and respected before the Saxon had set foot on Britain, before the Frank had passed the Rhine..." And so on.

When Churchill had finished, the physician was further taken aback by the startling personal remark that he made. I quote:

"He felt that there must be *something* in a faith that could survive so many centuries and had held *captive* so many men".

And as Churchill spoke those words, the physician saw that he had tears in his eyes.

We Catholics know what this "*something*" is: the one true religion in which alone man can find the divinely revealed certainties, the super-natural energy, and the mystical fellowship crossing time into eternity, empowering us to honor God and thereby reach eternal salvation, undying fulfillment.

But in this lecture, I am going to argue controversially, drawing from the conclusions of historians *and sociologists*, that what, *more than anything else*, held so many men and women "*captive*" for 2,000 years in Catholicism was the "*thing*" we now call the *Traditional Latin Mass and liturgy*.

The outline of this lecture is therefore in two parts:

In Part one, I will present the verdict of history, the evidence that shows that the Traditional Mass and liturgy was the *chief means* – not the *exclusive* one but the *chief* one – wherein the Catholic artistic, social, and political vanguards as well as the so-called ordinary folk found inspiration to build a new lifestyle, culture, and civilization.

In Part two, I will present 6 reasons *why* the elites and the masses of Europe were so attached to this most ancient form of the Mass. All of these reasons point to why our Catholic

forefathers discovered in this ancient ceremony the mysterious “something” that Churchill referred to. In it they found Catholicism *packaged* in a way that they could both understand and *cherish*. It was the way Catholicism spoke to them: clearly, transparently, integrally.

To support this controversial argument, I will draw not only upon Catholic but also upon Protestant, Jewish, and secularist historians and sociologists.

The conclusion will therefore be that what Catholic vanguards did once, they can do again. That what Catholics achieved after the collapse of the Roman Empire in a heroic saga, Catholic vanguards can do again today amid the rubble of Western Civilization.

Part One therefore: The influence of the traditional Latin liturgy on the European elites over 2,000 years.

I will begin with its influence on the men and women who, despite being raised Catholic, abandoned the Church, some of them even becoming her enemies.

I begin with the Emperor Napoleon Bonaparte.

There is a remarkable and historically accurate painting by Jean-Baptiste Mauzaisse entitled “*The Emperor Napoleon on his deathbed, one hour before his funeral*”.

It shows the man who had conquered Europe lying on his death bed, in his military uniform, with his medals attached to his jacket.

But larger than all the medals is the crucifix lying on his chest.

On his bedside table one sees a lit candle and a container with holy water. Standing beside him are two men, a courtier and a priest. The priest was Father Vignali, a native of the Emperor’s island home of Corsica. And he held in his hands the traditional Latin ritual containing the prayers for the dead.

It was 10.00 a.m, May 9<sup>th</sup>, 1821. The place was Napoleon’s exile-home of Longwood House on the island of St. Helena in the South Atlantic Ocean. Around it a British warship

ceaselessly circled to ensure that the feared enemy would not return a second time to Europe.

On April 15<sup>th</sup>, Napoleon had begun his last will and testament with the following remarkable words:

"I die in the apostolic and roman religion in the bosom of which I was born more than fifty years ago".

Six days later he had called for Father Vignali, and told him as the historian Laurent de L'Ardèche, in *Histoire de l'Empereur Napoleon* written in 1859, records:

"I was born into the Catholic religion. I wish to fulfill the duties that it imposes and receive the sources of strength it administers".

On May 3, at 2.00 p.m., two days before his death, when his fever was less violent, he made his confession and received absolution. Then he was sealed for the final journey with the sacrament of extreme unction. Stomach cancer prevented him from receiving Holy Communion.

But perhaps the most revealing fact about the final days of Napoleon was that the dying man had ordered that the dining room adjacent to his bedroom be converted into a chapel.

Moreover, he wanted the ancient Latin Mass be enacted there, as it was, several times. And he wanted to see it happening. Although unable to rise, he ordered that the doorway between the two rooms be kept open so that from his bed he could be present.

On top of that, in the appendix to his will, *before all else*, he gave the following instruction:

"The consecrated vessels that were used in my chapel at Longwood: these I command Father Vignali to preserve and to hand them over to my son when he reaches the age of sixteen."

Thus were the final days of the man who had dominated Europe, whose armies had persecuted the Catholic Church wherever they went, closing its chapels and monasteries, and creating a society in which at every turn it was

controlled by his powerful state apparatus.

This was the dictator who went so far as to invade Rome and arrest Pope Pius VI in 1796 who died as Napoleon's prisoner three years later in 1799. And in 1809 he then imprisoned Pope Pius VII who was only released after the Battle of Waterloo.

And yet...and yet, this persecutor of Catholicism wrote to the same Pope from St. Helena pleading- I paraphrase - "I ask you to send me a priest from my native Corsica who will prepare me for my death."

For two thousand years, ending only in the 1960s, as historians and sociologists and novelists readily acknowledge, this was the pattern. Men and women who had abandoned Catholicism, at the final hour asked to be received back into her ranks of living members. Clearly, even after their departure, something of her had remained inside them whether as nostalgia or rancor or a mixture of both. But never indifference.

For instance, Voltaire, who had an instinctive hatred of the Church of his youth: at the end of each of his letters, he would sign off with the phrase "*Ecrasez l'infame!*" ("Crush, wipe out, the horror!").

Likewise, Beethoven.

So too, Salvador Dali, who returned to the Church in 1942 and who, in 1951, painted the masterpiece *Christ of St. John of the Cross* stating that, "My main concern was to paint a Christ as beautiful as the very God that he incarnates". And another painting in 1955 which gives away the secret of why Catholicism haunted him: *The Sacrament of the Last Supper*.

So too with Oscar Wilde, who had become fascinated by Catholicism precisely after attending Mass as a young student at Oxford University. He remarked, I paraphrase, "it is the only religion worth dying in". On November 29, 1900, the dying Wilde entered the Catholic Church. Father Cuthbert Dunne who administered the sacraments to him described the dramatic scene as follows:

As the [car]voiture rolled through the dark streets that wintry night, the sad story of Oscar Wilde was in part repeated to me....[upon arrival] Robert Ross knelt by the

bedside, assisting me as best he could while I administered conditional baptism, and afterwards answering the responses while I gave Extreme Unction to the prostrate man and recited the prayers for the dying.

