



# Champagnat

an International Marist Journal of Charism and Education

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Volume 11 Number 2

August 2009



## Charism and culture

Christine Purcell Lee McKenzie Berise Heasley  
Madeleine Laming Charles Gay Michael Herry

*IN THIS ISSUE ...*  
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**Charism and culture**  
*Featuring*

**Christine Purcell** *on Marial hymns*

**Lee McKenzie** *on a Marian encounter*

**Charles Gay** *on Champagnat's Dream*

**Michael Herry** *on spirituality in music*

*Building the foundations  
for education*



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# Champagnat

An International Marist Journal of Education and Charism

Volume 11 Number 2

August 2009

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*Champagnat: An International Marist Journal of Education and Charism* aims to present information on research, educational practice and policy-making in the field of Champagnat Education and other associated areas in a format that is accessible to both researcher and practitioner, within and beyond the international Marist network. Qualitative and quantitative data, case studies, historical analyses and more theoretical, analytical and philosophical material are welcomed. The journal aims to assist in the human formation and exploration of ideas of those who feel inspired by a charism, its nature and purpose. In this context, charism is seen as a gift to an individual, in our case Marcellin Champagnat, who in turn inspires a movement of people, often internationally, across generations. Such an educational charism encourages people to gather, to share faith, to explore meaning, to display generosity of spirit and to propose a way forward for education, particularly of the less advantaged. Consequently, this Journal endeavours to discuss the relationship between charism more generally, and education.

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## Beginnings

PEOPLE HAVE ENJOYED music for over 40,000 years.<sup>1</sup> Its form has varied from one age to the next and differed from one culture to another. Still today, music has a strong impact on human behaviour. Enjoying music involves listening, understanding and appreciating. During the 4th Century BC, Greek philosopher Aristotle saw music as having an important place in education, helping character formation in the early years, playing an important role in a liberal education and providing emotional purification or catharsis. This is consistent with his belief, that the essential meaning of education lies in its intrinsic and non-utilitarian values.

Soon after being ordained an Anglican priest in 1824, John Henry Newman became a major figure in the Oxford Movement, which aimed 'to resist governmental interference with the Church of England and to enrich its spiritual life by reasserting and recovering its ancient Catholic heritage.' Part of this ancient Catholic heritage is music, which Newman saw as 'the expression of ideas greater and more profound than any in the visible world, ideas, which centre indeed in Him whom Catholicism manifests, who is the seat of all beauty, order and perfection'.

When French priest, Marcellin Champagnat and his first Brothers began to shape the curriculum for Marist schools, they stressed the importance of the teaching of singing. They wanted children to develop 'a taste for the beautiful'. They saw the teaching of singing as important in a Catholic school to help prepare the students to participate in 'public worship and religious ceremonies'.

In most countries today, provision is made for music education for all students, either as part of the core curriculum or as an elective subject. Students can also choose to learn a musical instrument, sing in school choirs or perform in musicals. In this way they have the opportunity to glimpse, and even nourish the mystical within them.

Aristotle also wrote on drama; his analysis of tragedy famously held that pity and terror, rather than fear and loathing, were appropriate responses.

The modern and post-modern eras have been replete with drama of every kind; our students experience a culture in which entertainments are a routine saturation rather than occasional distraction.

How then do our educators continue a Marist presence with the students as they encounter on prime-time TV, in cinema, in computer games and especially on the internet, experiences that twenty years ago would have been considered confronting and unsuitable for anyone, let alone a developing adolescent?

Part of the answer is to know what is out there. The expansion of our review section to include more film and occasionally television is one way that this Journal seeks to continue to inform and stimulate conversation among Marist and other educators.

Part of our remit as transmitters of the Marist culture and charism is to record our history. Brian Etherington looks at a part of Marist history in his informative article about Champagnat College, Dundas and evokes an era that, like the world of the 'Golden

Years' of the Newman Society in Melbourne, is now part of our complex story.

Our leading article is a fortunate find indeed. Christine Purcell's 'Singing to Mary' is a scholarly and illuminating analysis of the lyrics of Marial hymns in English. Tracing the cultural and theological background to the concepts expressed in the wealth of many hymns, she gives a vivid picture of the cultural/theological milieu that produced such concepts. She addresses the conflicts that arise between Catholic and non-Catholic ideas of Mary. It is particularly interesting to see the development of hymns written by contemporary non-Catholics, particularly one extraordinary work by Fred Kaan, which she quotes in full.

Moving on from the question of lyrics, Michael Herry, a Melbourne-based Brother and composer of many well-loved hymns of all kinds, writes a short but feeling piece for us on his experience of music. Here we come back to the mystical, the intensely spiritual understandings that music gives – understandings that are there for us when words fail.

Some experiences go beyond words. Maureen Kurzmann, who has long been a valued staff member at Assumption College

Kilmore in Victoria, Australia, has courageously written of the dreadful Black Saturday fires that have so wounded her family, friends and indeed the Assumption community. We are privileged to print her thoughts on the matter and continue to pray that all find healing.

A healing presence in a culture that can be demanding, even threatening, is what Marcellin urged his followers to be. Des Howard's brief but telling piece on the subject of the Patronal Feast Day puts the sometimes-contentious issue of the Assumption in another context altogether as he emphasises the feast's relevance to respect for the human body as the temple of the Holy Spirit. In a world that is riven by wars, greed, exploitation and degradation, he argues, a devotion to the Assumption of Mary can recall us to a sense of the dignity and worth of each human being. He reminds us that Pope Pius XII instituted this controversial doctrine as a response to the carnage of the war that had just ended.

Next we are glad to publish a letter from Brother Julian Hakumin, of the Madang community at Divine Word University in PNG. A respected scholar who specialises in the formation of young teachers, he has responded to Lee McKenzie's much-praised

column 'Growing teachers'. He mentions the difficulties faced by teachers in Bougainville, his own birthplace. Civil strife and conflict have severely limited the opportunities for teachers to obtain the kind of professional development that Lee refers to in her article. It is a sobering reflection on how fortunate we are who live in the uniquely privileged environment of a peaceful First World country. It reminds us to contemplate what would be Marcellin's response to such a need.

Lee's column for this issue is a quirky and moving piece that turns on its head the notion of Mary as an expression of the more feminine aspect of the Divine. She neatly yet gently evokes the sense of a male embodying the spirit of Mary: her patience and nurturing, her self-giving.

Continuing the theme of a cultural response to the injustices of the world. Charles Gay's article 'Champagnat's Dream' refers to the poetic language of Martin Luther King Jr's famous speech 'I have a dream'. Edited from a presentation he gave to a group of young Brothers in Nairobi, Kenya, the piece audaciously reworks the wording of the original as an imagined Dream of Champagnat. Charles also speaks of the extraor-

dinary equanimity and patience of Nelson Mandela and expands on the nature of what kind of dream inspires one to be as selfless and courageous as the father of the new South Africa. Drawing comparisons with Mandela, Luther King Jr and Champagnat, Charles writes of dreaming of a better world when surrounded by a culture of injustice and even hatred.

Carrying a message of hope and light in a grievously troubled society is what Marcellin himself set out to do: his epiphany at the deathbed of Jean-Baptiste Montagne carries a message for us all. There are young people in our Western democracies living lives of material privilege far beyond the wildest imaginings of the simple peasant boy whose ignorance of God's love so affected our founder. Yet their spiritual deprivation can be just as profound as was Jean-Baptiste's: they live in a spiritual darkness that we must understand in order to illuminate.

Thus our reviewers for this issue have tackled some difficult aspects of our culture and our society. Madeleine Laming's short review of the confronting volume *The Christian Handbook of Abuse, Addiction & Difficult Behaviour*, co-edited by our own Brendan Geary, invites us to imagine and sympa-

these with the chaotic suffering in which many people are forced to live. Berise Heasley's review of *Golden Years, Grounds For Hope: Father Golden and the Newman Society 1950-1966* addresses the central theme of this issue: the meeting of charisma and culture.

In order to facilitate this meeting, and to contribute greater understanding of the popular culture in which our own students spend much of their lives and to which (if we are realistic, we realise) they give a great deal of attention, we have added another reviewer to our stable of talented younger writers.

Archie Maclean was a student at Xavier College, Kew and Melbourne University in Victoria, Australia and has recently returned from long overseas travels. He brings considerable erudition to his reviews. His wide reading and insight into current political and cultural trends, along with an elegant turn of phrase, make his commentaries informative and very readable. He reviews *Disgrace*, the dramatisation of the much-awarded J.M. Coetzee novel, with an obvious knowledge of not only the novel from which it was adapted, but of the wider socio-political implications of the setting in strife-torn post-Apartheid South Africa.

He reviews *Cedar Boys*, an absorbing and important Australian film dealing with the problems of Lebanese youth in Australia. His third review is *Public Enemies*, a thriller about the career and death of the gangster John Dillinger. We look forward to more work from this gifted young writer.

Amelia Hughes-Lobert returns with three more sensitive and perceptive reviews of films that teachers will find to be significant for their students. Her first review, of the newly released *Wake in Fright*, is a fresh response to a film and book that has in the past figured significantly in senior secondary English curricula. She then takes an enthusiastic yet measured look at the new Harry Potter movie and finds it worth the admission price. Her third review, of the political thriller *State of Play*, is both critical and informative.

We hope that more and more young people who, like Amelia and Archie, have come through the Catholic education system, can look with discernment as well as enjoyment at the popular culture that surrounds them.

As Berise Heasley points out in her review of *Golden Years*, Catholic students were armed intellectually to contend with the demands of the world. Juliette Hughes takes up

this theme as she considers the cultural and societal impact of some notable TV programs.

Charism continues to develop in us as long as we allow it to work through us as we make strenuous efforts to understand and discern the culture we all inhabit.

Thus, understanding our culture includes reflecting on our music, our drama, our literature, our mass media and sensing their inspiration. If charisma is a 'grace or inspiration' and culture 'the way we do things' then this edition of our Journal, with its theme 'Charism and Culture', can offer much inspiration to our everyday lives. ■

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## Patronal Feast Day

DES HOWARD

**W**hy do we celebrate Patronal Feast Days? It seems to me that it is akin to the celebration of National Days; occasions when we remember our past, affirm our identity, recognise our special character and charisma and give thanks for the gift of our inheritance as we share all that we are with our neighbours.

For us Marist Brothers, the feast of the Assumption on August 15 (our Patronal Feast Day) calls us also to live our call to follow Christ as Mary did. She is our patron, the one to whom we naturally turn for help, wisdom, inspiration and understanding: our Ordinary Resource. We pray that we may be inspired to imitate her in her compassion, faithful response to God and joy for life.

While the other members of our wider Marist family celebrate The Holy Name of Mary on September 12 as their Patronal Day, it seems that our Founder St Marcellin, who honoured all Marial feast-days, had a special love for Mary's Assumption. Brother Avit in his *Annals* refers to the Assumption as our Patronal Feast. Since Brother Avit passed away in 1892, the

tradition of the Assumption as our Patronal Feast was in existence prior to that date; evidently the oral tradition from the time of the Founder enshrined the Assumption as our special day with Mary. It was only in 1907 that the Assumption, as our Patronal Day, was stipulated in the Constitutions of the Congregation.

Although belief in Mary's Assumption dates back to the sixth century, it was in 1950, five years after the end of World War II, that Pope Pius XII proclaimed Mary's Assumption as a dogma of Faith. The Pope was devastated by the desecration and defilement of the human body as witnessed in the massacre of so many people in that war, and after centuries of carnage and violence throughout our history.

The feast of Mary's Assumption urges us to recognise the human body (the temple of the Holy Spirit), as a manifestation of God's presence in the here and now. We further affirm the profound dignity and respect that we ought naturally accord our body and that of our neighbor, as the living embodied gift of God's presence among us. ■

## The need to grow teachers

**R**ECENTLY I HAVE been reading through some of your reflections written by some of your authors in the *Champagnat Journal*. The article that caught my attention and interest most was the one on 'Growing Teachers' by Lee McKenzie.

This article discusses ways teachers do need to upgrade and update themselves if they are to be effective teachers in the classrooms while attending to their students and of course being mindful of how they address each situation in their classrooms.

The article points out that teachers need to attend some Professional Development courses if and when they admit they need to do so. Other teachers of course may not admit they need to attend such courses for fear of being discovered that they really are the ones that need to attend such courses if they want to be successful teachers with their students.

My main interest in this article is because of the teachers on Bougainville especially in the Central and Southern districts.

Since the war on Bougainville, most teachers have not taught for at least 15 years; indeed some have not

taught since 1988, and hence the huge need to have them all upgraded and updated in their teaching of the classroom curricula.

Most, if not all, may never have the opportunity to attend such courses as Professional Development or other Personal Learnings as Ms McKenzie points out. However, they could be presented with the opportunity by the Marist Project Sankamap in Arawa on central Bougainville, with something of a similar nature.

Project Sankamap may provide forums or mechanisms where the teachers may draw connections into their lives and practices, and as such leading them to be more attentive not only to their students but to themselves as well, since most of them have been affected by the traumas of the Bougainville civil war.

Hence the need for them to perhaps concentrate on their EQ – emotional quotient – so that they can understand themselves emotionally and then be able to understand and attend to their students in the classrooms. ■

JULIAN HAKUMIN

## A reader's response

THANK YOU FOR the May issue of *Champagnat*. While leaving for the States and Canada recently, I read through it at once and found much that was interesting, informative and stimulating. Congratulations.

I always read with special interest the articles on Marcellin Champagnat and enjoy their mix of information, interpretation and speculation. Often they recall dimly remembered readings from decades ago, while also analysing events that I feel sure I previously knew nothing of.

It seems that thanks are due to Leonard Voegtle for bringing much about their founder to the knowledge of English-speaking Brothers.

In the May issue I read with sympathetic interest Michael Green's eulogy on Brother Michael Naughtin. He did not teach the young Mittagong Juniors when I was among them in 1941-42, but we knew him well as a Brother who could turn his hand to almost anything.

In life you occasionally meet people with reputations as outstanding scholars; at times they might be more accurately described as talented and assiduous students – in

itself no mean accolade. I thought of Brother Michael as belonging to a higher-level group: people who, in addition, were possessed of a formidable intellect combined with an especially engaging personality.

The May issue offers an interesting collage of contributions and contributors. The kind of writing exemplified by Colin Chalmers is one to which I am readily attracted, but that does not detract from the particular appeal of the other writers.

I am currently reflecting on the kinds of articles in the journal and mulling over how their nature might throw light on the conceptual underpinnings of the terms 'education' and 'charism' in its title. If I come up with anything I will perhaps presume to pass it on for your consideration. ■

D J CONNELLY

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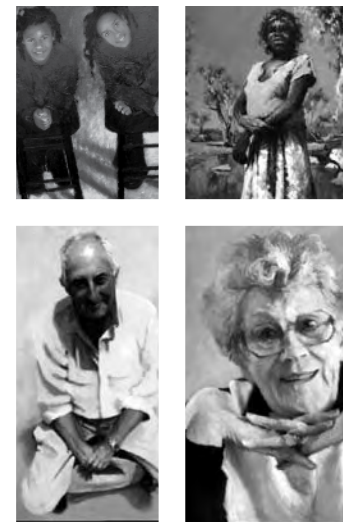
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**MICHAEL HERRY FMS** is best known as a composer of many well-known and loved hymns. Based in Melbourne, Australia, he continues to create music.