As the man was in a semi-comatose condition, I did not venture to administer the Holy Viaticum; still I must add that he could be roused and was roused from this state in my presence. When roused, he gave signs of being inwardly conscious... Indeed, I was fully satisfied that he understood me when I told him that I was about to receive him into the Catholic Church... And when I repeated close to his ear the Holy Names, the Acts of Contrition, of Faith, Hope, and Charity, with acts of humble resignation to the Will of God, he tried all through to say the words after me"<sup>247</sup>.

It's puzzling, enigmatic, mysterious. Why did such men, after a lifetime away from Catholicism, make such dramatic, turn-around, decisions? They cause consternation among psychologists, sociologists, biographers, and historians.

*Why did Catholicism up to the 1960s have this mysterious magnetism, fascination, ability to haunt even those who had spent most of their lifetime in opposition to her doctrines?*

When scrutinized by sociological analyses such as that of Frédéric Gugelot, *La Conversion des intellectuels au catholicisme en France (1885-1935)*, published in 2000, they all point to the powerful and decisive impact of the same thing: *the traditional Latin Mass and liturgy*.

Gugelot, for instance, in his carefully footnoted analysis of the circumstances and motives in the conversion to Catholicism of some 150 leading intellectuals, writers, artists, philosophers – atheists, agnostics, Jews, Moslems, Protestants, and non-practising Catholics such as Paul Claudel, Jacques and Raissa Maritain, Henri Ghéon – shows this magnetizing ability of the “Mass of the Ages”.

One of them, Gabriel Frizeau, wrote: “I went, while waiting, into the churches, not knowing what I was searching for,



being present without fully understanding the ceremonies of worship that attracted me mysteriously. My heart heavy, I felt over me a fear, a hope.”

One of the 20th century’s greatest dramatists, nominated for the Nobel Prize in Literature in six different years, Paul Claudel (1868- 1955), who had distanced himself from the Church in his early teens, at eighteen years of age had a sudden conversion during the liturgy. He wrote of it:

“This was the wretched child who, on Christmas Day, 1886, went to Notre-Dame in Paris for the Christmas liturgy....And it was there that the thing happened that has dominated my entire life. In an instant, my heart was touched, and I believed”.

The writings of Charles de Bordeu and others show that, during the years of their distance from the Faith, the memories of the Ancient Rite’s liturgical feasts had continued “to rhythm their life”: “The Christian charm invaded me....It retains its power over our souls, no matter how ungrateful we may have been, because all of life is under this charm, with the best of memories...”.

This continued even up to the 1960s.

For instance, Jack Kerouac (1922-1969), an American novelist who was an underground celebrity, a pioneer of the Beat Generation that promoted psychedelic drugs and unrestrained sexual license.

Nevertheless, he was haunted by the Catholicism of his childhood and youth. Writing to a friend, he stated: “The Catholic Church is a weird church. Much mysticism is sown broadspread from its ritual mysteries till it extends into the very lives of its constituents and parishoners...”<sup>237</sup>.

Kerouac sometimes revealed how deeply ingrained in him was the Catholic worldview. A biographer noted that when someone would speak to him about racism and violence classifying them as “*issues*” Kerouac’s reaction was quintessentially Catholic: “ ‘*Issues,*’ he’d say with a curling sneer, - and then he would use the “F” word - ‘*F issues*’ — [

they're not *issues*] - but *sins*, and for that only penance [is] was possible".<sup>238</sup>

A second group of individuals who show the magnetizing influence of the Traditional Latin Mass and liturgy are the artistic elites of Europe over the past 2,000 years.

Historians, Catholic and non-Catholic, record as a matter of sheer fact, that it seems to have cast a spell over architects, musicians, poets, novelists, artists, and even Hollywood, for the past two millennia. Even over agnostics and atheists. Indeed, because of them, like it or not, the conclusion is unavoidable: the Traditional Latin Mass and liturgy has inspired the greatest art, music, and architecture the world has ever known for the past 2,000 years.

The immediate reason for this is that the creative elites of Western civilization recognized, as the historian Christopher Dawson stated, that, I quote, "The liturgy was itself a work of art — perhaps the greatest and the most elaborate ever created by man."

Elsewhere Dawson wrote: "Everything that the Christian world possessed of doctrine and poetry, music and art was poured into the liturgy, moulded into an organic whole which centered round the Divine Mysteries."

Why and how did this happen? Because no sooner did the first Catholics come out of the catacombs than there began the amazing story of the arts offering themselves to beautify, express, state, nay, *shout*, the tremendous reality that the Mass of the Ages contains.

From the fourth century on, musicians, architects, artists, writers, sculptors, fresco and mosaic designers, iron-workers, goldsmiths, jewelers, glass founders, designers of stained-glass windows, and wood-carvers all strove to express their, or at least society's, veneration for the sacred action.

In the history of the human spirit *there has never been any other ceremony* that has so gripped the imagination of a society that it became the driving force for its artistic elites.



This historical fact was forcefully and confrontationally stated on July 6, 1971, in *The Times* of London, in a letter signed by fifty-six world-famous musicians, writers, philosophers, and artists. They addressed their letter to Pope Paul VI, asking for what they called the "Mass of the Ages", one of the "most grandiose manifestations" of high culture, to be preserved.

Among the signatories were Agatha Christie, Barbara Hepworth, Seán Ó Faoláin, , Nancy Mitford, Kenneth Clark, Yehudi Menuhin, Robert Graves, Graham Greene, Vladimir Ashkenazy and Iris Murdoch. They wrote: "The rite in question, in its magnificent Latin text, has also inspired a host of priceless achievements in the arts — not only mystical works, but works by poets, philosophers, musicians, architects, painters and sculptors in all countries and epochs. Thus it belongs to universal culture as well as to churchmen and formal Christians."

The claim of these cultural movers and shakers for the influence of the ancient Mass can be seen in every area of Western culture.

For instance in Western Civilization's theatre and drama. Historians recognize that the modern dramas of Shakespeare, Lope de Vega, Calderon, Molière, and Schiller sprang not from classical Greco-Roman theatre but from within the dramatic ethos of the Catholic liturgy.