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# I saw Mary in the supermarket

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LEE MCKENZIE

**I** SAW MARY in the supermarket a couple of weeks ago. I was quite surprised – these days she’s usually only seen in churches and grottos, but there she was getting groceries just like everyone else.

Like all religious experiences it took contemplation to really know what I was seeing. Mine was done while I waited in the interminable lines at the check-out. I was skipping through my mental list, trying to make sure that I had everything (though that is an irrelevant concept when you are shopping for teenagers: there is rarely enough food and it is often the wrong food).

Anyway, my mind went into a contemplative state or simply became numb as I gazed mindlessly at the person in front of me. Gradually I became aware of his height and mass: about six foot two and broad-shouldered, he was probably in his early twenties. No baggy clothes hanging off him though – he was dressed more like a young executive in casuals: neat jeans and stripey shirt.

He was fidgety in the line, shuffling, keen to be on the move, as the check-out girl waved food expertly over the scanner. My gaze drifted past him to the figure in front – another tall man, only a little shorter, somewhat older, dressed equally neatly, was making chit-chat with the cashier as she continued with the scanning. There was a lot of food on the conveyor belt and I knew that I had quite a wait until I could place my purchases on it and pay for release.

The restless younger man was obviously tagging along on the shopping expedition and was not engaging in the chat. He was moving from foot to foot, building up momentum. He seemed keen to be done with the shopping and bored with the whole process. Although I couldn’t make out what he was saying it became clear that he was trying to break into the conversation. The older man calmly stopped talking to the cashier, looked him in the eyes and explained that they just needed to wait a few minutes longer before they were finished.

This vignette became clear as the older man, obviously the father of this young intellectually disabled man, put a strong arm around him for a reassuring hug. Mr Striped-shirt settled immediately and was rewarded with a loving smile. He was obviously happy with the arrangement and snuggled into the older man, having to stoop a little to lay his head on his father’s shoulder. I saw the look in Dad’s eyes and that’s when I saw Mary.

She was there in that look. It was a look of love wrapped up in endless patience. Like the Mary of the Annunciation, this Dad had said yes to a child from God: he had expected a ‘normal child’ in the same way that Mary had expected an earthly king. They had both had hopes and dreams for their sons, and both had faced wise men after the births, telling them that their sons’ destinies were not to be like other infants. They had both watched their sons grow and had to live with all the signs that told them their boys were different. Mary as first apostle had to witness both the miracles and pain of her son’s ministry. This Dad had known that his

boy's path would not be easy and that as a parent he would be called to suffer for his love of this child. Still, here he was, loving and supporting his son, dressing him nicely, treating him with dignity and respect, making sure that he had his place in everyday life. Like Jesus, this boy's future would hold no home or hearth of his own, no prosperous career: and for his parents, only anxiety about how they would manage.

Having said yes, this father-Mary offered his son tender love and could only wonder what his life would have been with a different child. He would share his son's sorrow and frustration at his fate, share his small triumphs and would try to fill the young man with the love he should have received from a wife and family of his own. It was the loving look, mixed with resignation and apprehension, that gave this Mary away.

It should have been really hard to find a Nazarene woman in an Australian supermarket in the 21st century, but there she was – in a 50-something professional male, loving his son. I was so pleased I had seen her, that I had a glimpse of this love. We exchanged a smile and I think she recognised me too. I felt truly graced to have seen this intimate moment in Mary's life. I walked to my car and unpacked the groceries thinking about her love and knowing that I had to go home and shower my children with some of it.

As it turned out, now that I know she is in town, I see her quite often. Just yesterday she was in the mall. This time she had her newborn baby with her. She looked a lot like a Generation Y dad, in tattered jeans and beanie, holding a pink bundle of new life.

I knew it was Mary though. This baby was held so tenderly, and Mary kept rubbing his face gently across the baby's head, obviously delighting in the beautiful baby smell. I caught this Mary's eye and we shared a second of recognition until he turned back to his beautiful baby.

You know how it is when a face becomes familiar – you start seeing that person in lots of places and in no time you are nodding and smiling as you pass.

It's that way with me and Mary. ■



## Champagnat's dream

*(This is adapted from a day's recollection the author gave to a group of young Marist Brothers from different African nationalities in Nairobi, Kenya.)*

CHARLES GAY

**D**REAMS HAVE a long history. We encounter them often in the Bible; perhaps one of the most famous in the Old Testament being that of the anguished Pharaoh when Joseph was sent for to interpret the dream, because dreams in the Bible were a means of God's revelation.

In the New Testament the will of God is expressed to Joseph in a dream. And, of course, with modern psychology, dreams take on an even greater importance in the lives of people who pay plenty of money to have them interpreted, particularly as they relate to the subconscious and a Freudian model of the human psyche. But that is not the stuff

of Champagnat's dream. His was anything but sub-conscious: it was at the very forefront of his consciousness day and night and drove him. Dreaming is not something that belongs to the comfort of an armchair: but more of that later.

Let me give you two examples of dreams in modern history which might help us to understand the nature of Champagnat's dream. The first is that of Dr Martin Luther King which he proclaimed to the world at a rally against racial discrimination on 28th August 1963 in front of Washington D.C.'s Lincoln Memorial. While in South Africa Apartheid had been written into the law of the land and supported by a spurious and dubious theology, particularly from sections of the Christian Church, in America the discrimination was no less vigorous, though illegal.

You may have heard of the Ku Klux Klan and their destruction of black life and property, the poor access for the blacks to education and other social facilities. They were no better off, indeed they were often worse off, than their ancestors, the slaves who gained their freedom. Consider, as Martin Luther King did, the total injustice and inequality in American society, a society which was founded on freedom and which boasted of that freedom, yet allowed a significant proportion of the population, all black, to live in poverty, misery and indignity.

In the midst of all this, certain leaders of the black community stood up and rallied the people to the cause of justice. Read these short excerpts from the speech of Martin Luther King on that day in 1965:

I have a dream... it is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: *We hold these truths to be self-evident, that all men are created equal.*

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character.

I have a dream that one day right there in Alabama with its vicious racists... little black boys and little black girls will be able to join hands with little white boys and little white girls as sisters and brothers. I have a dream today!

I have a dream that one day *Every valley shall be exalted and every hill and mountain shall be made low; the rough places will be made plain and the crooked places shall be made straight and the glory of the Lord shall be revealed and all flesh shall see it together.*

This is our hope. This is the faith I go back to the south with. With this faith we will be able to dig out of the mountain of despair, a stone of hope.

And when this happens, when we allow freedom to ring – when we let it ring from every village, every hamlet, from every State and every city, we will be able to speed up that day when all God's children – black and white, Jews and Gentiles, Protestants and Catholics will be able to join hands and sing in the words of the old Negro Spiritual – 'Free at last! Free at last! Thank God almighty – we are free at last!'

These words form part of one of the most significant speeches in human history. And it ends as you have just heard by Martin Luther King echoing the words of the Apostle Paul to the Galatians when he says that in the people of God there are no longer distinctions between Jew and Gentile, male and female, freeman and slave – because it is the revealed truth of God that we are all born with equal dignity as the children of God in the image of God.

St Paul had a dream; Martin Luther King had a dream; Nelson Mandela had a dream – he had 28 years in prison to dream his dream.

On February 18 1990 I sat in front of a TV screen as millions of others did throughout the world to watch the moment when he made his first step to freedom. In 1993 Nelson Mandela, with F. W. de Klerk, was awarded the Nobel Peace Prize for his work in dismantling apartheid. In his acceptance speech he said:

This reward will not be measured in money. Nor can it be reckoned in the collective price of the rare metals and precious stones that rest in the bowels of the African soil we tread in the footsteps of our ancestors.

It will and must be measured by the happiness and welfare of the children, at once the most vulnerable citizens in any society and the greatest of our treasures.

The children must at last play in the open veld, no longer tortured by the pangs of hunger or ravaged by disease or threatened with the

scourge of ignorance, molestation and abuse, and no longer required to engage in deeds whose gravity exceeds the demands of their tender years.

In front of this distinguished audience we commit the new South Africa to the relentless pursuit of the purposes defined in the World declaration on the Survival, Protection and Development of Children. (Here he is referring to the United Nations Declaration on the Rights of Children approved unanimously by the United Nations General Assembly on 20th November 1959.)

It is when you hear these dreams articulated, spoken aloud, you begin to realise what I said at the beginning – dreaming is not something you do lying on your back; it is not something you do with your head – dreams come out of the furnace of your belly which is burning and fired up with the anger of human experience and stoked with faith, hope and love. Many of us have been brought up to believe that anger is wrong, that it is something to be controlled and overcome – no.

No. Anger can be virtuous: righteous anger and indignation at glaring injustices and hypocrisy in societies and communities, such as was demonstrated by the prophets Amos and Hosea and later by Jesus against the hypocrisy of the Pharisees and in the Temple are a spur to action. Righteous anger and indignation are a spur to action.

#### SO WHAT LIES AT THE BASIS OF MARTIN LUTHER KING'S DREAM, OF NELSON MANDELA'S DREAM?

The answer is their lived experience – the experience of grave injustice and inequality in all aspects of life. With them particularly, are counted the grave injustices inflicted on blacks: Apartheid, beatings, killings, slavery, the sheer human indignity of their lives.

This lived experience holds a vision of the future for children: these are not dreams where the dreamer is the centre of attention, receiving accolades, gifts and praise. It is a totally unselfish vision. It is a dream which finds its roots in faith, a dream lived out in hope and love – love of the dispossessed, the defenceless, the voiceless, the marginalised. It is a wide vision, not parochial – it includes all peoples.

How do we translate this into Marcellin's life? What were the experiences of Champagnat that stirred him up, that fuelled the fire of

his burning zeal, made him a man of action, made him want to *do*? He was no armchair leader, but a hands-on leader. There was a vitality about the man, an urgency to see and get things done. Champagnat wore out the soles of his shoes, not by dragging his feet along the ground, but by striding through the countryside with determination, with zeal and with a mission.

#### WHAT INFLUENCED HIM?

His early life. Champagnat was born in 1789, the year of the outbreak of the French Revolution. Revolutions do not happen overnight. They simmer away for years as a result of grave discontent, inequalities and injustice: and then they suddenly erupt. As we say in English – all hell is let loose. Champagnat lived through the Revolution and as he was growing up, no matter how sheltered his parents and aunt may have made his life, he could not but have been affected by events around him. We know his father was involved in local administration. He lived in a society which was rejecting God, where all religion was quickly giving way to atheistic secularism; yet at the same time he was being brought up in a home where religious piety and affiliation were maintained through the influence of his parents and his aunt. He lived in two worlds and saw the gap that existed between them.

He was brought up in a home environment where they lived off the land, where they were self-employed and where hard manual work was their means of existence and survival. Some regard this hard manual work as one of his gifts to the Institute. Because I have a very different experience of hard work I am inclined to regard it as an accident of history. Be that as it may, Champagnat was greatly influenced by this working environment and used to rolling up his sleeves. He was not a spectator – he was a participant, in the forefront.

On his first day at school Marcellin witnessed the gratuitous brutality of a schoolmaster. This made a deep impression on him. He refused against all persuasion to have anything again to do with that master. Violence and brutality were to find no place in his life and work. Children were precious in his eyes.

Marcellin found studies difficult but, having committed himself and recognising that he had made mistakes, he took control of his life and worked towards ordination. His time of formation was not an easy one

but already he had set his goal on ordination and worked with determination to achieve it.

During his seminary days, together with others he formed a true devotion to Our Blessed Lady. The Sulpicians who ran the seminary were renowned for their Marial devotion. This, together with the influence of good friends such as Colin, encouraged the young Marcellin and the others to look to Mary for her protection and guidance. They aimed to be for the Church in post-revolutionary France what the Society of Jesus (Jesuits) had been for the Church after the Reformation – people who would make a difference.

Soon after ordination Champagnat had the Montagne experience, that story so well-known to all who know anything about the history of the Marists. Called to the deathbed of a teenager, he was horrified, angered and grieved that the boy knew not even the basic elements of the faith. This was a defining moment in the life of Champagnat. It brought together all his previous unrelated dreams and galvanised and spurred him into immediate action. It was like throwing a can of petrol onto a smouldering fire. Within days he had gone about founding his congregation. The more he pursued his dream, the more did he realise the need to bring it to fulfilment and to spread it further abroad. And all the time he was conscious of the words of the Psalm, 'Unless the Lord build the house, those who build it work in vain'.

**A**t this point it is time to stand back and ask what dreams are made of. What are *your* dreams?

Is there fire in your belly? What kindles this fire? What stokes this fire? What passion and urgency are there in you? What would you die for? Do you reflect on your experiences – especially those in which you have been hurt or wounded, but more particularly where you have seen others, particularly the defenceless and voiceless, unjustly hurt and wounded and you could only stand back, watch and do nothing? Does this not make you angry? If not, what does make you angry? Has there been any defining moment in your life (it may be an experience, it may be something you read, it may be something you heard) which made you sit up and think – or rather more importantly – *re-think*: what is my life about? Where am I going? What motivates me? What drives me?

We have looked at the experiences of Champagnat's life to see what

kindled the fire of his burning zeal, to see what made him dream. Let me now try to formulate that dream in much the same style as Martin Luther King. What might Champagnat have said?

Based on Marcellin's experience and on his Last Will and Testament read out on his death bed on 18 May 1840, and bearing in mind the widening of the Marist family to include so many 'lay associates' since Champagnat's time, I think Champagnat's dream might have read something like the following:



*I have a dream* that this country, once truly Christian, but now ravaged by revolution and turned to Godless secularism, will again one day return to the values of the Kingdom of God.

*I have a dream* that no child should ever be deprived of the knowledge of the love that God has for him or her.

*I have a dream* that a band of men and women filled with the love of God, with full confidence in the Blessed Virgin, our Good Mother, will devote their lives to children, particularly the poor, the most deprived and the marginalised.

*I have a dream* that no country should be without disciples of Mary to

lead the poor, the defenceless, the voiceless to Jesus through her.

*I have a dream* that members of this Marist Family, would instil in their work a sound discipline based on moral authority and kindness: that no child would ever be hurt by a Little Brother of Mary.

*I have a dream* that the Marist Family would always retain a deep love and respect for the Papacy, would be alert to the signs of the times and be devoted to the mission of the Church.

*I have a dream* that the Marists will see co-operation and not competition as the basis of their mission and apostolic work so that they will be the first to rejoice in the successes of other religious institutes devoted to the education of young people and also be the first to grieve with them in their misfortune.

*I have a dream* that the Little Brothers of Mary will live in humility and simplicity and be animated at all times and in every circumstance by a tender and filial love of our Good Mother and that these characteristics should be the basis of Marist Family life.

*I have a dream* that it will be said of the members of the Marist Family as was said of the first Christians, 'See how they love one another'.

*I have a dream* that the Little Brothers of Mary will be faithful to their vocation, will love it and persevere courageously in it and that I will meet them all again, united in a happy eternity. *I have a dream ...*

**Y**ou have heard Champagnat's dream: it must be lived out in your particular country within the particular social, political and educational context of that country. To be a Marist today is to reflect on that dream and to live it where you are. This is your invitation, your challenge, your opportunity. Grasp it with the burning zeal of our saintly founder. ■

# Singing the way to God

MICHAEL HERRY

**E**ACH MORNING, OR most mornings of the week anyway, I do something which many people today would consider quite strange. I gather in the company of a group of mostly ageing and unexceptional men; and once together, we recite certain prayers and ancient verses of the psalms, that for all the ease with which they roll off the tongue, and whether our collective mind is engaged or not, still somehow seem to speak to the deepest yearnings of our hearts.