Likewise with Western Architecture. You can only understand an ancient, Romanesque, Gothic, Renaissance, Baroque or Neo-Classical cathedral by first realizing that everything in it is in function of the ceremony for which was created: the ancient form of the Mass.

Music competed with architecture to express its ardor for the mysterious majesty of this ritual. One after the other, many of the great composers set to music the *Missa*. Guillaume de Machaud, Palestrina, Johann Sebastian Bach, Schubert, Haydn, Mozart Beethoven Berlioz; Bruckner; Monteverdi Josquin; Rossini Britten; Stravinsky Vaughan Williams, Gabriel Fauré and André Messager, Franz Liszt's Zoltán Kodály – and so many others. And it is now beginning to happen all over

again. In 2016, the sixteen year old American Catholic, Andrew Richesson, a lover of the Traditional Mass, composed the magnificent *Mass of St. Gregory the Great*.

Artists from the Van Eyck brothers to Fra Angelico to Raphael and Michelangelo, Velázquez, Murillo and Salvador Dalí, show in their religious paintings how it fascinated them.

Writers such as Paul Claudel, nominated several times for the Nobel prize in literature, also show her influence. On one occasion, the French dramatist, after participating in the traditional Mass at Notre Dame wrote: "It was the most profound and grandiose poetry enhanced by the most august gestures ever confided to men. I could not ever have enough of the spectacle of the Mass."<sup>1</sup>

But this ancient ritual did not only impact Western Civilization's artistic elites. As the Israeli Jewish historian, Yitzhak Hen, and others have shown in their studies of the centuries after the collapse of the Roman Empire, it affected all the social classes winning the hearts of priests, kings and nobles, artisans, laborers, and country farmers.

For the sake of the Mass, imperial Rome, which only 80 years before had massacred Christians in the Colosseum, in the person of Emperor Theodosius the Great (347-395) stripped himself of his imperial robes and did public penance on Christmas Day, 390 in order to be able to attend Mass again and participate in the Church's liturgy.

And after its fall, the Roman Empire in the West only rose again when Pope Leo III placed the imperial crown on the head of Charlemagne on Christmas Day 800 as he prayed at the end of Mass in St. Peter's Basilica.

From then on, century after century, at the anointing and coronation of Europe's kings and queens, the Ancient Rite would usually be present, witnessing to God, teaching duty, and taming passions.

Some royal hearts came to love it deeply: Charlemagne who asked Pope Hadrian to send him the texts of the Roman rite

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<sup>1</sup> Quoted in Joseph Jungmann, *The Mass of the Roman Rite*, vol. 1, pp. 3-4.

so that it could be enacted in his chapel at Aix-la-Chapelle; Wenceslaus of Bohemia, assassinated just after he prayed it in 935; Louis IX of France (1214- 1270) and Henry III of England (1207-1272) who attended daily; Louis XVI who strengthened his soul with it thanks to the heroically courageous Irish priest, Father Edgeworth de Firmont, on January 21, 1793, hours before he steadfastly walked to the guillotine, leaning on the arm of that priest, and the age of monarchy began to pass away.

And *how* the ordinary folk cherished *their* age-old Mass! From the pinewood chapels of Norway to the stone cathedrals of Chartres. Records such as last wills and testaments, confraternity, chantry, and guild records, canonization processes, churchwardens' accounts, and material artifacts provide all the evidence necessary of their attachment to it.

It was they who built and furnished the great Gothic cathedrals – not just bishops, kings and nobles. All sectors of the ordinary people, even, from that fringe class, the prostitutes. Historical records show that in the case of Notre Dame in Paris, the Bishop, although only after consulting a moral theologian, quietly accepted a chalice or a window (medieval discretion prevents us from knowing which) from the “guild” of prostitutes because, as one historian explained, briefly and profoundly, “*They believed*”.

As Yitzhak Hen, in his book *Culture and Religion in Merovingian Gaul*, stated:

“Thus, the people came to celebrate the Mass because it was the major religious rite, a social event and a dramatic enactment, which also offered a psychological relief for the soul. These three aspects of the mass, together, transformed the mass into one of the most important elements and the most prominent characteristic of Christian culture in Merovingian Gaul. Hence it became a fundamental activity in what I define as popular culture.”

The ordinary people and the elites showed how much they were attached to the ancient Mass when anti-Catholic

persecutions broke out after the Protestant Revolution. Countless Catholics made their own the words of the 49 fourth-century North African martyrs of Abitinae – “Without the Sunday Mass we cannot live”.

For instance, our Irish ancestors. As Chesterton remarked, the Irish during the Penal Laws were “too poor and too oppressed to shelter the Divine Humanity under the roof of mighty cathedrals, or even to paint His coloured shadow upon frescoes or palace walls”. Nevertheless, Irish men, women, and children gathered at “Mass rocks” in wild, lonely valleys while watch was kept for the “priest-hunters”.

In France, the Catholics of the Vendee region during the Revolution in 1793 fought for it and as a result suffered the first genocide in modern history.

This concluded Part I: I hasten to add that what I have said is only a moment’s glimpse of a vast panorama of evidence for the magnetizing influence of the Traditional Latin Mass and liturgy.

## **Part II**

Now we begin Part II where we will seek to understand *why*.

*Why* Catholics for almost 2,000 years were so attached to this ritual.

*Why* Catholics today and tomorrow can equip themselves through the Mass of the Ages to begin what the cultural Marxist, Rudi Dutschke, called “the long march through the institutions” in order to build the original culture and world order of a Catholic Civilization.

The reasons are the following:

### **Identity**

Firstly, because it imbues the Catholic with a strong sense of identity. It opens a massive window unto a vast panorama of 4,000 years of history and says to the Catholic:

“This is where you come from!

These are your roots!

This is who you are!"