There's nothing very exceptional or awe-inspiring about the ritual; its very ordinariness may in fact even be confronting. Its value comes rather from the fact that it's a wonder that it takes place at all, every morning and evening. What's more, we know that if (in our busy or distracted lives as Marist Brothers) our chapel chairs are sometimes vacant, it's not such a problem. For we also know that somewhere, others are taking up this round of praise, thanks and petition to God, the mysterious source of our being.

To quote a verse from the beautiful old evening hymn 'The day thou gavest Lord, is ended':

The sun that bids us rest is waking  
Our brethren 'neath the western sky,  
And hour by hour fresh lips are making  
Thy wondrous doings heard on high.

In his foreword to my recent music album, *God of Surprises*, Br Tony Clark speaks about the ancient practice of contemplation which he describes as the art of becoming aware of the presence of God, not in striking or extraordinary ways, but rather in ordinary everyday experiences. Tony quotes the 20th century Trappist monk, Thomas Merton:

We are in contemplation when we perform the routine tasks of our lives so as to perceive in them that our lives are not little, anonymous or not important anymore, but that what is timeless and eternal, is in the ordinariness of little things.

Much to his surprise, Merton discovered that contemplation wasn't so much a movement towards a distant God but rather a coming to a deeper awareness of one's own life and to find God already there.

And so, to return to where I began, it might well be that in something as ordinary as the daily mumbling of familiar prayers that we find some echo of the timeless and the eternal. That being said, and to look at this process from a different perspective, I have become convinced over the years that we have in our music a most important means of moving into the Mystery of God – far beyond the realm of spoken word and thought at all – to an even more sacred space where word and thought become superfluous, or perhaps even a hindrance to a deeper experience of God.

One thinks of the well-known story in the life of St John Vianney, the famous parish priest in the French village of Ars. An old man who regularly sat at the back of the darkened parish church was asked what he said to God in his prayer, and he answered, 'I just look at him and he looks back at me'.

Well, if one were directing this scene for a movie, to me it would be inconceivable to plan this scene without some beautiful and appropriate music to capture the transcendence of the old man's experience. Music has a special power in drawing us into the presence of God, and making our experience of prayer and worship more profound. I'm sure God is present whether we're feeling involved or not – but music can open our hearts to a deep encounter with God in a way that no other medium can, and lead us to sacred ground, far beyond the spoken word.

To return to the music album, the title track 'God of Surprises' is a lilting and reflective song for all those of us who struggle with faith, but who continue to search for God in their lives and particularly in the experiences of everyday life. The refrain calls us to heed 'the voice of the prophet who challenges all to look deeper again' as we slowly and gently build into our lives a spirit of discernment and prayer. ■



## Inferno – and after

MAUREEN KURZMAN

As I REFLECT on the events of Black Saturday I realise there was nothing that we could have done to save our Wandong home. Four local people died and 175 homes were destroyed. An enduring memory I share with many, is of using my hands to search through ashes for precious family items, my wedding and engagement rings, all in vain. But we were alive and for that I thank God, daily.

On the morning of February 7, I had spent time at school and I recall thinking what a wild, dangerous day. I had lived in a fire-prone area for 20 years which had been taunted by a resident fire-bug for the last 14. I'd have to check everything at home to ensure our fire plan was ready.

Soon after I arrived home my husband, Graeme, called from a clearing sale where there was talk of a fire in the area. I left the house to scour the horizon for smoke, as most of the fires that were deliberately lit were on the side of the Hume Freeway. Still on the mobile I told him there was no smoke, with his reply echoing in my ears, 'It's coming from East Kilmore through the pine forest.'

I then recalled the words of our shearer, 'You'll be safe unless the fire comes from the pine forest.'

Graeme returned home and we put our fire plan into action. Realising that our neighbour's daughter, a Year 10 Assumption student, would

probably be at home alone, I called and reassured her that we would look after her and that it was important that she contact her parents. I also asked her to contact another Assumption family who live on the other side of the freeway as their farm is part of the forest.

We started the fire-fighting pumps, moved the five dogs and miniature horse, Shorty, onto the tennis court, and kept the Clydesdales in the dam paddock. We were confronted by a huge billow of smoke that seemed to indicate the fire was small and travelling beside the Sydney to Melbourne railway line.

We had no idea what we were in for. We were ready at 12.30pm in our fire gear with hoses streaming water onto our huge shed and a smaller house closest to the fire. Our neighbour, Robin, arrived in a cloud of dust to help. As I stood further down the property I realised the fire had come over the rise on the hill, the sky was suddenly black, and within seconds our top hill paddocks were on fire with the embers flying wildly with a roar, like several jumbo jets.

I glanced over my shoulder to look at my neighbour's paddocks, behind us and to the right; they were ablaze. The heat was unbelievable; my face was burning as my son's woollen jacket blanketed my body. Within seconds the trees within 12 metres were alight. Pat Burgess, the school receptionist, rang my mobile.

'Do you need help, Maureen?'

'I don't know. I think we're past help. I've got to go.'

**E**lvis the fire-bombing helicopter hovered over us for a second; we screamed, jumped and threw up our arms. We had no idea what its crew saw coming our way. As it flew off, I now know Robin yelled, 'We have to leave now,' but the roar of the fire drowned him out. Running towards him and Graeme I realised we were leaving.

Still holding the hose, I kept running. I heard '*Legs move faster*' in my head. I passed the drive between the sheds and the house I had been hosing. The flames had started to engulf the skillion and smaller out-buildings. By the time I reached my car Robin and Graeme were already driving out the front gate. In the car I thought of Mia, my beautiful oriental cat whom I had put into my bedroom – for safety.

Driving out the gate the flames were behind me. Where to go? Driving 100 metres to the main road Graeme and Robin were at the safety point

with two firefighters, one with a huge camera, recording who was in the area as they searched for a possible fire-bug. The sound of explosions was screaming in my ears; they were coming from my property, and then came the thought, 'My God it's gone!'

As we gave our details to the firemen, Graeme collapsed with a suspected heart attack. Within a minute we were told to get into our cars and move to safety as the fire was coming our way. One of the firemen drove Graeme to an ambulance. I thought of the neighbours who were unaware of what was coming.

**D**riving along the road to Wandong I felt empty. I glanced in my rear-view mirror in disbelief as the flames danced across the road. I pulled up in the town two kilometres south. I sat in the car with my head in my hands feeling lost and alone. This lasted about two minutes and then the police moved me again to safety. Turning onto the main road leading to the freeway entrance, I saw Graeme's four-wheel-drive on the road reserve and he was in the ambulance. At least he was safe. Robin was also there.

I phoned our children, Paul and Annette, and assured them I was safe and that their father was in good hands, but I also told them, 'Everything has gone, destroyed, nothing is left.' As I stood there it dawned on me that I only had the clothes I stood in and a mobile phone; no ID, or wallet; no rings or watch. My body was burning up in my firefighting clothes and boots. Robin lent me \$20 so I could buy bottles of water. Where were the fire trucks? We had not seen one fire truck in all this time. The police were in control. They told us to move from under the freeway bridge as the fire was now travelling alongside the freeway and railway lines. Driving to Kilmore, I was concerned that Graeme was still in the ambulance under the bridge.

Our children broke land speed records getting up to Kilmore from Melbourne meeting me on the Northern Highway. The whole area was isolated with no one being allowed to travel to Wandong. I hugged my son and daughter and told them, 'Everything was gone within minutes, we had no chance, it was mammoth.'

The ambulance in which Graeme had been treated was redirected to a seriously injured person, and Graeme seized the opportunity to escape and drove to Kilmore, again collapsing on the Northern Highway.

I headed to Melbourne with Paul and Annette. As we drove over Pretty Sally you could see the fierceness of this monster that billowed high into the sky and had carved a path of destruction from Kilmore East across Mt Disappointment. In 20 minutes it had travelled 20 to 30 kilometres. There were cars and spectators, cameras and phones recording the spectacle. I screamed, 'Stop.' Jumping from the car I yelled at the people, 'This is not a sideshow. Do you know there are people fighting for their lives?' My son pulled me away.

'Mum they don't understand, they are interested, they don't realise what it's like.'

**I**n Melbourne we listened to the news. We heard of a meeting in Wallan the next morning. Walking into the community centre there I saw faces that were strained, dazed, wet with tears, angry. There was an ocean of people standing and sitting in groups or standing alone crying, talking, staring into space – withdrawn from reality. The meeting was a shambles, creating more anguish with no information about when residents could return or which areas were safe.

During the meeting Graeme's mobile rang. Our neighbour, five kilometres from our home, was pleading for help. The fires had turned and were heading back towards him. Graeme approached the fire captain at the meeting seeking his help. The fire captain asked,

'Can your neighbour get out?'

'No he's trapped.'

'If he can't get out, then we can't get in. He has to look after himself.'

We sat and listened to the many stories of courage, desperation and fear. All we wanted to do, like all the others, was to go home, but no-one was allowed. However, our son Paul and his friend Brent, both electrical high voltage workmen, put on their heavy protective clothing and were given permission to enter the area. What they found was horrific.

Every house was razed. Our home was a twisted, mangled mess reduced to four centimetres of ash, scorched by the full brunt of this inferno. Our home was the first to go. The five dogs were dead, the Clydesdales were gone and the cattle, we later learnt, had disintegrated. But the miniature horse, Shorty, that had been with the dogs on the tennis court was alive. There were small burns to his back, his tail resembled a cricket bat and blood was streaming from his nostrils. Paul and Brent picked him up and

put him on the back seat of Paul's twin cab four-wheel-drive. Graeme and Shorty's reunion was amazing, because Shorty became a lifeline for Graeme, a symbol of hope.

That little horse, Shorty, has become a symbol of hope for many, appearing on the Royal Children's Hospital Good Friday Appeal, visiting primary schools, kindergartens, the School for the Deaf and Blind, helping children to realise that some animals lived through the fires. His visits help demonstrate that with strength they can overcome the effects of Black Saturday. Shorty is spending a month with a Camberwell family where a 13-year-old girl is now living with her grandparents. Her parents, her brother and his mate died in the fires.



**T**here are two other Assumption families' stories that need to be told. A Kinglake family of a senior student, like many, were taken unaware by the advancing fire. They took refuge in their shed but the smoke started choking them. They then ran to a vacant block between their home and a neighbour's. Huddling together, covered by blankets, they stayed there for three hours, escaping with radiation burns to their back.

Their neighbours, a couple and three children, tried to drive through the flames which forced them back up the drive. They huddled together in the car which was incinerated.

In that street 15 people died and every house was destroyed.

The second Assumption College family's father is an acute care trauma

nurse and a volunteer firefighter. Working on the back of a firetruck in the Strath Creek area, he was there as the truck drove past a family who had died trying to escape the flames. He looked down and saw the bodies. The direction to all fire truck drivers in such circumstances is not to stop.

On the return trip to reload the tanker, he saw that the bodies had been reduced to ashes after the fire had returned. All that remained of those people was a pair of glasses frames. This man has had a mental breakdown and has been in hospital for the last four months. He will be unable to work for at least two years.

Ten families at Assumption College lost their homes. Many have lost friends and family members. One boarder lost five mates from Marysville. The horror of these fires is seen in the faces of the students and parents as they struggle to cope with their loss.

I returned to work one week after the fire and started working with the Assumption families and organising shoes and new clothing for each of the students and their siblings. It gave me a focus, a purpose. I have experienced the Marist Charism daily through prayer, generosity and solidarity at Assumption and the Marist family. I have been overcome by the generosity of people, strangers, who wrote, offering financial and material assistance or prayers and good wishes. I have experienced God in and through so many people.

For me, it is my faith that gets me up each morning to face the day. ■

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## Daily, daily sing to Mary

*A chronological survey of hymns to and about Mary, the mother of Jesus*

CHRISTINE WINIFRED PURCELL



*Now to the face which most resembles Christ, direct thine eyes.*

These lines from Dante Alighieri's *Paradiso* (Canto XXXII, 85-86) are spoken by Bernard of Clairvaux, as he and Dante share a vision of the Blessed Virgin Mary. They are among countless Christians throughout the ages to offer profound love and reverence to Mary, the mother of Jesus, a woman with an essential part in the Incarnation story and a huge influence on the history, culture and doctrine of the Church. This paper seeks to trace the person of Mary as reflected in hymns addressed to or about her, highlighting in particular denominational differences and similarities in approach to Mary.

The Marian hymn, according to Thompson (1994, p.148) is an expression of Marian devotion, a means for conveying to large numbers a message or image of Mary. Good hymns transcend denominational boundaries, and a Marian hymn can be the basis for some common understanding and acceptance of the role of the Virgin Mary.

Here I intend to look at a number of Marian hymns and consider the language they employ to address or describe Mary. I also wish to test Thompson's thesis in the latter part of the quotation and consider the role of Mary as portrayed in the texts contained in different denominational hymnbooks.

The first 'Marian hymn' was that of Mary herself – the Magnificat. Luke 1:46-55 records this song of praise and social justice, the words mainly drawn from Old Testament sources. This has been the basis of many hymns (HymnQuest lists 57) and warrants a study in itself. As it is Mary's hymn, not a hymn to or about Mary, it is outside the scope of this exploration.

I begin with the traditional Latin hymns which offer praise and veneration, and which for centuries were the texts for singing praise to Mary. Foremost among these are the antiphons 'Alma Redemptoris Mater', 'Salve Regina', 'Ave Maris Stella', and 'Stabat Mater Dolorosa'.

Alongside these grew up a tradition of the devotional hymn, which became particularly prevalent in Catholic circles in the Victorian era. Hymns were sung in Mary's honour on appropriate occasions, such as on Marian festivals or in May processions. Hymns were composed for children attending the newly-established Catholic schools, and for members of Catholic guilds and fraternities. The language used in these hymns was often florid and ornate.

In the 19th and early 20th centuries there was a culture of suspicion between Anglicans and Catholics, in which respective attitudes to Mary were a major factor. I will look at the English Hymnal controversy of 1906, and then consider how successive Anglican hymnbooks have included Marian hymns. The development of Catholic congregational hymn singing led to the need for suitable books, and these will be reviewed also.

The latter part of the paper will consider hymns written in the last 40 years or so – the period of the so-called 'hymn explosion'. I will explore how Mary appears in the hymnody of denominations other than Roman Catholicism, and how she is described.

The study of Mary in hymns appears to be a rather neglected area. A book such as *The Faith We Sing* (Schilling, 1983) does not mention her at all in the various chapters about hymns on God, Jesus, the Christian

life etc. despite taking an ecumenical viewpoint and considering hymns from many traditions, including Catholicism. Taking the study of Mary as a starting point, there is scant mention of Marian hymns in *Mary: The Complete Resource* (Boss, 2007). Some pamphlets and articles have been written on this topic, and those which I have used are listed in the bibliography.

#### 1. DEVOTION TO MARY UP TO THE REFORMATION

*De Maria, numquam satis.* Roughly translated, this reads 'About Mary, one can never say enough'. Through the Christian centuries, scholars and theologians have constantly found something new to say about Mary. Her place in the Church has always been secure through her role as mother of Jesus, the God-bearer or Theotokos. However, different Christian traditions have honoured her to a greater or lesser extent.