This is because as Jungmann, Gamber, and other experts have shown, the "Mass of the Ages" is the Mass of the Ages for three reasons. One, because it is the Church's most ancient rite, in its essentials dating back to the first century AD. Two, because these essentials themselves have deep Jewish roots that show the Catholic that *his* roots are therefore *four* thousand years old, stretching back to Mount Sinai, and to the codification of the liturgy in the Book of Leviticus. Three, because it got its final shape – and this is crucially important to understand – in the ninth century, under Alcuin, the man whom Charlemagne called "my mentor", *at the very moment when European civilization became a recognizable embryo*. Thus, during the formative epoch of Western civilization the "Mass of the Ages" functioned as the chief educational tool of the truths of the Catholic religion for the peoples of Europe. This has been clearly shown by non-Catholic historians such as the Israeli historian, Yitzhak Hen, in his works *Culture and Religion in Merovingian Gaul: A.D. 481-751*.

In it is found the harmonious integration of the three forces that shaped the Western psyche, *your* psyche: Greek civilization's rationality, Roman civilization's sense of law and order, the Celtic and Teutonic deep religious sentiment. Therefore, the Traditional Latin Mass is the single most important place where modern man can find *himself*!

Thus, it confronts and defeats the great threat posed by the new globalizing culture of the Dictatorship of Relativism – the destruction of identity (Catholic, Western, and national).

Just talk to almost any young person today and you will realize the growing lack of sense of identity. Rootlessness is a characteristic of what Benedict XVI called the "Dictatorship of Relativism". The masses of people now know only sound bytes about their past. It is an eerie fulfillment of George Orwell's description of the totalitarian state in his novel *1984*:

"Every record has been destroyed or falsified, every book rewritten, every picture has been repainted, every statue and

street building has been renamed, every date has been altered. And the process is continuing day by day and minute by minute. History has stopped. Nothing exists except an endless present in which the Party is always right.”

This lack of sense of identity is due to two causes. Firstly, due to the structure of mass media. Secondly, due to the powerful push towards political globalization which requires breaking down national, political, and cultural differences.

Firstly, due to the structure of mass media. Within the last 12 hours, it’s statistically probable that you have used Google, Amazon, Facebook, or Apple. These titanic four hi-tech companies, often called Big Tech, or the Gang of Four, the Four Horsemen, or simply GAFA, are the four US global computer corporations that dominate cyberspace since around 2010.

On October 1<sup>st</sup>, 2010, the influential American magazine, *The Atlantic*, published an interview with the then Google CEO, Eric Schmidt. During this interview, he declared – and I quote:

"With your permission you give us more information about you, about your friends, and we can improve the quality of our searches."

But then he added the ever so realistic but tremendously shocking statement:

"We don't need you to type at all. We know where you are. We know where you've been. We can more or less now what you're thinking about."

Experts are now beginning to explain the implications of this. And there are tremendous implications. While you and I appreciate the help the internet provides and frankly, find it hard to imagine, how we could live without it, the world wide web is changing rapidly not only the way we get info but every single dimension of our society. And most eerily the way we think.



This is what many people do not yet grasp: the internet is not just something we use, it is something that is now using us.

One of the best analyses so far of the radical changes are the following: The 2017 book *World Without Mind: The Existential Threat of Big Tech*, a *New York Times* notable book, written by the Jewish and liberal journalist, Franklin Foer.

Using Google, Amazon, Facebook and Apple as case studies, *World Without Mind* shows how the Four Horsemen are shaping our minds.

As they sell their services they not only create an addictive level of use but champion, whether consciously or unconsciously, the values of the cultural Marxist revolution of 1968: radical individuality, unrestrained freedom, the gender ideology, unrestrictive immigration, and the global open society as promoted by George Soros's open society project. There is no conspiracy here whatsoever. They are all simply on the same wavelength.

As a consequence of invading privacy, these corporations' algorithms no longer merely function as marketing tools for us but now they seek to change our way of thinking in order to create needs, desires, ways of thinking.

They therefore homogenize people, structurally oppose independent thinking, private introspection and contemplation.

In other words, as Foer declared, they are creating a *world without mind*.

Their influence is pervasive. They influence the outcome of elections as shown in the last presidential election in the USA. They close down Catholic and other Christian facebook accounts because they dare to oppose the gender ideology. The sheer size of the threat is frankly terrifying. As Franklin Foer stated:

"This is a nascent stage in the total automation and homogenization of social, political, and intellectual life". "At stake is nothing less than who we are, and what we will become."

The second factor is increasingly the powerful push towards political globalization which requires first of all breaking down national borders and national governments. Billions of dollars are being invested in this. For instance, the billions of George Soros who has created the "open society" project. Go to the website of the project where the opening line is "we care about freedom, democracy, and human rights." Ceaselessly, it pushes for open borders without any restrictions whatsoever, not showing the least interest in either the personal security or the unemployment it may cause and certainly not about the destruction of 2,000 years of European identity. All of the major economic, financial, political, and cultural and media powers such as the Big Four, the European Union, and the United Nations massively spread this ideology.

The result? The result: the age group known as the Millennials or Generation Y or the Burnout generation: those born between around 1981 to 1996. The burnout that large numbers of them suffer from is a specific type of burnout, as the BuzzFeed writer Anne Helen Petersen first indicated. A type of mental paralysis whereby small tasks such as going shopping, cleaning the house just feels impossible. The causes are complex but central to them is the lack of any overall meaning to life and living. They are rootless, without identity, without knowledge of their ancestral or national identity; their sense of patriotism is increasingly being replaced by that of a vague "global citizen". And because they are rootless, living in an "endless present" they are vulnerable to manipulation by political, economic, and mass media elites.

This therefore is the massive threat we are confronted with.

Analysts such as Foer accurately pinpoint the problem and many are calling for legal limits to be set to the Big Four's influence.

However, these are only partial, band aid solutions

The in depth solution can only be found in Catholicism.

But Catholicism is not an abstraction. People don't know Catholicism by reading books about it but by attending the place and the event where it speaks and acts: the Mass and the liturgy.

This is what happened historically. The Romans and barbarians became Catholic because they discovered Catholicism chiefly – not exclusively but chiefly – in the Mass of the Ages and its liturgy. In this set of ceremonies, one finds the most important institution that built the European and therefore Western identity. Why? Because in it one finds the harmonious fusion of the Greek, the Roman, and the Celtic-Teutonic with the divinely revealed certainties of Catholicism. In its structure, symbolism, and rituals one discovers the core characteristics of the European and Western identity. It exalts truth, the power of reasoning and logic, the existence of objective goodness and truth, and the depth of the religious sentiment.

This is why in this ceremony which, in its essentials dates from the fifth century and has remained substantially unchanged ever since, a contemporary Catholic who attends it whether in New York, Galway, or Paris would feel at home if carried back to a fifth-century Roman basilica or an eighth-century Frankish church.

Thus the Catholic vanguards of today and tomorrow will experience during the Mass of the Ages what their forefathers felt for almost two thousand years.

They will see themselves as links in the long line of often heroic creators of civilization who inspired themselves with, shaped their hearts by their presence at this ancient rite.

For it was through the Ancient Rite the Church's missionaries conquered and kept men's hearts: Patrick, whose decisive victory in his conversion of the Irish nation occurred when he enacted the Ancient Rite's Easter liturgy with its Paschal fire, in defiance of Druidic paganism and at risk to his life, on the night of March 26th, 433; his spiritual son, Columba, in 574, before he crowned the first king of Scotland, Aidan, on the Stone of Destiny; Augustine at Canterbury in 597 in the presence of King Ethelbert and his Saxon warriors; Ansgar on the shores of Lake Malaren with the first group of Swedish converts in 830; on Iceland's shores when the Irish monks arrived there c. AD 795; in Greenland in 1126 when the Norwegian Bishop Arnaldur pioneered the the Diocese of Gardar; and, possibly, in Viking Vinland on the shores of

North America, five years earlier, in 1121, when a Viking ship anchored off its coast, and the mysterious bishop, whom the Icelandic annals name as Eric Gnupsson, waded ashore, planted the Cross, intoned in Latin the sacred words of the Ancient Rite, and raised the white host to bless the North American continent and claim it for Christ and his Catholic Church.

If so many Irish and other Europeans today are joining neo-pagan religions, reviving old Celtic pagan customs, it is because they are searching for their roots and for a deep religiosity. The more such people come into contact with Catholicism's ancient ceremonies, the more they will recognize in it their true roots. There they can find the answer to his deepest existential search for meaning, for union with the One, for fulfillment.

Historians and sociologists have recognized that Catholicism up to the 1960s created such a strong sense of identity through the Traditional Latin Mass that it nourished artistic and literary creativity in Catholic young people.

The non-Catholic art historian Charlene Spretnak, in her 2014 book, *The Spiritual Dynamic in Modern Art: Art History Reconsidered, 1800 to the Present* sought to understand why there were so many Catholic artists of tremendous talent during the nineteenth and twentieth-century. Her conclusion was that those born prior to the 1960s *had an aesthetically enriching experience from childhood due to the Traditional Latin Mass and liturgy.*

I quote:

"These artists grew up in a world alive with divine grace, albeit one in which the dangers of sin were warned against repeatedly. Moreover, the spiritual culture in which these impressionable, aesthetically inclined children were raised was centered on a heady *Gesamtkunstwerk* [an all-embracing artform] that was the traditional Catholic Mass, which incorporated visual, poetic, musical, ritual, and aromatic arts. The Mass itself was part of a larger *gestalt*, *Gestalt*: an ordered whole of components that is so integrated as to

constitute a reality that functions with characteristics not derivable from just the sum of its parts. the entire immersive experience of living in, and being an expression of, a vast *Gesamtkunstwerk* of spiritual depth and beauty. In effect, this aesthetically rich spiritual formation in childhood provided a feeder system for the arts.”

Thus, today’s and tomorrow’s Catholic vanguards will discover in the Traditional Latin Mass what their predecessors did during the massive changes amid the collapse of the Roman Empire, an institution that as the German liturgist, Klaus Gamber stated is “A rock of stability in a period of upheaval and never-ending change.”

The Mass of the Ages exemplifies the truth of the phrase coined by the modern sociologist and philosopher of communication theory, Marshall McLuhan: “the medium is the message” By this he meant that the characteristics of a medium such as television, internet or music are embedded in the content of the message, producing a symbiotic relationship through which the medium to some extent shapes and controls how the message is perceived.

Latin is part of its secret power of influence as a medium.

Because the use of a sacred language, Latin, helps to not only retain the stability of language and prevent it being manipulated by social engineers as is occurring under the Dictatorship of Relativism but it also binds you intellectually and emotionally to your forefathers. Judaism also has her sacred language in her liturgy and a Jewish lay woman, a Canadian journalist, Barbara Kay, “Latin’s Second Coming”, in the Canadian newspaper, *National Post*, October 18, 2006. made this remarkably insightful comment about the power of such language:

“The power of liturgy to lift us out of our narrow practical and material pursuits is not dependent on our understanding of every actual word we are saying, any more than our emotional submission to classical music’s soaring magic is dependent on

our ability to read the score that produced it. . . . An ancestral, globally employed language like Hebrew or Latin provides a context for predictable and organic communion amongst those present at the service. Through regular engagement, even though rote, with a universally recognized language, worshippers are subliminally imbued with a common motivational narrative from the past, common moral goals in the present, and intimations of a common destiny in the future. But the ancient language and music of the liturgy, which unite the individual with his fellows in the sanctuary's space, also unite the individual with the eternal idea of peoplehood – those who came before and who will come after – in time. Under the mesmeric sway of ancestral language, the finite moment is transcended through expressions of aspirational yearning (future), emotional attentiveness (present) and nostalgia (past) to fuse in what the philosopher Henri Bergson called “intentional time” when the worshipper achieves the spiritual peace that is conferred by timelessness”.

Countless converts have entered the Church partly because of the impact of the Latin, such as the British communist, Douglas Hyde, who, largely through the Ancient Rite, discovered in the Catholic Church what he had failed to find in Marxism-Leninism:

At 11:30 p.m. on Christmas Eve I was twiddling the knob of my radio. Unable to get out to Midnight Mass I wanted at least to bring it to my fireside. And as I switched from one European station to the next I tuned in to one midnight Mass after the other. Belgium, France, Germany, Eire, yes, even behind the Iron Curtain, Prague. It seemed as though the whole of what was once Christendom was celebrating what is potentially the most unifying event in man's history. And the important thing was that it was the same Mass. I am a newcomer to the Mass but I was able to recognize its continuity as I went from station to station for it was in one common language. This aspect of Catholicism is but a single one, and maybe not the most important. But I have a strong feeling that it is precisely the catholicism of the Catholic Church which may prove the greatest attraction, and will meet the greatest need, for my disillusioned generation<sup>117</sup>.