Mary plays an essential part in the Christian story, but mentions of her in the New Testament are few. St Luke's Gospel provides the clearest portrait, both in the infancy narrative, and in the course of Jesus' public life. Luke 8:21 tells of Jesus' response when told that his mother and brothers are outside: 'My mother and my brothers are those who hear the word of God and do it.' Mark's version of the story (Mark 3:31-35), generally regarded to be earlier, seems to have Jesus draw a contrast between the people in the room with him (those who have faith) and his family outside, implying that his mother does not have faith in him. Earlier in the chapter the gospel-writer indicates that Jesus' family considered him mad (Mark 3:20-21). Luke's Gospel presents a less harsh judgement of the relationship between Jesus and his mother, which may be an indication of a higher esteem given to Mary in the ecclesial community for which Luke was writing. The prominence given to Mary in the first two chapters of Luke's Gospel would seem to bear this out also, and Brown (1975, p.94) suggests that the infancy narratives were written to reflect both this episode and the incident reported in Luke 11:27-28, which is not paralleled in the other Gospels:

... a woman in the crowd raised her voice and said to him, 'Blessed is the womb that bore you and the breasts that nursed you!' But he said 'Blessed rather are those who hear the word of God and obey it!'

In Luke 1:42 and 1:45, Elizabeth's words: 'Blessed are you among women, and blessed is the fruit of your womb ... And blessed is she who believed that there would be a fulfilment of that which was spoken to her by the Lord' would seem to mirror the later saying, and praise Mary's faith and commitment.

Luke's infancy narrative ends with the story of Mary and Joseph hunting for the boy Jesus, and finding him after three days in the temple. Although they did not understand Jesus' response at the time, Mary 'treasured all these things in her heart' (Luke 2:51).

Mentions of 'the mother of Jesus' – her name is not given – in John's Gospel are confined to chapter 2, at the beginning of Jesus' ministry, and chapter 19, at the foot of the cross. In the first episode, the wedding at Cana, by putting seemingly harsh words into Jesus' mouth, the blood relationship is disregarded: 'Woman, what concern is that to you and me? My hour has not yet come.' (John 2:4). Yet Mary demonstrates a faith relationship by asking the servants to carry out Jesus' instructions, and so the miracle was achieved. In chapter 19, Jesus' hour has now come, and he brings his mother into a family relationship with the Beloved Disciple, surely an individual whose identity was known to the Johannine community, or an exemplar of a most faithful follower of Jesus. Mary the mother is brought into the community of believers, as attested by her presence in the upper room after Jesus' Ascension (Acts 1:14).

In the early Eastern Church, the feast of Mary, Mother of God was established on 15 August, particularly commemorating her death (or 'Dormition'). This was celebrated in the Western Church as the Assumption. By the end of the seventh century the feasts of Mary's Nativity (September 8) and the Annunciation (March 25) were established in the Western Church, and later the additional feasts of the Conception of Mary (December 8) and the Presentation of Mary (November 21) were added. The Feast of the Purification or the Presentation of the Lord (February 2) also became important. Liturgical celebration of these key events in Mary's life demanded appropriate hymns, and these were produced both from the Eastern and Western traditions. One of the earliest to emerge from the Latin Church was 'Quem terra Pontus', sometimes attributed to the sixth century writer Venantius Fortunatus. But it was not until the 12th century, when devotion to Mary throughout Europe was expressed in the new title *Notre Dame*, that four

popular Marian antiphons appeared – 'Salve Regina', 'Alma Redemptoris Mater', 'Ave Regina Caelorum' and 'Regina Caeli Laetare'. Set to plain-song melodies, these retained their popularity throughout the following centuries, sung daily after Compline. They were the basis of many translations which found their way into later hymnbooks. Latin texts sung in liturgical season were staples of the church's musical repertoire.

Written for Passiontide, another medieval text, 'Stabat Mater Dolorosa' reflected the image of Mary as the weeping mother at the foot of the cross. This text touched the heart of countless people through settings by composers including Palestrina, Haydn and Rossini. It was also the basis for translations which were included not only in later Catholic hymnaries but also – due to the undeniable scriptural basis of the text – used by hymn book compilers of other denominations. The translation by Edward Caswall, a Catholic convert, 'At the cross her station keeping' became a fixture in Catholic hymnbooks, and a four stanza version, translated by Bishop Mant appeared in *The English Hymnal* of 1906 in the 'Passiontide: Good Friday section'. Mary's role in hymns relating to the Passion narrative was thus asserted and assured.

As devotion to the Virgin Mary grew throughout the Middle Ages, and was expressed in writing and art, so hymns in her honour were written for private devotional reading and to be sung on her feast days. A popular image was of Mary as *Stella Maris*, or 'Star of the Sea'. Paschasius Radbertus (d. 865) and Hincmar of Reims (d. 882) both referred to 'Mary, Star of the Sea' and around the same time a devotional hymn appeared which begins 'Ave Maris Stella'. It is thought however, that the expression *Stella Maris*, and the image which grew up around it of Mary as special protector of seafarers, was in fact a corruption of *Stilla maris* meaning 'a drop of the sea', a phrase used by St Jerome in the early fifth century. But it is clear that the image was popular in the medieval Church, and St Bernard of Clairvaux wrote in the 12th century:

If the winds of temptation arise; If you are driven upon the rocks of tribulation look to the star, call on Mary; If you are tossed upon the waves of pride, of ambition, of envy, of rivalry, look to the star, call on Mary. Should anger, or avarice, or fleshly desire violently assail the frail vessel of your soul, look at the star, call upon Mary. (Bernard of Clairvaux, 2008).

The image of Mary as 'Star of the Sea' remained very popular and was perpetuated in hymns into the 19th and 20th centuries.



Sandro Botticelli  
*Madonna of the Magnificat*  
 C. 1483

In the 14th and 15th centuries there was great devotion to Mary, as can be seen in the existing texts and art works of the period. Warner (1985, pp.115-116) describes the predominant medieval image of Mary as Queen of Heaven. In stained glass, statues and devotional book illustrations, Mary was depicted as a royal lady of the court. The image of her as Queen of Heaven was also expressed in the hymns and antiphons of the period. 'Salve Regina' first appeared in the 12th century; 'Regina Coeli' and 'Ave Regina Caelorum' were even earlier, but became popular around the end of the 12th century. Dante in his *Paradiso* (Canto XXIII, 127-129) depicts the souls singing 'Regina Coeli' in praise of the Donna del cielo, 'whose mercy can save the most abject sinner'.

From early times the seasons of Advent and Christmas were times to venerate Mary as the Mother of Jesus. The feast of Christmas was held not only to celebrate the birth of Jesus, but also to commemorate the perpetual virginity of Mary, as for instance in the Christmas sermons of St Augustine. Mary's role as Theotokos or 'God bearer' was established by the Council of Ephesus in 431, and veneration of her as the Mother of God offered opportunities for artists and writers throughout the centuries. The theme of Mary as Mother was particularly found in art works of Madonna and Child, and she also appeared in artistic portrayals of episodes from the Christmas story (The Annunciation, the adoration of the shepherds etc). Medieval music included lullabies addressed to

the infant Jesus, such as the Chester carol 'Qui creavit coelum' which, one may imagine, allowed medieval nuns an opportunity to express suppressed maternal longings.

St Francis of Assisi (13th century) is generally credited with popularising the Christian crib scene, and the Franciscans most likely brought Christmas carols to Britain (Bradley, 1999, p.xi). An early hymn 'A virgin most pure' retells the Nativity story as found in St Luke's gospel, and the 15th century carol 'Adam lay ybounden' connects the story of the disobedience of Adam and Eve with the 'Yes' of Mary at the Annunciation, and the unfolding of the Incarnation and Redemption stories from that moment. Mary's role as Queen of heaven is asserted:

Ne had the apple taken been,  
 The apple taken been,  
 Ne had never our Lady  
 A been heavené queen.

Christmas carols and hymns dropped out of favour in churches in Britain during the Reformation and post-Reformation period, but continued to be sung in Germany: Luther wrote several popular Christmas hymns. In Britain the custom continued, but only outside church worship. Bradley has documented the extent of Christmas carol singing in streets and domestic settings. (Bradley, 1999, pp.ix-xviii).

By the time of the Reformation, two major issues dominated Mary's position in devotional life and belief: her sinlessness, and her role as mediator, as evidenced by direct intercessory prayers, possibly directed to Mary as a gentle and compassionate Mother rather than to a more judgemental Jesus. Sagovsky (2007, p.4) summed up the latter situation:

Was there an element of, 'Well, if anybody can get something out of the Son, it is the mother'?

Devotion to Mary was often pictured as 'under her protecting mantle' – i.e. she watched over and protected everyone, rich and poor alike. But this image did not last, as the arguments of the Reformation and Counter-Reformation took hold.

The first-generation reformers, Luther and Zwingli, maintained Mary's importance, as of scriptural origin, and preached her purity, perpetual virginity, and role as Theotokos. Luther had a particular devotion to Mary, and did not wish the feasts to be abolished. In England at least, the Marian feasts of the Annunciation, the Purification and

the Assumption continued to be observed, and the hymns associated with those feasts continued to be sung. However, as the 16th century advanced, there was a rejection of excesses of devotion to Mary and the saints, as seen, for example, in Melancthon's *Apology of the Augsburg Confession* of 1531. Calvin did not think that the title 'Mother of God' was 'good or proper or convenient' (Williams, 2007, p.317) and viewed all veneration of Mary as idolatrous.

In England, by 1552, the reformers had all but removed mention of Mary from the liturgy and calendar, leaving just the biblical feasts of the Annunciation and Purification. The Thirty-Nine Articles of the Church of England only mentioned her in her role as mother of Jesus. Article 22 railed against 'Romish doctrines' relating to saints, statues and relics, and as Sagovsky (2007, p.5) noted

the reaction against exaggerated Marian devotion is seen in the context of a wider reaction against those exaggerated devotions to the saints the Reformers condemned.

Positions hardened, and the differences which were articulated continued down through the centuries. Puritanism effectively ended any devotion to Mary in the Protestant denominations in England.

## 2. 17TH TO 19TH CENTURIES

### ANGLICAN ATTITUDES

A.M Allchin (1984) has traced Anglican theology relating to Mary from the 17th to the 20th century. In the 17th century there was a re-discovery of her role through the theology of the Eastern Church. The theme of Mary as Theotokos was recognised liturgically once more, and by 1662 five Marian feasts were listed in the Calendar of the Book of Common Prayer.

A constant theme in the Church of England was whether it is valid, or allowed, for worshippers to direct prayers or petitions directly to Mary, or indeed to God through Mary. In 1633 (the year of his death), the poet George Herbert wrote the exquisite two line poem entitled 'Ana -{Mary/Army}gram':

How well her name an Army doth present,  
In whom the Lord of Hosts did pitch his tent! (Herbert, 1991).

In these two lines Herbert summed up Mary's central role in the

Christian story, and also the huge weight which her name and image carried.

He then closely followed this in 'To all angels and saints' where he wrote:

I would address  
My vows to thee, most gladly, blessed Maid,  
And Mother of my God in my distress...

However, two stanzas later he declares:

But now (alas!) I dare not; for our King  
Whom we do jointly adore and praise,  
Bids no such thing. (Herbert, 1991).

Commenting on this poem Williams (2007, p.327) notes that '[t]he ambivalent address to Mary, which is not quite addressed to her, expresses precisely that sense of something precious that has been lost and not quite recovered in Anglicanism.'

Within Protestant circles there was a strong perception of threat from Catholics. In the 18th century, the Independent minister, poet and hymn writer Isaac Watts thanked God in his writing for the defeat of the Spanish armada, and the foiling of the Gunpowder plot. The sense of threat from Catholics did not diminish in the 19th century as Catholic emancipation and the restoration of the Catholic hierarchy put Catholics in a surer position in England. Eminent Anglican theologians and writers had to hold their position in the face of the challenge posed by former colleagues who converted to Catholicism. Examples of the former were John Keble and J.M. Neale, who both remained within the Church of England. Famous Catholic converts and hymn writers included John Henry Newman, Edward Caswall and Frederick Faber.

The place of Mary in the Victorian Anglican church was not much changed from Herbert's view some two centuries earlier. In 1844 Keble wrote, but did not publish, his poem 'Ave Gratia Plena' containing the lines:

Therefore as kneeling day by day  
We to our Father duteous pray,  
So unforbidden may we speak  
An Ave to Christ's Mother meek.

In the 19th century Church of England there was a move to recover

some of the medieval heritage of the Church, to establish the firm sense of continuity in the face of denominational challengers, particularly those who were advocating Lutheran styles of worship and hymnody.

Foremost in the field to adopt and adapt ancient texts for modern worship was J. M. Neale, who with T. Helmore produced *The Hymnal Noted* (Neale, 1856). It was the beginning of the revival of plainsong in the Anglican Church and an acknowledgement that the Catholic tradition could be of great value in Anglican worship. Neale contributed 95 (out of 105) hymns to this compilation. These included a morning hymn for the Annunciation: 'Mittet ad Virginem', a Christmas hymn for the Third Hour: 'Maria ventre concipit' and one of the Sarum Greater Antiphons 'O Virgo Virginum' which reads in translation:

O Virgin of Virgins, how shall this be?  
For neither before thee was there any like thee  
Nor shall there be after.  
Daughters of Jerusalem, why marvel ye at me?  
The thing that ye behold is a divine mystery.

Instigators of religious controversy between Catholics and Protestants seized upon the role of Mary as a particular object of attack. *The Times* published an article in December 1853, 'The religion of the Oratorians', which focused on members of the Oratory of St Philip Neri in Birmingham led by John Henry Newman. Over more than three columns the unnamed journalist analysed the words used in Oratorian worship, focusing in particular on what he perceived as Mariological passages. Having quoted the Divine Praises, he stated:

The God of Love and Mercy has been robbed of his attributes to clothe a deified woman ... the worship of Mary is a signal instance of that theory of development with which Dr Newman has cancelled all the old evidences of his church and made rubbish of her apologists. (*The Times*, 1853).

By using the phrase 'the worship of Mary' the writer has expressed a polarised opinion. This central issue of the role of Mary, devotion to her, and the way it is expressed was to become, in the words of a later commentator (Carter, 2007, p.340), 'a neuralgic issue'. Endean (2007, pp.284-285) considers some words of Gerald Manley Hopkins, who converted from Anglicanism to Catholicism in 1866:

Mary Immaculate  
Merely a woman, yet

Whose presence power is  
Great as no goddess's  
Was deemed, dreamed.

For Hopkins, Endean remarks,

the instinct to assign a special role to Mary was one that he shared with the ordinary Roman Catholic piety of his day ... Catholics were proud of their devotion to Mary, and prepared to defend it against hostile Protestant criticism.

The kind of criticism he refers to is indicated in the hymn by Fr John Wyse (1825 – 1898), *I'll sing a hymn to Mary* in which each stanza concludes with the refrain 'When wicked men blaspheme thee, I'll love and bless thy name.'

The controversy between Catholics and Protestants over Mary's role was exacerbated by the 1854 proclamation of Pope Pius IX which declared the Catholic widespread belief in the Immaculate Conception of Mary to be a dogma of the Church. This belief, unsupported by scripture, was not held by the Eastern Churches, nor by the Anglican Church, and certainly not by other Protestant denominations, and created a considerable barrier to ecumenical relationships. This dogma, and the 1950 papal proclamation relating to Mary's Assumption have been two of the most contentious issues in Anglican-Roman Catholic ecumenical discussions. In recent years there have however been advancements in understanding and agreement. *Mary: Grace and Hope in Christ* is the latest statement of the Anglican-Roman Catholic International Commission (ARCIC) and 'registers a large measure of agreement between them of Mary in Christian faith and devotion ...' (ARCIC, 2006, p [vii]).

In the latter part of the 19th century, and into the 20th, there was some understanding and acceptance of the place of Mary in the life and devotion of the Anglican Church. This was assisted by the revival of Latin texts in translation, as noted earlier particularly by J.M. Neale, and Anglo-Catholics who had resisted the move into the Roman Catholic Church. After the success of *Neale's Hymnal Noted* there was a need for a new hymn book, and *Hymns Ancient and Modern* first appeared in a words-only edition in 1860, closely followed in 1861 by a music edition. It was an instant success, and as authors' names were not included on the hymn pages, was able to include hymns from a wide variety of religious and denominational backgrounds 'burying High Church and Low

Church, Tractarian and Dissenter, beneath the uniformity of the type-face' (Watson, 1997, p.388). An appendix was added in 1868, then a new edition in 1875. This included three hymns to be sung on festivals of the Virgin Mary, one of which was written by Sir H. W. Baker, chairman of the hymnbook committee. This was 'Shall we not love thee, Mother dear' which, though focusing on Mary's role as the nourishing mother, also bids the worshipper to consider Mary's joy, and love her dearly:

And as he loves thee, Mother dear  
 We too will love thee well;  
 And, to His glory, year by year,  
 Thy joy and honour tell. (*Hymns Ancient & Modern*, no 450).

The 1875 edition was followed by a supplement in 1889. The compilers were determined to beat off any competition, but there was dissatisfaction with the 1889 supplement among some circles, and a group of friends began to meet regularly to discuss compiling their own supplement. This group included Percy Dearmer and Ralph Vaughan Williams, and eventually led to the publication of the English Hymnal in 1906.

#### CATHOLIC DEVOTION, AND THE DEVELOPMENT OF CATHOLIC HYMNODY

The Jesuit Sodality of Our Lady was founded in 1563, as a focus for Marian devotion within the Catholic Church, and became the pattern for other similar societies or associations. Throughout Europe there was a flowering of devotion and Marian spirituality, such as the 'slavery of Mary' and devotion to the Immaculate Heart of Mary.

Many religious orders were established which had devotion to Mary at their heart – e.g. the Marists, Marianists and Oblates of Mary Immaculate. Local sodalities brought such devotion into the spiritual lives of Catholics throughout Europe, including England.

Catholic congregational singing does not have a long and distinguished history. In recusant times the need for secrecy did not allow for enthusiastic singing, and within the Latin liturgy there was no real place for vernacular hymns. This situation persisted even after Catholic Emancipation in the late 18th and early 19th centuries.

However, changes occurred around the middle of the 19th century, partly in response to the popularity of hymn singing in Protestant churches. Muir (2004) has documented hymn books published for Catholics throughout the Victorian period, and into the 20th century. He notes the move from Latin translations to be sung on particular

liturgical occasions to original texts, produced as either hymns or poems, and also hymns to be sung in schools or in religious organisations. Many of these devotional, pious hymns are still in hymnals today. Muir comments that an important subdivision of devotional hymns was those which concerned 'the cult of the Virgin Mary.' (Muir, 2004, p.285). The most frequent occasions for such hymns to be sung were outside the liturgy, for Catholic Guilds or confraternities, or in the growing number of denominational schools. Naturally, these would be in English rather than Latin. Some of the language used was simple and naïve but more often it was florid and metaphorical. Many of these texts became popular and remained in use for many decades, perhaps retained more for their familiarity than for their literary or musical merit. Fr John Wyse, for example, in 'I'll sing a hymn to Mary' wrote verses such as:

O noble Tower of David,  
 Of gold and ivory,  
 The Ark of God's own promise  
 The gate of Heav'n to me.

This was still included in late 20th century Catholic hymnals, although verses including some of his more florid language (e.g. 'Mystic Rose') fell out of favour.

In 1864, just 15 years after the re-establishment of the Catholic hierarchy in England and Wales, Henri Hemy, music professor at St Cuthbert's Seminary, Ushaw College, Durham edited a hymn book for the Catholic Church entitled *Crown of Jesus Music*. This collection included several hymns written by the President of the College, Charles Newsham. The preface to the book states 'The object of the following pages is to supply Congregations, Convents, Schools and Families with a complete Manual of Sacred Melodies' (Hemy, 1873?, preface), and parts 1–3 contain 277 musical settings of unattributed hymn texts. Part 4, which was added for the 1873 edition, contains five settings of the Mass.

The contents of this book bear some examining, as it contains a snapshot of Catholic domestic devotional texts of the period. Some of the Marian hymns are already established and familiar texts, such as 'Daily daily sing to Mary', and 'Hail Queen of Heaven'. There is one, in the section 'Hymns chiefly for children' which is dedicated to 'The Immaculate Conception' and begins 'O Mother! I could weep for mirth / Joy fills my heart so fast' and ends each chorus: 'And I keep singing in my heart / Immaculate, Immaculate.'

The hymns express excessive emotion and fervour, and in a simplified form for children, the language appears trite.

Part 2 includes a sequence of seven hymns headed 'Little Office BVM'. These hymns display an extraordinary range of metaphors relating to Mary, drawing on intertextual images from the Old Testament, e.g.

Hail Solomon's throne, Pure ark of the law  
Fair rainbow! And bush, which the Patriarch saw.  
Hail Gedeon's [sic] Fleece! Hail blossoming rod!  
Samson's sweet honeycomb, Portal of God.

In the April 1973 issue of *Church Music*, the contemporary English liturgical composer Paul Inwood reviewed this hymn book. It contains, he contended, some 'execrable' texts, including 'an inordinate number of hymns for the rosary ...'

The hymn texts in the *Crown of Jesus Music* were not attributed to authors, but there were some prolific Catholic hymn writers during this period, to whom one might have looked for more literary offerings. These included the converts Frederick Faber (1814–1863), and Edward Caswall (1814–1878).

#### FREDERICK FABER

Faber became a Catholic in 1845, following John Henry Newman's reception into the Church. A prolific writer, Faber's hymns 'represent the best of Catholic Victorian piety in their power to strengthen, to console, to warm, and to delight.' (Gilley, 2008). This description is an oblique way of indicating that even here, the language can seem over-indulgent to modern readers. Faber's hymns to Mary address her as 'Mother' or 'Mama', possibly, as Gilley indicates, not unconnected with the fact that Faber's mother died when he was an adolescent. One of the most telling verses in a lesser-known hymn is addressed to Mary as by orphan children:

Oh! Balmy and bright as moonlit night,  
Is the love of our Blessed Mother;  
It lies like a beam  
Over life's cold stream,  
And life knows not such another. (Faber, 1890, p.155).

A further hymn develops this image. Entitled 'The orphan's consecration to Mary' it contains the lines 'We are seeking for a mother' and 'We have none but thee to love us with a Mother's fondling care' (Faber, 1890, p.171).

Faber's repertoire of hymns to Mary was extensive. In the collected edition of his hymns, (Faber, 1890), there are 22 hymns addressed to Mary honouring her Immaculate Conception, remembering her Nativity and Presentation, the Annunciation, her Sorrows, her Assumption into Heaven, and a range of hymns ascribing her various roles as Queen of Heaven, Queen of Purgatory and Consolatrix afflictorum. A hymn written for school children 'A daily hymn to Mary' contains in its 15 verses many of these descriptions and roles in fairly simple language. Some other hymns are an excess of devotional outpouring, such as:

What is this grandeur I see up in Heaven  
A splendour that looks like a splendour divine  
What creature so near the creator is throned?  
O Mary! Those marvelous glories are thine. (Faber, 1890, p.145).

Thompson (1994, p.127) noted the importance of Faber's Marian hymns to future generations of English Catholics. In *The Westminster Hymnal* (published first in 1912) there were 30 hymns to Mary. 'Of these', he said, 'ten were translations from hymns of the Breviary; of the remaining twenty, ten were written by Fr Faber'.

#### EDWARD CASWALL

Edward Caswall followed a similar path to Faber, converting to Catholicism in 1847, and after the death of his wife, was ordained to the Catholic priesthood. He published *Lyra Catholica* in 1849, containing, as stated on the title page, 'all the breviary and missal hymns, with others from various sources.' In his preface, Caswall (1851) says that

every hymn, without exception, has been newly translated from the Latin; and there is reason to believe, that nearly half the hymns here given have never before appeared in the English tongue.

It was an early example of a hymn book for Catholics, and was published both in London and New York. Caswall himself claims, in contrast to what he sees as sentimental hymns of the period, the exceedingly plain and practical character of these Hymns. Written

with a view to constant daily use, they aim at something more than merely exciting the feelings. They have a perpetual reference to action. (Caswall, 1851, p.17).

However, the 'sentimental' character of the originals shines through the translations, such as this, as translated by Caswall from Spanish:

Though art like the fragrant bough  
Of the beauteous cassia-tree –  
Like the orient myrrh art thou,  
Whose sweet breath is worthy thee.  
(Caswall, 1851, p. 405)

Caswall's *Hymns and Poems* of 1873 contains dozens of translations of 'hymns from various sources' and also many 'original hymns and meditative pieces.' Cooper (2008) notes that 'more than thirty of his hymns were adopted by the Protestant compilers of *Hymns Ancient and Modern* (1861) and *The People's Hymnal* (1867)'. Two Christmas favourites were written by Caswall: 'See amid the winter's snow' and 'Sleep, Holy Babe', the latter with its final verse directly addressed to Mary:

O Lady blest!  
Sweet Virgin, hear my cry!  
Forgive the wrong that I have done  
To thee, in causing thy dear Son  
Upon the Cross to die! (Caswall, 1873, p.283).

#### JOHN LINGARD

Hymns deriving from Latin texts became popular, perhaps seen as safe, scholarly devotional hymns for the intellectuals who embraced the Catholic faith in the 19th century.

John Lingard's hymn 'Hail Queen of Heav'n' is a typical example of a Victorian hymn very loosely based on a Latin original. Lingard was a distinguished Catholic theologian, described by Phillips (2008) as preferring simplicity over pomp, and unusually making efforts to make the liturgy accessible to the congregation, such as including an English reading of the Passion in Holy Week alongside the Latin reading. Taking as its starting point the 'Salve Regina', Lingard's hymn is still found in Catholic hymnbooks today. Lingard formed good relationships with Protestants, particularly in his parish in Hornby, Lancashire, and it seems from his life and writings that he would not have considered himself higher than a mainstream Roman Catholic of the time. The language and vocabulary

of this hymn once more confirms that Roman Catholics in the early part of the 19th century held Mary in very high regard.

The last two lines in each verse are a direct appeal to Mary (addressed each time as 'Star of the Sea') to pray for all in need, and personally, for the petitioner, e.g.:

Refuge in grief, star of the sea  
Pray for the mourner, pray for me ...  
Do thou bright Queen, Star of the sea  
Pray for thy children, pray for me.

Mary as Queen continued to be a very popular concept, as seen in hymns of the time. The other universal Catholic view was of Mary as Mother, not only of Christ but of all. Mary as intercessor or advocate ('Remind thy Son that He has paid the price of our iniquity') and Mary as Star of the Sea – Stella Maris – are also common concepts.

#### DEVOTIONAL HYMNS

The still-popular 'Daily daily sing to Mary' appeared around this time also. A translation from a 12th century text by Bernard of Cluny ('Omni die, dic Mariae') by Henry Bittleston, it is a good example of the expression of personal devotion to Mary. A short extract gives the flavour of the devotional tone of this hymn:

Daily daily, sing to Mary,  
sing my soul, her praises due  
All her feasts, her actions worship,  
with the heart's devotion true.

Compared to some other Marian hymns of the time it contains relatively simple language, and would have been particularly suitable for use in Catholic schools. As noted earlier, *Crown of Jesus Music* contained a section 'Hymns Chiefly for children' and there were many hymns written for use in schools and on special occasions when children would be present. Devotions to Mary in the month of May became a popular practice from the 17th century onwards, and gradually hymns were written to support the processions and other events associated with this. Caswall's hymn 'This is the image of the Queen' describes a scene before a statue or picture of Mary, and the thoughts of the devotee, e.g.:

How fair soever be the form  
Which here your eyes behold,

Its beauty is by Mary's self  
Excell'd a thousandfold.

The final line of each verse begs Mary to remember the supplicant, in the month of May, in joy, in pain, in temptation, on his death bed, and finally as he stands before the judgment seat. These are strong words and not particularly suitable for what should be a happy devotional occasion.

A simpler hymn, probably written for children to sing in a May procession is 'Bring flowers of the rarest', sometimes ascribed to Mary E. Walsh. Written around 1883, it is representative of this genre with the refrain:

O Mary we crown thee  
With blossoms today  
Queen of the Angels  
and Queen of the May

#### THE ENGLISH HYMNAL CONTROVERSY

**H**ymns *Ancient and Modern* included hymns for worship on the accepted Marian feast days – the Purification and the Annunciation. By the beginning of the 20th century, it seems it was acceptable for Anglicans to write and sing Marian hymns so long as they had a Christocentric focus. The group which collected hymns for *The English Hymnal* was influenced by the culture of the times – the aesthetic and Arts and Crafts movements, and the discovery by Cecil Sharp of a wealth of folk songs and melodies in British rural communities. The book, first published in 1906, was offered 'as a humble companion to *The Book of Common Prayer* for use in the Church' (*The English Hymnal*, 1926, p.iii). As such, it contained some hymns relating to 'St Mary the Virgin'. Some months before publication there was an indication that some of the language used in these hymns might cause controversy.

The publisher's referee, aware that any hymn invoking Mary and the saints might be unacceptable to some members of the Church of England, reported that 'it contains a few things that would prove fatal to its success in the Church as a whole' (Gray, 2005, p.14). That opinion was shared by the Dean of Christ Church, T.B. Strong, who reiterated the point in a letter to the publisher on 24 July 1906:

I am quite sure that the hymns on S.Mary and some of the Saints will cause great trouble ... (Gray, 2005, p.14).

In the event, the row broke at a meeting of the Bristol Diocesan Conference in October 1906. A brief notice in *The Times* on October 17 says:

At the Bristol Diocesan Conference the Bishop announced that he prohibited the use of the "English Hymnal" in his diocese.

By November 3 the situation had escalated, and *The Times'* Ecclesiastical Intelligence column devoted 36 lines to the topic, including statements from the Archbishop of Canterbury and the Bishop of Worcester:

The Archbishop of Canterbury ... feels bound to express his strong wish that it should not be adopted in any church in the diocese.

The reasons given are rather vague, but are made clearer by a subsequent statement from the Bishop of Worcester:

It is greatly to be deplored that there have been admitted into this collection hymns containing invocations of the Blessed Virgin and of the Saints ... which could hardly be reconciled with the teaching of the Church of England. Obviously the public use of such hymns in our churches cannot be sanctioned; and it is not to be desired that our people should be led by the adoption of this Hymnal to suppose that hymns expressing Roman doctrines, which the Church of England has definitely repudiated, had somehow received authorization. (*The Times*, 1906.)