It is therefore what so many are looking for today: a rock of stability and timelessness and therefore of identity because of



its changeless content: in it you find real Catholicism, eternal Catholicism, the unchangeable certainties.

## **2<sup>nd</sup> Truths integrally**

The second reason: because it communicates the truths of Catholicism transparently and fully. In its language, symbols, and postures you find the Catholic Faith in *all* its integrity, with *all* its intellectual complexity, tremendous mystery, fearsome depth, defiant challenge to the world, tender solace, and power of regeneration. And when you find truth, you find meaning. And *that* is what millions are searching for today: a meaning to their existence that will give them strength to bear the heartaches of everyday living.

However, the Mass of the Ages, under the influence of its Greek rational genes and Roman sense of practicality, knew that it must clearly articulate the logical foundations for the Mass.

So it clearly states *why* it is a sacrifice, and *why this Sacrifice of the Mass matters*.

Therefore, the generations who religiously and prayerfully brought the Ancient Rite into existence weaved into its fabric the key reasons justifying the reality and necessity of the Sacrifice: God's honor and man's salvation as its purpose; damnation as the reality from which it saves man; sin as the deadly danger because it impedes participation in the sacrifice and thus bars the way to salvation; spiritual warfare against the forces seeking man's ruin as life's serious business; eternal life as possible only through the Lord Jesus Christ and only through the Church founded by him.

The Ancient Rite wastes no time. From the opening instants she boldly confronts man with the great existential problem to be resolved – the evil within him and around him. Both priest and lay people are cautioned not to immediately approach the altar. Instead, at the foot of it, they are to recite a psalm and prayers that while reminding them that they are about to

come into contact with "the God who gives joy to my youth" drives home their need to be alert to the fact they have entered the holiest space on earth, the *sanctuarium*, the "holy of holies" where the action that "*alone saves the soul from eternal death*" will occur.

The third reason. Because it shapes the Catholic psyche. It sculpts gradually, almost imperceptibly the mind and heart of the Catholic in accord with its natural structure and the divinely revealed certainties.

Why? Because the Traditional liturgy is the cultural institution in which one finds the harmonious integration of Greek civilization's reasoning, of Roman civilization's sense of self-mastery over the passions, and of Celtic and Teutonic sentiment. It preserves the natural hierarchy of the mental powers of man whereby the will should be guided by the intelligence and the intelligence should be master over the sentiments and emotions.

In a special way it effectively uses silence, something that is missing in our world today. Silence: so vital a need for the heart, the womb in which genius, creativity and conversion are born, and the language of lovers. As Carlyle remarked: "Under all speech that is good for anything there lies a silence that is better. Silence is deep as Eternity"

And Gregorian chant – music that modern scientists have discovered fosters serenity by increasing the production of alpha waves in the brain.

In this way it confronts the dominant decadent culture which through formal and informal education (the mass media) is creating individuals in whom emotionalism and egotistic passions dominates over reason. One instance of this is what sociological polls show time and time again: that around 80 per cent of males and 60 per cent of females are, in varying degrees, defocused in daily living, with increasing inability to concentrate because of addiction to smartphones and social media in general and, most dramatically, to pornography. And

the latter, as neurologists are showing, is radically altering the way men and women relate to each other, causing the destruction of the ability for genuine manhood and femininity, fatherhood and maternity.

The fourth reason. Because the Traditional Latin Mass bluntly and unambiguously states the Catholic certainties that are utterly politically incorrect under the Dictatorship of Relativism. The one that most infuriates our enemies is that Catholicism is the one true religion, that all other religions are man-made.

In so doing, it alerts Catholics to the fact that not only are they *different* from non-Catholics but that they are *meant to be different*. The awareness of "we are different" provokes a healthy, vigorous opposition of the hostile anti-Catholic globalizing worldview.

Fifthly, it makes the Catholic proud to be Catholic. Why? Because it touches both the mind *and* the heart because of its nuanced and theologically precise prayers which provoke questioning and reflection, its characteristic chant, Gregorian, with its haunting hymns, and its symbol-rich ceremonial which penetrates to our existential depths. When the mind and the heart both find fulfillment, they find *beauty*. And the possession of beauty imbues the Catholic with a healthy pride in his identity.

The sixth reason. It focuses Catholic thinking, action, and lifestyle by its Godcentredness.

One of the ways it achieves this is by being *radically sacred*. By sacred I mean distinct from the non-sacred which is everything that does not have to do with the worship of God in the true religion. This is what makes the traditional Latin Mass today at first impact so *strange* to the newcomer. In it he senses that he is leaving behind him the zone of the secular. It achieves this in many ways. Notably, through its powerful symbolism. Symbolism, with its logic of the heart rather than the mind, thus provides the master key of *reverence* with which the participant in the sacred rite can continue progressing, gateway after gateway, into the inner sanctuary of Catholicism.

Mrs. Gotaas came back again [to her pew after receiving Holy Communion]...walking with bowed head and her hands laid flat on her bosom, so that the tips of her fingers pointed upward. It looked seemly and solemn. Then she knelt down again in her seat. Paul tried to remember how people behaved when they had received the sacrament at Fossbakke [a Protestant church] – probably they just sat down on their posteriors. After all, one would think it more natural to kneel.<sup>155</sup>

### **The seventh reason. In it the Catholic acquires the meaning of time and of history.**

He learns to view his years and days – and decisions- in the light not of society's ideologies but of *eternity*.

How does it achieve this? In many ways. But one of the most powerful is through both priest and people facing the high altar. The altar is clearly the focal point of the entire ceremony and indeed in traditional Catholic architecture of the entire church. But the altar always faces the East.

In the biblical and Catholic worldview, the East symbolizes the three deepest dimensions of reality: Eternity, History, and the Lord of History. And, in the light of these three dimensions, it shows the Catholic the direction his journey through life should take.