V.S.S. Coles' 'Ye who own the faith of Jesus' with its refrain of 'Hail Mary, full of grace.' was one of the texts which caused episcopal outrage. The final two verses were deemed unacceptable and were removed from a subsequent abridged edition. The offending verses begin: 'May the Mother's intercessions / On our homes a blessing win' and conclude: 'For the faithful gone before us / May the holy Virgin pray.'

Members of *The English Hymnal* committee were horrified that they were being accused of heresy, and strongly rebutted the charge. Percy Dearmer remarked

Does the Bishop [of Bristol] think we should sing 'May the Holy Virgin not pray'? It is ridiculous ... (Luff, 2005, p.18).

After some weeks a compromise was reached, with the issue of an abridged edition which, among other changes, removed the refrain from Coles' hymn, and omitted the disputed verses. In the event the argument died down, and the full edition continued to be available, with the texts as written by the authors. However, the disputed verses were marked with an asterisk indicating that they may be omitted if desired.

### 3. THE 20TH CENTURY AND THE HYMN EXPLOSION

In a chapter in *Mary: The Complete Resource* David Carter states:

There is no doubt that for the vast majority of Roman Catholics and Protestants in the first half of the 20th century, the understanding of the role of Mary and the consequent rightness or otherwise of devotion, particularly public devotion, to her was a neuralgic issue. (Carter, 2007, p.340).

'Neuralgic' seems an extraordinary word to use in this context and my understanding of Carter's statement is that it was the very different views of Mary held by Roman Catholics on the one side, and Protestants on the other, which led to difficult relationships between the two bodies of believers. The dictionary definition of 'neuralgic' as 'capable of causing a sudden, extreme, or far-reaching reaction' also includes connotations of pain and distress. This is strong language for a religious issue, yet as has just been seen, extreme views were held which affected people's Christian lives and worship.

In general, at the beginning of the 20th century, Mary was ignored by most Protestants, other than honouring her presence in the Christmas story and other scriptural appearances. Catholics included her in their reverence of the saints, in some instances a particularly fulsome reverence, giving rise to accusations of idolatry. Despite occasional individual exceptions, the situation was polarised.

I would like to explore, through hymns, how this situation progressed in the 20th century by tracing Marian hymns through Anglican and Catholic hymn books.

### ANGLICAN HYMNBOOKS

After the controversy over *The English Hymnal*, there was a steady progression of editions and revisions of Anglican hymn books. The successive editions of, and supplements to, *Hymns Ancient and Modern* continued to offer a limited range of hymns under the heading 'The Blessed Virgin Mary'. Consistently, the hymn by Sir H. W. Baker which begins 'Shall we not love thee, Mother dear' has a place up to the revised edition in 1950. Another text 'The God, whom earth and sea and sky', a translation by J.M. Neale of a sixth century original, also features in editions from 1904 to 1983, although the number of verses included has, by 1983, reduced from eight to four, and editions from 1950 onwards use a different translation (the 1950 revised edition attributes the translation to 'J.M. Neale and Compilers').

The 1950 edition (*Hymns Ancient and Modern* revised) added 'Her Virgin eyes saw God incarnate born.' by Bishop T. Ken. The hymn by Bishop R. Heber, 'Virgin-born, we bow before thee' is also consistently classified in the 'Blessed Virgin Mary' section, despite being addressed to the Virgin-born – i.e. Jesus. So, throughout the 20th century, this very popular hymn book offered a very limited range of rather dated hymns for the feast days of Mary.

In 1969 a supplement entitled *100 Hymns for Today* appeared. This included a 20th century text by J.R. Peacey: 'For Mary, Mother of our Lord'. The next supplement *More Hymns for Today* (1980) had no Marian hymns.

The 1983 new standard edition had nothing new. Peacey's hymn appeared again, plus those by Neale, Ken and Heber. Even the new edition in 2000, entitled *Common Praise*, was very conservative. It featured seven hymns under the 'Blessed Virgin Mary' heading, but the only significant addition was 'Sing we of the blessed Mother', written by G. Timms in the 1970s. Timms uses the various scriptural appearances of Mary to shape the verses of the hymn, a pattern adopted by other non-Catholic writers of Marian hymns. However, the language used is very traditional – e.g. verse 2 reads:

Sing we, too, of Mary's sorrows, of the sword that pierced her through,

When beneath the cross of Jesus she his weight of suff'ring knew,  
Looked upon her Son and Saviour reigning from the awful tree,  
Saw the price of our redemption paid to set the sinner free.

In contrast to the approach taken by the editors of *Hymns Ancient and Modern*, the editorial committee of the *New English Hymnal*, 1986, included a wider range of hymns. There are 10 listed for Marian holy days, including those by Neale, Ken and Baker, but also two translations from Latin originals: 'Hail O Star that pointest' (a translation of 'Ave Maris Stella') and 'O glorious Maid, exalted far', a translation by Percy Dearmer. The popular setting of the 'Magnificat' by Bishop Timothy Dudley Moore: 'Tell out my soul' is also listed, as is the hymn 'Ye who own the faith of Jesus' by V.S.S. Coles which had caused so much controversy in 1906. Verses 5 and 6 still carry asterisks. Certain Anglican circles had been happy to retain these verses – Briscoe notes that in 1920 the first Anglo-Catholic Congress was held in London, and this hymn was sung enthusiastically! (Briscoe, 1930, p.268).

#### CATHOLIC HYMNBOOKS

Within the English Catholic Church in the first decade of the 20th century there was a drive for a new national hymn book. Following on from *Crown of Jesus Music* in the 1860s, there had been several books published for national use (Muir, 2008, pp.138–139 has detailed these) but the success of the *Anglican Hymns Ancient and Modern*, and the influence of Anglican converts such as Sir Richard Terry, led to the publication of *The Westminster Hymnal* in 1912. Edited by Terry, it was 'the only collection authorized by the Hierarchy of England and Wales' (*The English Hymnal*, 1912, title page) thus becoming widely used.

The collection is presented thematically, and the section dedicated to 'The Blessed Virgin' contains 30 hymns (nos 100–129). Authors' names are given, and the prolific Victorian writers are well represented – Caswall (seven hymns) and Faber (ten hymns) account for over half of the hymns in the section. The majority of hymns are in the accepted genre, with highly metaphorical language, but there is a much simpler text towards the end of the section (no 128) which appears to be a translation from a French original. Headed 'O tendre Mère', the first verse conveys the gentle tone of the hymn:

O Tender Mother, Virgin fair,  
As none appeal in vain to thee,  
With contrite heart in humble prayer  
Let this our homage grateful be  
Let this our homage grateful be.



There are only three verses, each ending with the same last line. No author or translator's name is given, and it stands as a contrast to the more emotionally charged hymns surrounding it.

*The Westminster Hymnal* was revised and reissued over the following decades (the 9th edition was published in 1937) but in 1940 a New and Revised edition appeared. This made an attempt to retain the best of the old, while including some 20th century compositions, but the book as a whole seems to contain very little from living hymn writers, with the notable exception of Ronald Knox who contributed 4 original hymns and around 50 translations from Latin texts. Hymns categorised as relating to 'Our Lady' in that book (nos 101–118) range from translations from the sixth century writer Venantius Fortunatus, to Michael Field and F.W.Weatherell, the latter apparently the only still-living author represented in this section of the hymnal.

*The Westminster Hymnal* continued to be published throughout the 1950s and the early 1960s, but changes were in the air, both liturgically, arising from the second Vatican Council, and from external cultural changes. The pages of the bulletin *Church Music* chart the progress of Catholic liturgical and hymnody from 1959 to 1974. In 1966 there was a review (Long, 1966) of the newly-published *Praise the Lord*, a hymnal edited by W. Trotman, in which the reviewer remarks:

A new hymn book for any church is an exciting event, but in the Catholic church at the present time, when priests and laity alike have for so long looked forward to a book in line with new movements in liturgical observance, it must be doubly exciting. (Long, 1966, p.8)

*Praise the Lord* is arranged thematically, which makes it easy to identify the hymns to 'The Blessed Virgin', which are nos 106–116. Living authors include Bede Camm, Michael Gannon and F.W. Weatherell. It also includes 'Ye who own the faith of Jesus' by the Anglican V.S.S. Coles, but in this Catholic environment the asterisks are omitted from verses 5 and 6.

The editor commented in the preface that the hymnal 'draws heavily on the hymn treasures of other denominations, and it is hoped that in a small way it may contribute to the cause of Christian Unity.' (*Praise the Lord*, 1966, preface). It is interesting to note this in the context of the wide-ranging changes which swept the Catholic Church in the 1960s. Pope John XXIII opened up the Church to ecumenical possibilities, and in hymnody, as in many other areas of church life, the opportunities were seized.

In the Catholic Church, the change from Latin to vernacular in the liturgy took place on the first Sunday of Advent, 30 November 1969. James Quinn, in the preface to *New Hymns For All Seasons* explained under the heading 'How to use this book', what is now taken for granted:

In selecting hymns for Mass, care should be taken that each hymn is functional, in relation to the feast, season or occasion and to the part of the mass at which it is sung. (Quinn, 1969, p.viii).

*New Hymns For All Seasons* contains 88 hymns written or translated by Quinn, and presented in an order to aid selection of appropriate hymns for the occasion. There are five 'Hymns to our Lady', three of which are Quinn's translations of ancient Latin texts, and two are original works, very much in the genre of traditional Marian hymns, such as the hymn which begins

O Mary, conceived in the grace of your Son  
The firstfruits of vict'ry on Calvary won!  
and concludes:  
O Mother, who stood by your Son till his death,  
Still stand by your children till life's dying breath!  
O pray for us all as in glory you share  
Your Son's resurrection, his masterpiece fair!

In these six lines Quinn refers to the dogmas of the Immaculate Conception and the Assumption, and links Mary's presence at the foot of the cross with the hope that as our Mother, she will be with each of

us also at the moment of our death. The hymn closes with the vision of Mary in glory. Despite the forward-looking nature of the time of publication, the hymns are actually very traditional in style.

However, the liturgical changes in the Catholic Church at this time offered the opportunity to experiment with musical styles. The first 'folk masses' appeared – Geoffrey Beaumont wrote *A 20th Century Folk Mass* for one or more cantors and congregation as early as 1956, although he explained (Beaumont, 1956, preface) that the word 'folk' is used literally to mean 'the normal, every day popular type of music.' New hymns in contemporary genres were written, some set to new tunes, others to existing folk tunes, and they became very popular. Between 1974 and 1976, Kevin Mayhew issued three volumes of his 20th century folk hymnal.

*The New Catholic Hymnal* (Petti & Laycock, 1971) was published in the period when the liturgy in the vernacular was still relatively new, and the need for 'a good and varied repertoire of hymns and spiritual songs is greater than it has ever been' (Petti & Laycock, 1971, p. xi). The editors acknowledged the need to borrow from hymnbooks of other denominations, and that this had been possible 'in the new spirit of co-operation among Christian churches' (Petti & Laycock, 1971, p.xi). It is noticeable that the 'You' form of addressing God was used in this collection, the compilers looking to modernise the language of hymnody, as liturgical language was also revised.

There are some unexpected literary gems in this collection, including the Marian hymns 'Mary how lovely the light of your glory' by the American Jesuit Brian Foley, and 'Blessed Virgin Mother, daughter of your Son', which was written by Anthony Petti, based on the opening of Dante's *Paradiso*, Canto XXIII. There is also a hymn by the Anglican writer Jan Struther, which begins 'When Mary brought her treasure unto the holy place'. This draws on the scriptural passage of the Presentation in the temple (Luke 2:21-38) and contains some evocative, poetic language, as in verse 3:

And she, all sorrow scorning,  
Rejoiced in Jesus' fame;  
The Child her arms adorning  
Shone softly like a flame  
That burns the whole night through,  
And keeps from dusk till morning  
Its vigil clear and true.

In 1972 a 'revised and enlarged' edition of *Praise the Lord* was published, but so changed from the previous edition that one reviewer at least maintained that it should have been given a different title (Kenyon, 1972, p16-17). The editors were very clear about the reasons for the massive changes. The main reason was that 'the whole liturgical life of the Church has undergone a drastic reform' (*Praise the Lord*, 1972, p.vi).

The new *Order of the Mass*, the new Lectionary, the new Calendar, the new Breviary, were all mentioned in the introduction to *Praise the Lord* as offering opportunities for appropriate hymns. Questions of taste and style were also considered, with scrutinies for both 'practicality and good taste' before a hymn was admitted to the book. As far as hymns to Mary are concerned, there are thirteen in the section headed 'The Virgin Mary' (the change of section title from the previous edition's 'The Blessed Virgin' is perhaps in keeping with the intention stated in the introduction that the book should 'present a genuinely ecumenical face' (*Praise the Lord*, 1972, p.vii).

The 1979 edition of *Hymns Old and New* retained many old Catholic favourites, but among its Marian hymns were newer ones by Maria Parkinson, John Glynn and Damian Lundy. In 'Mother of God's living Word' by Lundy, Catholic Marian doctrine is expressed in ways which hark back to the flowery metaphors of Victorian piety, e.g.

Virgin soil, untouched by sin,  
for God's seed to flourish in;  
Watered by the Spirit's dew  
In your womb the Saviour grew

This is not a hymn likely to be included in the hymn book of any other denomination!

The revised edition of 1983 included some newer Catholic offerings, (while still retaining the traditional hymns). Damian Lundy's contributions include the much more challenging 'Sing of a girl in the ripening wheat' which he described as:

This song for Mary's birthday, and for her presentation (as a child) in the Temple looks to her future role as Mother of Jesus, so it is in the future tense – an 'advent' song (*Hymns Old and New* 1983, no.485).  
Mary's role in Jesus' life is portrayed, from his birth to after his resur-

rection, with each line returning to 'the child that mother will bear'. It includes the verse

Sing of a girl on a hillside alone  
Dust in her hand, and grey in her hair  
Sing of a body, broken and torn  
Oh the child that mother will bear.

This picture of Mary as a real person is one which was almost completely lacking in earlier hymns, and paved the way for hymns portraying a more realistic image of Mary as woman and mother.

Changing attitudes, particularly in the latter part of the century, led to more contemporary offerings in Catholic hymnals. Some were composed for particular seasons of the Church year, such as the Marian months of May and October, others merely to reflect popular devotion to Mary.

The relevant categories used in *Hymns Old and New*, taking this as an example of a late 20th century Catholic hymnbook are as follows:

Specifically Months of May and October (two hymns)  
Mary as present through Jesus' life (eight hymns)  
Mary at the cross (one hymn)  
Star of the sea (five hymns)  
General praise and intercession (nineteen hymns)  
Hail Mary variations (Luke1:28ff) (one hymn)

These include translations of Latin originals, Victorian compositions, and 20th century offerings. Several emphasise strongly Mary's role as Mother of all believers; others, generally more modern hymns, choose to depict Mary as a part of Jesus' life and death. The compilers of the book have tried to retain traditional, familiar hymns dating back a hundred years or more, while introducing more contemporary works such as 'The bakerwoman' translated from French by H. Richards. This hymn, over seven verses, depicts Mary as the baker who 'received a grain of wheat from God. For nine whole months the grain she stored'. The resulting bread was then baked, given to the hungry people of Galilee, then sold for 30 coins and 'torn to pieces on a Friday noon'. But the bakerwoman's son appeared to his friends at Emmaus, who 'knew him in the breaking of the bread'. It is a bold hymn which stands out in the collection as very different from other Marian hymns. Using the extended metaphor throughout, Jesus is never named, although Mary is mentioned in the refrain to each verse.

## THE HYMN EXPLOSION

This phrase was first used in 1967 by Erik Routley, Congregational minister and eminent hymnologist, to describe the creative period in the 1960s and early 1970s when hymn writers from different denominations experimented with new ideas, both textual and musical, to produce contemporary and relevant hymns. They were anxious to move away from the outdated terminology and rather tired expressions of the hymnbooks in current use. There was a new ecumenical spirit in Britain, tastes in music and popular culture were changing, and there began to be a greater awareness of the need to articulate the Christian response to the social needs of the country. Several talented ministers began to produce hymns to reflect the changes; foremost were the Anglican Timothy Dudley-Smith, the Methodist Fred Pratt Green, and the Congregationalists Erik Routley, Fred Kaan and Brian Wren. Many of their hymns found their way into mainstream hymnal supplements of the 1960s and 1970s. Of interest to this study is the reference made to Mary in the output of non-Catholic writers, and the language used to describe or address her.

The desire to make hymns accessible to young people was being addressed from several angles. Geoffrey Beaumont and the 20th Century Church Light Music group were composing new tunes for traditional hymns, as well as new hymns, and some had a definite Marian flavour. Hymn no.12 in *More 20th Century Hymn Tunes*, was written by Fr Nicholas Graham, and features the refrain 'You are my Star, my Star of the Sea, over the ocean beckon to me.' Published in 1962, its style seems remarkably ahead of its time. Verse 2 begins:

Yes, you release the prisoners, the prisoners of sin,  
You clear away the shadows and you let the sunlight in.

At a time when congregations were still apparently wedded to Victorian texts, this simple style, matched with a catchy tune set out to appeal to younger worshippers.

Galliard were doing something similar with their compilations which began with *Faith, Folk and Clarity* (1967), edited by a Methodist minister, Peter Smith. These introduced new words and folk-song type arrangements. Covering areas of social concern, liturgical occasions and the Christian year, the three books in the series were welcomed in schools,

churches and youth clubs, and introduced many people to the works of Sydney Carter, among others.

The hymns in *Faith, Folk and Nativity* (1968) inevitably included Mary in their lyrics, not just as the mother of the Christ child, but also as a person in her own right. Fred Kaan's hymn 'Magnificat now' which begins 'Sing we a song of high revolt' appeared first in this collection, exhorting people to sing 'the song that Mary sang /Of God at war with human wrong'. Inclusion of this hymn in a school song book in 1971 allegedly led to questions being asked in Parliament over the suitability of such a revolutionary hymn being sung by children!

Other hymns in this collection reflect Mary's understanding of her role in God's plan, such as P. Wright's 'Mary's view', described by the editor as 'a simple affirmation of faith seen through the eyes of Mary.' For example, verse 2 runs:

You're born to save man  
As God's Son, you can  
Cry, baby, cry.

The Jubilate Group was formed in the 1960s by a group of evangelical Christians who wished to make hymn singing more relevant to young people. The first fruit of the group was *Youth Praise*, published in 1966, closely followed in 1969 by *Youth Praise 2*. In the 1970s the group, considerably expanded, drew hymns from Anglican, Free Church and Catholic sources to produce, in 1982, *Hymns for Today's Church*. The doctrinal nature of the collection is intended to be broad – M. Saward states (1982 preface p.[5]) 'it is our intention that our work should be acceptable to as wide a range of Christians as possible' – but he goes on to say that 'the only conscious area of exclusion has been hymns in the Marian tradition.' The only hymn I can find in the book which specifically mentions Mary is by Michael Perry, a pioneer of the Jubilate Group. His 'Mary sang a song, a song of love' was written in 1973, and is a paraphrase of the Magnificat.

## FOUR RECENT HYMNS TO/ABOUT MARY.

In 1997, the Methodist hymn writer Andrew Pratt wrote a hymn which he described as 'an exploration of the incarnation. 'Who Would Risk Such Desolation' included the verse:

Daily, daily sing to Mary

Who would welcome crucifixion  
with her arms outstretched,  
watching hers and God's own son  
source of holiness.

Pratt (2002, p.27) wrote a footnote to the hymn:

I am fascinated by the Catholic emphasis on the importance of the role of Mary who, while not taking the place of Jesus and not being divine, is essentially very special.

Pratt's depiction in the hymn text of Mary shakes up the traditional image of the weeping Mary at the foot of the cross. Here she is shown as sharing in her son's agony (almost being crucified also?) as she watches to the end, perhaps wishing, as mothers in all centuries have done, that she could take her child's pain on herself.

It would seem that the fascination noted by Pratt has extended to other non-Catholic hymn writers, and this chapter will consider modern hymns to or about Mary, both from the more expected (i.e. Catholic) sources, and some less expected ones also.

#### CATHOLIC

After several years of *Hymns Old and New*, with supplements, and other publications from the Mayhew imprint, a new hymn book entitled *Laudate: a hymn book for the Liturgy* was published in 1999. It contains a wide selection of music for Catholic congregations, from plainsong to the present day, and is arranged by category. There are 41 hymns in the 'Mary' category, with several sub-headings beginning with 'Conceived Immaculate', and ending with 'Mary our advocate'

The hymns themselves include 'Salve Regina' and 'Regina Coeli', and many well-established Victorian favourites by Caswall, Lingard, Wyse and Vaughan. Faber features only once, with 'O purest of creatures, sweet mother, sweet maid'.

Just over half of the hymns in the section are by 20th century writers, and these come from Protestant as well as Roman Catholic backgrounds. The Anglican authors Coles, Peacey and Timms are all represented. Three new hymns in this collection ('Woman asked to bear a son' by Anne Ward; 'There is nothing told' by Didier Rimaud, translated and set to music by the Australian Jesuit composer Christopher Willcock;



'Maiden, the angel spoke to you' by Patrick Lee) all share a basic pattern of verses detailing the appearances of Mary in the gospels, and thus making them suitable for use in non-Catholic worship.

#### OTHER DENOMINATIONS

The Methodist minister and prolific hymn writer Fred Pratt Green wrote 'In Honour of the Virgin Mary' in 1974, in response to a request for a hymn about the Virgin Mary for non-Catholics to sing. The request came from John Wilson who had edited the *Methodist Hymns and Songs*, published in 1969 as a supplement to the 1933 *Methodist Hymn Book*, and the starting point was the irregularly-metered tune Trochrague, used for the medieval Marian hymn 'Of one that is so bright and fair'. Pratt Green rose to the challenge, and, according to Braley (Pratt Green, 1982, p.65), 'wrote this hymn before breakfast one morning.'

It includes familiar images of Mary as mother and as queen:

Wear the crown upon your brow  
You alone are wearing  
Mother of all mothers now  
In his triumph sharing

Braley notes that Wilson queried some parts of the text, especially verse 2 which focuses on Mary's sorrows. The line 'Lady, they will respect your grief' seemed particularly troublesome to Wilson. However Pratt Green reported that 'he completely convinced John' and so the line was retained (Pratt Green, 1982, p.66).

Some of the hymn writers who featured so prominently in the 'hymn explosion' recognised the importance of Mary in the Christian narrative, and referred to her in their hymns. Anglican bishop Timothy Dudley-Smith, whose version of the Magnificat ('Tell out my soul') became hugely popular from the early 1960s, also wrote a hymn which evoked the early life of Jesus, with Mary singing of happy times and sad:

She sings of sunlight through the door,  
 the olive and the vine,  
 and shavings on the workshop floor  
 of resin-scented pine;  
 of winter stars and fires alight,  
 and bed and hearth and board,  
 and only sometimes in the night,  
 the shadow of a sword'  
 (Dudley-Smith, 2003, p.32)

The poetry of this text recalls through the various senses an idyllic scene of a simple life, but darkens in the final two lines as Mary remembers how the family escaped Herod's massacre of the babies, and also recalls Simeon's words to her when she and Joseph took Jesus to the temple: 'a sword will pierce your own soul too' (Luke 2:35).

In the 21st century, Jeremy Davies, precentor at Salisbury Cathedral published 'Gracious Lady, you are blest with God's favour' (in Brown, Davies and Green, 2004). At the end of each verse is the refrain 'Hail Mary, Hail Mary, Hail Mary'. This very Catholic invocation draws attention to the ambivalence towards Mary found in the Anglican Church.

The questions which surfaced in 1906 over the inclusion of certain hymns or verses from hymns in the *The English Hymnal* can still be seen in the Evangelical wing of the Church of England, as in the deliberate exclusion of Marian hymns in the Jubilate Group's publications. At the other extreme are Anglo-Catholics, who retain many of the ancient practices of the Church, including devotion to Mary. The Anglican shrine at Walsingham is an outstanding example of this, and has produced hymn books intended for pilgrims to the shrine. The hymns contained within *The Pilgrim's Manual to the Shrine of the Holy House of Our Lady of Walsingham* (1979) are neither dated, nor attributed to writers, and are, naturally, specific to the devotional needs and intentions of the pilgrims. Some are favourite hymns to Mary found in other hymnaries (e.g. 'O purest of creatures, sweet Mother, sweet Maid'), while others have been written to reflect the history of the foundation of the shrine by Richeldis de Faverches in the 11th century, such as no. 24:

Hail Mary, ever blessed  
 Of Walsingham the Queen  
 Through vision of Richeldis  
 Thy favours here were seen...

No. 22 which begins 'Chosen by God, high favoured and elected' begins by relating Mary's predestined role as Jesus' mother:

You and none other were predestined  
 To be the gateway of salvation for our race

Verse 3 then includes striking imagery of Mary as the woman 'clothed with the sun' depicted in Revelation 12, which is a reading for August 15, the Feast of the Assumption:

High in the heavens John's eagle-vision found you,  
 The blazing sun enfolds you in its light,  
 To make your crown the stars are shining round you,  
 Beneath your feet the silver moon is bright.

The biblically-inspired poetry of this hymn is quite remarkable. Unfortunately, I have been unable to discover the identity of the writer, but it seems to have been composed specifically for the Walsingham hymn book. Such imagery is normally considered part of the Roman Catholic tradition and is an indication of the inclination of Walsingham pilgrims towards that devotional style.

The United Reformed Church (URC), and its predecessors the Congregational Church in England and Wales, and the Presbyterian Church in England, has been a rich source of modern hymn writers. Prominent hymn writers from this denomination who have written hymns to or about Mary are Alan Gaunt, Brian Wren and Fred Kaan.

#### ALAN GAUNT

Alan Gaunt has been writing hymns since the 1960s, encouraged in his early efforts by Erik Routley. In 1994 he wrote 'When Mary, like a ship in sail' which was published in *Always from Joy* (1997). The hymn describes the meeting of Mary and Elizabeth, as in Luke 1:39-56. The metaphor which Gaunt has drawn from Taylor, that of Mary as a laden ship, is employed only in verses 1 and 2 – the theme of the hymn overall is Mary's joy:

Her joy was joy for all the world  
 In her the love of God was curled.  
 As happens in life, maternal joy may give way to suffering:  
 But mothers suffer grievous loss  
 As Mary suffered at the cross;  
 And grief exceeds what heart can bear.

Yet love, far deeper than despair,  
 Conceives the Word in us, whose birth  
 Still brings the joy of heaven to earth!

The joy of the two expectant mothers is thus contrasted with the sorrow and the possibility of loss, yet in the end the joy of the Incarnation overcomes the suffering.

#### BRIAN WREN

In *Piece Together Praise*, Wren (1996) includes two hymns specifically about Mary: 'Daughter Mary, saying yes', originally written in 1986, and later revised, and also a Christmas hymn, 'Birthsong', which begins 'Her baby newly breathing', written in 1989. In a footnote to 'Daughter Mary, saying yes', Wren (1996, p.29) explained that it was written for a Christmas card, 'meeting Mary as the daughter of her parents, the mother of Jesus, and our sister in Christ.' There are three stanzas which begin respectively 'Daughter Mary', 'Mother Mary' and 'Sister Mary'. The words invite the reader to reflect on their own relationship with Mary, and Jesus. In the final verse, Wren uses the idea of Mary suffering as Jesus suffered, an image also used by Andrew Pratt. This time Mary is

pierced and torn,  
 as the child your arms protected,  
 chokes and dies before your eyes.

The text then turns to the promise of resurrection and re-creation:  
 trust again the unexpected:  
 Love has broken free on earth!

It is a powerful hymn, and indicates an interest in Mary beyond that of the traditional Christmas card image.

#### FRED KAAN

In the foreword to Fred Kaan's collection of hymns *The Only Earth We Know*, Carlton Young, editor of the *United Methodist Hymnal*, wrote 'Fred's hymns invariably have social justice at their centre. They are cries, laments and prophecies born in the Church's struggle to be faithful to the gospel ...' (Kaan, 1999, p.vi). Kaan, a United Reformed Church minister, has been publishing hymns since the 1960s. His Marian hymns include the much-quoted 'Magnificat Now!' and a more recent hymn entitled 'A tentative hymn to/about Mary with asterisks (stardust)'. This striking

text carries Kaan's notes alongside. He wrote (Kaan, 1999, p.15):

In 1994 I was invited to write a Hymn to Mary for a local ecumenical hymnbook supplement. My first thought was: 'What! Me? One of Calvin's boys?' Then I thought again ... and this is the result.

A startling, highly original example of a contemporary Marian hymn, it is worth quoting in its entirety:

Mary, Mary, quite contrary  
 rebel, giving ear to God  
 earth soprano singing freedom:  
 Zion's song in 'yes' and blood;

Earmarked Mary, world-affirming  
 in compliance giving birth,  
 your defiance gave us Jesus,  
 Word-among-us, run to earth.

Mary, mouthpiece of God's people,  
 Sister Chosen, giving voice  
 Ave Mary, Eve of Easter,  
 Bibi Miryam, Sister Choice

Mary/Miryam, ever-bearing  
 Life as hope for all to share,  
 Make us, women, men and children  
 As expectant as you are!

Kaan's notes accompanying the text can be found in full on the publisher's website at <http://www.stainer.co.uk>. They explain the broad-ranging vocabulary he has used, and show connections between believers of Christian, Jewish and Muslim faiths. It is the only Marian hymn I can trace which is quite so wide-ranging and imaginative. The words 'rebel' and 'defiance' are remarkable for their contrast to the image of a compliant Mary which is often portrayed – as Kaan points out, Mary's 'Yes' to God was very much an act of defiance to the social mores of the day!

Verses 3 and 4 recall Mary's Hebrew name, Miryam/Miriam, the name of the sister of Moses who sang as the people of Israel came through the Red Sea unscathed, on their escape from Egypt. Kaan points out on the

website that the meaning of the name Miriam is ‘the rebellious one’ – linking back to the words used in verses 1 and 2.

Kaan’s hymns reflect his burning desire for social justice, and he uses puns, metaphors and unexpected turns of phrase to get his message across. His style is original and unique, and his hymns cross denominational boundaries.

#### MICHAEL FORSTER

Michael Forster is a Baptist minister, who combines his work as a chaplain in the NHS with writing hymns and music for worship. His controversial carol ‘Mary, blessed teenage mother’ was first published in 1992. The image of Mary portrayed is intended to speak to a late 20th century reader or singer who recognises the plight of a young unmarried mother, with no home of her own. The text is loosely based on the Magnificat, but a Magnificat for modern times, recalling divisions in the modern Holy Land: ‘Israel’s strength and consolation, And the hope of Palestine’, and also the plight of refugees. Yet this madonna carries hope: ‘From your womb shall healing spring.’