Eternity because the East is where the sun rises, biblical symbol of eternity, of the purpose of man's life: to reach the "eternal day" of Heaven. The sun's movement from east to west represents man's movement towards the heavenly paradise, his homeland, where he will, if all goes as it should, be united with God.

Man therefore journeys eastwards, toward the altar, the mystical entrance to the road that leads to the Eternal homeland. He turns his back on the West because on account of the natural course of the sun, it represents the reality of darkness and of those who ally themselves with the dark powers and are in hatred of Christ.

He faces eastwards because by it he remembers that in the biblical worldview, as Genesis narrates, it was there that

mankind's history began in Eden, the primeval earthly paradise.

He faces east because he knows that the signal for the end of history will come from the East. As Our Lord Jesus Christ himself said: 'As the lightning comes forth from the East and shines even to the West, so shall the coming of the Son of Man be.'"

Because the East where the sun rises symbolizes Christ the giver of life and light.

Thus the Catholic has a deep sense of where he should be headed – and where he should not be headed.

## **Reverence**

The absolutely necessary condition for beginning to know God, for beginning to pray, for beginning to be saved.

Fru Gotaas came back again [after receiving Holy Communion]...walking with bowed head and her hands laid flat on her bosom, so that the tips of her fingers pointed upward. It looked seemly and solemn. Then she knelt down again in her seat. Paul tried to remember how people behaved when they had received the sacrament at Fossbakke [a Protestant church] – probably they just sat down on their posteriors. After all, one would think it more natural to kneel.<sup>155</sup>

## **Sacrifice.**

Because the Mass of the Ages clearly communicates what the Mass is: *Sacrifice*.

Indeed, it *thunders* the fact that it is *Sacrifice*, the mystical reenactment, the re presenting in the sense of making present the central event of history, the passion and death of Our Lord and Savior Jesus Christ on Calvary, the event to which every man and woman must unite himself if he is to be saved, even if, under stringent conditions, it be only implicitly.

From beginning to end, its entire structure unfolds that it is Sacrifice – not a communion service, not a prayer service, not

a Bible-reading event, not a preaching ceremony, but *Sacrifice*.

The Norwegian novelist who was awarded the Nobel Prize for Literature in 1928, the female writer, Sigrid Undset, a convert to Catholicism, illustrates insightfully the first encounter of a 20<sup>th</sup> century university student, it gives us a glimpse into what the barbarians of Europe experienced:

"He had never before been inside the Catholic church....He tried to grasp the meaning of some of the things the priest was doing before the altar.

But the man turned his back to the people the whole time, and they could not possibly hear a word of what he was whispering while he moved about up there, doing things.

And by degrees, as Paul discovered that the service must be in full swing, and the deep silence prevailed in the empty, sun-lit church, and the few people in the seats continued to kneel as though lost in self-contemplation, he felt a kind of thrill.

Why yes, this was beautiful in its way; he suddenly thought he understood what people meant when they spoke of the invisible God – he could imagine that priest and congregation were gathered together here to worship something invisible.

This form of service could not possibly have any other meaning, for there was nothing here of the priest turning to the congregation and concerning himself with them; it was rather as though this man took the lead in conducting some worship or other.

And for the first time in his life he thought he could perceive some sense in divine service – in this silent adoration he could imagine that a Being was present to receive their souls.

Of course, it must have been a similar form of Christianity that had possessed the force for so colossal an expansion – but then that was before it became the preaching religion that had reached this country."



The young twentieth century student's reaction is essentially the same type of reaction that the ancient Romans, barbarians, and the 5<sup>th</sup> century Celts who attended the Mass enacted by St. Patrick, the 17<sup>th</sup> century Chinese around the Jesuit intellectuals at the imperial court in Beijing, and the 19<sup>th</sup> century Africans, all had to the Catholic Mass of the Ages. This was what resonated with them. Why? Because as the history of civilizations from India, China, Mesopotamia, and Egypt to Greece, Rome and the Americas illustrates, man has constantly sought to express his sense of awe in the face of the mysterious universe, his gut feeling of dependence on superior powers, and his hope of entering into some type of communion with the Deity chiefly through the channel of *sacrificial ritual*.

### **Inspired love of God**

Moreover, because they understood the Mass as the heroic self sacrifice of the God Man, individuals felt the closeness, in a sense the physical closeness and personal love for them of Our Lord Jesus Christ.

As the Jewish poet and painter, Max Jacob, who eventually converted to Catholicism, wrote: "Thus I would go every morning to participate in your Mass and I would not tire each time of the death of God on the altar. The Death of God on Golgotha is renewed"

Julien Green, who converted to the Church at sixteen years of age, expressed a passionate impatience with Catholics who were not awestruck with the Ancient Rite, "the greatest poetry that has ever been and that is the reflection of God". He wrote : "One of the most astonishing qualities of the Mass is that it does not *kill* the persons who are present. They hear Mass calmly, without tears, without interior turmoil; it is remarkable."

## **Sacrificial**

Because the Mass of the Ages is clearly Sacrifice, Catholics looked upon Our Lord Jesus Christ as the *heroic* savior. His heroism, so evident in his voluntary self-sacrifice on that Good Friday resonated through the texts, symbolism, and calendar of the Mass of the Ages.

Because Catholics understood the Mass as Sacrifice, they created a whole new type of lifestyle, indeed a revolutionary lifestyle, unknown to Greece, Rome and the ancient world.

It can be summed up in the phrase: *lifestyle as sacrificial love*.

Because the Ancient Rite did not state, timidly, in a few phrases hidden in the corner, that she was a *sacrificial rite*. She *thundered it!* Because Defiantly and lucidly she proclaimed to the multitudes in word and gesture, in ceremonial, art, and music that she was first and foremost the mystical and sacramental reenactment of that *sacrificial act of love* of the heroic God-Man who is thus *the sublime pattern for human love*. And then she *called upon the participants to sacrifice themselves!*

This, as I have sought to show in my book, *Heroism and Genius*, is what provoked the new culture of Western Civilization with its unprecedented new ethos of marriage, respect for womanhood, and with an utterly new type of social solidarity: Regiments of men and women gave all, even life itself, to look after the sick, the crippled, the aged, the poor, and pilgrims.

The Catholic vanguards in the future who live this lifestyle of sacrificial love will be radically counter-cultural. It is a lifestyle that radically opposes the lifestyle of the Dictatorship of Relativism: unrestricted power to do whatever one wills, wherever one wills, however one wills. The mentality derived

from the French Revolution makes people think of themselves as individuals with rights to be protected by a big State apparatus from encroachments by other individuals.

The sacrificial lifestyle founded on the vision of Christ as the Heroic God-Man, has resounded in a particular way with Catholic males and it gave birth to the institution of chivalry – as I have shown in my book, *Heroism and Genius*. Indeed, it greatly shaped the ethos of Western masculinity which lasted for a thousand years up to the 1960s.

the Traditional Latin Mass educates Catholic vanguards to create a lifestyle of sacrificial love because it clearly presents the Mass as Sacrifice

### **Mission.**

The seventh reason. Because it creates such clear minded and proud Catholics it makes strong Catholics and from strong Catholics arise Catholics with a sense of mission in life. The Mass of the Ages clearly teaches the Catholic that he has the mission firstly of proposing conversion to non-Catholics and secondly of creating a society with a Catholic soul. Because of this sense of mission, it shapes Catholics as men and women who are willing to stand and defend Catholicism and Catholic society.

### **Militant.**

Reason number eight.

Because of its emphasis on the Sacrifice it shapes Catholics as tough, combative, personalities willing to stand and fight.

To fight for self-mastery in their own lives. To stand in defense of truth, goodness, and beauty in their families, communities, society at large. This can be seen throughout the pages of Western civilization's history.

From the “Mass of the Ages” Catholics marched to battle to defend the Faith and its civilization against the threat of invading Islamic armies: Charles Martel and his Frankish warriors at Poitiers in 732; the crusaders of Europe on November 27 1095 when they rallied around Pope Urban II crying “*Deus vult!*” (God wills it) and determined to put an end to the massacres of fellow Christians in the Middle East; the 16- year-old Baldwin, King of Jerusalem, his right hand afflicted with leprosy, wielding his sword in his left, on the morning of November 25, 1177, when he led the knights at the Battle of Montgisard against the invading Muslim armies.

The Ancient Rite was present at dawn, on Friday May 18, 1565, as the Turkish ships with 6,000 Janissaries and possibly as many as 42,000 other troops of the Islamic empire approached Malta where 500 Knights Hospitaller knelt at the high altar and renewed their chivalric vows before defending the island with the help of some 5,600 others. She was present at the walls of Vienna on September 12th, 1683, when the Polish king, Jan Sobieski, personally served the solemn High Mass enacted by the papal legate, the friar Marco d’Aviano, before both went to the battlefield to lead the forces of Christendom to victory.

## **Because it shapes Catholics as serenely happy people because they have found meaning, the real meaning to life**

Historians acknowledge that the Catholic worldview seems to have contributed not a little to a medieval Christendom that had, generally speaking, a joyful atmosphere. Contrasting contemporary Western society with its widespread use of antidepressants and high suicide rates, they acknowledge that medieval Catholics were people who seem to have been serene in

the face of existential problems.[229](#) Philippe Ariès, in his seminal study, *Western Attitudes Toward Death from the Middle Ages to the Present*, concludes, "The truth is that probably at no time has man so loved life as he did at the end of the Middle Ages".[230](#)

The proof of this has recently come to light through the work of sociologists. As Alexander Murray, in his publication "Suicide in the Middle Ages" in *Synergy* (Kingston, ON: Queen's University, Dept. of Psychiatry), vol. 18, no. 5, Fall-Winter 2012, p. 3, wrote:

"The starkest difference between medieval and modern suicide is in the rate per 100,000 of population. Modern rates are usually judged this way, and run between approximately 3 and, say, 25 (the latter figure is from Paris in the 1870s). I can wrangle no medieval source into suggesting a higher rate than around one, and of course even that involves much speculation."

Or, as Tomáš Garrigue Masaryk, Alan Woolfolk, Jonathan B. Imber, (eds.), *Constructive Sociological Theory* (New Brunswick, USA: Transaction Publishers, 1994), p. 62 wrote: "The unified world-view of the Middle Ages bestowed peace and happiness as long as it satisfied men; there was no suicide tendency".

## **Conclusion**

Two thousand years of history have handed in their verdict. The Traditional Latin Mass and liturgy is where Catholic vanguards are born. Men and women with a clear sense of identity.

The vast, deep, and lasting effects of the ancient Mass on Western Civilization's movers and shakers over 2,000 years up as far as the 1960s cultural revolution *proves* that what it did *once*, it can do *again*.

In the enemy occupied territory of contemporary society, under the increasingly totalitarian power of the Dictatorship of Relativism, the Traditional Latin Mass can do two fundamental things:

Firstly, it can give Catholics a deep sense of identity.

Secondly, it can educate them to become radically independent thinkers who will create that new lifestyle of sacrificial love in opposition to the dominant ego centered selfie culture that is causing burnout to the new generations.

Thirdly, it will invigorate Catholics to become the vanguards who will resolve to confront the Dictatorship of Relativism and begin the long, long march through the institutions to build a new Catholic civilization.

Because of it they will overcome all temptations to pessimism. Their's will be the attitude expressed by the character of Gandalf in *The Lord of the Rings*. When the disheartened Frodo murmured in the face of the power of the Enemy, "I wish it need not have happened in my time", Gandalf replied, "So do I and so do all who live to see such times. But that is not for them to decide. All we have to decide is what to do with the time that is given us."

Because in the Traditional Latin Mass, they will experience the central event of history, the heroic sacrifice of the God-Man on that Friday afternoon two thousand years ago. Face to face with Him they will breath in his heroism, the heroism that history shows imbued zeal to missionaries, fortitude to martyrs, solace to hermits, inspiration to artists, musicians and architects, peace to the multitudes, century after century, generation after generation, for two millennia – and will do so into the future.

The Mass of the Ages is as clear and unchanging in its identity as the Catholic Faith itself and thus had the power to touch and transform the hearts of millions, who became, in great or small ways, creators and upholders of a Christian society. Through it,



millions found a poignant way to awaken to the depths of their sinfulness, the greatness of the Savior's love, and their freedom-conditioned destiny of eternal happiness.