The text has been criticised by Susan Elkin, a teacher and journalist, who over three successive Advent articles in the British press (1996–1998) deplored its ‘vapidity’ and described it as ‘a dreadful piece of political correctness’ (Elkin, 1998). This carol clearly arouses strong feelings, and this is no bad thing to counteract the popular ‘Christmas card’ or Old Master image of Madonna and child. Forster’s description of the mother as a ‘black madonna’ may just be intended political correctness, or may point to the phenomenon of black Madonnas found in various parts of the world. Boss (2007b) has explored the notion of the black Madonna, and concludes that these paintings or statues are, by representing a paradox between the darkness associated with evil, and the sacredness of the Lady, perceived to be particularly spiritually powerful, yet paradoxically, most welcoming and relevant to ordinary worshippers.

Bradley (1999, p.203) quotes Forster’s own comments on the lyrics, part of which reads:

This was the first Marian hymn I wrote. Part of its purpose was to attempt to offer an alternative to the romanticized and quite unrealistic image often presented. Mary is an immensely powerful figure in Christian tradition, and it is a tragedy that the very figure who should

have been a liberating influence for women has been used to manipulate and enslave them.

Along with several other hymns written around this time, Forster has here fulfilled his purpose of presenting Mary as a ‘real person’ with a grounding in earthly realities. Her potential to be a ‘liberating influence for women’ is a theme which I shall address shortly.

Forster subsequently wrote another Marian hymn which begins ‘Mary, blessed grieving mother’ and in powerful language, relates Mary’s pain to the pain suffered by mothers today whose children are murdered or just disappear:

When the crosses of the nations  
Darken still the noonday skies  
See the sad madonna weeping  
Through a million mothers’ eyes  
Holy Mary, full of grace  
All our tears with yours embrace.

This is published in *Anglican Hymns Old and New* (2008), which despite having 25 classified pages of hymn themes, does not list Marian hymns together, but disperses them among Advent and Christmas, Mothering Sunday, and other headings. The hymn above was listed under ‘Atonement, suffering and death’.

#### MARY AND FEMINISM

Some contemporary women hymn writers have sought to express their views of Mary in a feminist light. Elizabeth Cosnett, an Anglican, received a request to write a hymn about Mary from the organist of a church which is shared by Anglican and Methodist congregations. The hope was that the result would be ‘something which might be sung by both’ (Cosnett, 2001, p.10). She was pleased to consider this as, she continues ‘I am one of those who wish to honour the unique vocation of Our Lord’s mother, but find unacceptable much of the conventional doctrine and devotional language about her.’

Cosnett believes that much of past emphasis on Mary was simply the provision of a womb for God’s purposes. She wanted to explore the Mary whom she found in the gospels, a woman who had to come to terms with the true nature of her son, and the heart-breaking consequences of her loving relationship with him:



For nine months Mary held  
 Her Saviour in her womb  
 While in her thought strange prophecies  
 Were also given room ...  
 Dear God of Mary, grant  
 That we, like her, may know  
 Both how to treasure your good gifts  
 And how to let them go...

While the words themselves do not have any great literary merit, they are an acknowledgement of Mary's growing understanding of her son's true identity, and a prayer to the Father that we must all be prepared to let go, in faith and trust, of the good things He has given us.

'The maternal face of God' is a chapter heading of E. Johnson's book *Truly Our Sister* (Johnson, 2003). Johnson believes that the human psyche needs a feminine divinity, and not finding this in the traditional Trinity, looks to Mary to provide it. She describes (Johnson, 2003, p.64) how theologians (the ones she lists are all male) have presented Mary 'as the Christian personification of the eternal feminine'. The construct of Mary in many contemporary church circles is that of demonstrating the feminine dimension of God. This is not, she says, Mary's true self. Mary's true self is the Galilean woman among the first community of disciples (Acts 1:14). And this is the picture which is largely seen when comparing Catholic and Protestant Marian hymns – Catholic hymns, to a greater or lesser extent, view Mary as 'the maternal face of God'. Those from a non-Catholic background present her as a woman who gave birth to Jesus, shared in his life and death, rejoiced in his resurrection, and became part of the first Church.

Johnson's book is just one of many published in the last few decades which approach Mary from a feminist point of view. Yet this viewpoint does not appear to be reflected in English language hymnody to any great extent. Catholic writers who have portrayed Mary as, to some extent, a liberating influence for women include Damian Lundy and Estelle White, while on the non-Catholic side are hymns by June Boyce-Tillman, a feminist theologian and hymn writer who brings to her compositions her recognition of 'the need for a "feminine divine", or at least an inclusive-gender God' (Boyce-Tillman, 2006, p.xv). 'Mary our mother' and 'Mary's journey' were both written in 1988, and Boyce-Tillman (2006, p.51) states that '[t]he veneration of Mary proved for me an entry into the feminine in God.' There is nothing startling about the language used in these hymns. They show Mary the mother as a loving companion and an example of perseverance through life:

Mary our mother,  
 You are within us  
 Guarding, protecting,  
 Keeping us safe.  
 Be with our waking,  
 Be with our sleeping.  
 Folding us round with  
 Circles of love. (Boyce-Tillman, 2006, p.50).

Despite the writer's self-avowed feminist outlook, the Marian hymns in *A Rainbow to Heaven* appear to be stepping-stones on her way to expressing 'other areas of God's femininity' (Boyce-Tillman, 2006, p.51), thus missing the opportunity of portraying Mary as a 'liberating influence for women' (Forster, in Bradley, 1999, p.203).

The Catholic feminist theologian Elisabeth Schüssler Fiorenza (1995, p.187) battles against traditional Catholic views by contending that the 'dangerous memory' of the young woman and teenage mother Miriam of Nazareth ... pregnant, frightened and single ... can subvert the tales of mariological fantasy and cultural femininity ... It is she who holds out the offer of untold possibilities for a different Christology and theology.

Such language recalls Michael Forster's image of 'Mary, blessed teenage mother' who reaches out to the homeless and the oppressed. The song of Mary, the Magnificat, contains the message of liberation.

A surprising result of this study has been the apparent lack of Marian hymns written from a feminist viewpoint, particularly by women. Male writers who to some extent portray Mary in a feminist light are Michael Forster, Brian Wren and Fred Kaan, all mentioned earlier. It is possible that the portrayal of Mary-as-liberator appears in hymns from other sources (Latin America for example) and in other languages, which are beyond the scope of this study.

#### MARY AND ECUMENISM

In 1984, A.M. Allchin (1984, p.xii) referred to 'the role of Mary in the drama of salvation' as being an 'outlandish idea' for an Anglican to study in the 1960s, but two decades later 'the theological climate has changed greatly'. Moving forward a further two decades, the ecumenical work of ARCIC has studied the difficulties surrounding agreement, in particular the Roman Catholic dogmas of 1854 (the Immaculate Conception) and 1950 (The Assumption).

However, the report *Mary: Grace and Hope in Christ* (ARCIC, 2006 pp. 85-86) reported some very positive outcomes, including statements of agreement which 'significantly advance our consensus regarding Mary'. These include the affirmation that

Mary has a continuing ministry which serves the ministry of Christ, our unique mediator, that Mary and the Saints pray for the whole Church, and that the practice of asking Mary and the saints to pray for us is not communion-dividing.

These words, published in the centenary year of the publication of *The English Hymnal* recall the furore surrounding certain hymns in that book, in particular, the Bishop of Bristol's objection to Coles' verse:

For the sick and for the aged  
For our dear ones far away  
For the hearts that mourn in secret  
All who need our prayers today,  
For the faithful gone before us,  
May the Holy Virgin pray.

Percy Dearmer's response, quoted earlier, continued: 'Every Nonconformist and every Churchman believes that all God's saints pray'. (Gray, 2006, p.18). It has taken 100 years for that to be formulated in an ecumenical statement of agreement!

The decades, from the 1960s onwards, of theological and ecumenical discussion have coincided with the growth of new hymnody and the publication of many new hymnals. As seen in the hymn examples given above, there is evidence that the place of Mary has become more established in Protestant denominations.

In the examples of Marian hymns from Protestant hymn writers given above, the only one from the 21st century is Jeremy Davies' 'Gracious Lady, you are blest with God's favour'. A very recent publication of new hymns and songs by Christopher Idle (2008) includes a hymn written in 2000 entitled 'Mary of the Incarnation'. In common with other Protestant writers, Idle shapes this hymn around scriptural mentions of Mary, with the three verses beginning 'Mary of the incarnation', 'Mary of the crucifixion' and 'Mary of the resurrection'. The second half of the first verse, which runs:

O for such a mind as Mary's,  
Sharing memory, word and sign,  
quick to learn, by speech or silence,  
where the water flows as wine!

recalls Cosnett's (2001, p.10) comments on the writing of her hymn 'For nine months Mary held':

whereas the only part of the conventional Mary that really seems to matter is her womb, in this gospel Mary also had a brain, and was called upon to use it, painfully, and over many years, in coming to terms with a uniquely rewarding but also uniquely harrowing relationship.

The 2006 supplement to *The New English Hymnal*, entitled *New English Praise*, added two new hymns to the 'Blessed Virgin Mary' thematic index. Andrew Carter's 'A Maiden most gentle and tender we sing' is a Christmas carol, adaptable for use on Marian feast days, which ends each verse with 'Ave, ave, ave Maria.' The tune used (Lourdes) and the refrain, show it to be an adapted version of the popular Catholic Lourdes hymn which begins 'Immaculate Mary, our hearts are on fire'.

#### CONCLUSION

In the introduction I stated that I wished to investigate whether Marian hymns could be the basis for some common understanding and acceptance of the role of the Virgin Mary. It is clear to me, having completed

this survey, that what Carter (2007, p340) described as the ‘neuralgic issue’ has been very divisive in the past, and in evangelical Protestant circles probably still is. A study of the contents of the latest Jubilate hymn book *Sing Glory*, confirms that Marian hymns are still excluded from Jubilate publications.

In the last 100 years relationships between the Roman Catholic Church and the Anglican Church have improved considerably, in no small measure due to the Anglican-Roman Catholic International Commission, and the Ecumenical Society of the Blessed Virgin Mary. These two organisations have, since the late 1960s, brought theologians together in conferences and working groups, to consider Mary’s role in the life of the Church. It seems that the ecumenical spirit which draws people together in discussion releases the creative and poetic spirit also, for those who have that charism. So, as seen in the previous chapter, many thoughtful and spiritual hymns to and about Mary have been published in hymn books and collections of several denominations, including many non-Catholic sources.

When considering the output as a whole, it seems to me that the most imaginative ideas, fresh language and creative approach have been from outside the Catholic fold. In fact, D. Boccardi (2001, p.123), when considering Catholic hymnody, referred to the Marian hymns of the URC minister Brian Wren, in a discussion on the preservation and renewal of Catholic hymns. He said:

It is both interesting and ironic that the new direction in Marian hymnody may be coming from non-Catholic sources ... Brian Wren has two Marian hymns that might give modelling for the reform of that genre.

The genre has been much in need of reform. Mary is too important in today’s Church to be considered in the light and language of a century ago. It would indeed be ironic if the Marian hymns of the future are coming from Protestant pens. ■

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# Teaching at Tarare

*Memories of a stay at the Lycée Polyvalent Notre Dame de Bel Air*

MARIA OUTTRIM



**U**PON MY ARRIVAL, I was met by Marie Agnès and her husband, Luc. Their hospitality and warmth instantly made my stay in Lyon comfortable and enjoyable.

Before commencing school in Tarare, I was invited by Frère Gerard Cuinot to have lunch with the Marist Brothers in Lyon. After an excellent lunch which was ended with the traditional *Galette des rois*, I was invited to visit the Marist villages that I had always dreamt of doing.



With our excellent tour guide, Frère Gerard, I was able to visit the core of Marcellin Champagnat's territory. After having taught in a Marist school in Perth, Western Australia for 24 years, I finally came to walk – literally – in the footsteps of Marcellin Champagnat.

## TEACHING AT BEL AIR-TARARE

**I** was able to work at this wonderful school for a period of two weeks. As a teacher of English, I was delighted to be of assistance to the school in any way. My lessons consisted mainly of teaching students a little about Australia and in preparing lessons related to text books for the English teachers.



*Maria Outtrim Australian English teacher having a general conversation with student Marianne Bonnard*

The most interesting part of the teaching experience was being able to have many one on one conversations with students in English. It was encouraging to see that students had enjoyed the interaction and that most students were well prepared.

I am grateful to the principal, Monsieur Rozier, for allowing me to spend two weeks at the school. I am deeply grateful for Frère Gerard Cuinot's assistance in establishing my connection with the school, and for the friendship and trust that the English teachers Mireille, Damian and Aline displayed towards me. I hope that I will have another opportunity to visit Tarare in the near future. ■



## Early years of Champagnat College, Dundas

BRIAN ETHERINGTON

**C**HAMPAGNAT COLLEGE, DUNDAS functioned as the Scholasticate<sup>1</sup> for both the Provinces of Melbourne and Sydney from 1958 till 1969. It continued after 1969 to provide post-novitiate formation as well as teacher training facilities to newly professed members of the Sydney province till its closure in 1984. By this time well over 500 Brothers had passed through its doors. Many future provincials, school

principals and class room teachers received their initial post-novitiate formation at Champagnat College, as well as their teacher training and introduction to tertiary academic studies. For these reasons it could be considered to have had a profound influence on the character of Marist education in Australia in the later decades of the 20th century.

This article aims to provide some background to the decision to build Champagnat College and to the vision of its first leader – Br Ronald Fogarty. He held the post of Master of Scholastics from 1958 to 1965. During his period of office approximately 220 students passed through the Scholasticate and they divided roughly half and half into those who did University Courses and those who followed what was called the Registration Course<sup>2</sup>. It was his influence which formed the initial character of the Scholasticate and impacted on its culture for the rest of its existence.

Despite earlier attempts to establish a Scholasticate the first one of any permanence in the Australian Province opened at Mittagong in July 1931. This was one of the initial acts of the new provincial, Br Andrew Power.<sup>3</sup> Within a few months of its opening Br Frederic Eddy was appointed Master of Scholastics. A deeply intellectual and charismatic man, Br Frederic was the one who shaped the character of this institution. He held Masters Degrees in both Arts and Education. He had been encouraged to prepare himself for this role by Br Brendan Hill the previous provincial. He was ably assisted by another outstanding scholar, Br Urban Corrigan. The scholastics followed a course of studies which led to registration with the Victorian Government's Department of Education as qualified primary school teachers.

This arrangement achieved two desirable results. First, the Victorian Government required all teachers in Victoria to hold this registration, so it was necessary to have as many Brothers registered as possible. Second, Victoria was the only state that offered a recognised teacher qualification to religious orders. So registration gave the Brothers credibility as teachers in the other states of Australia even though it wasn't a requirement.

Br Frederic, through his contacts, was able to achieve a very fruitful relationship with the various inspectors of the Victorian Department who were supportive of this venture. Situated at the Juniorate at Mittagong<sup>4</sup> it utilised the young students and facilities there for demonstration lessons. As well as this the scholastics made journeys to Sydney to do their

Practical Teaching sessions in various Marist schools, especially approved by the Victorian Education Department for this purpose. The course offered at the Scholasticate was of twelve months duration. It was at this institution and under Br Frederic Eddy, that Br Ronald Fogarty completed his Scholasticate in 1936.

One of the difficulties facing this Scholasticate was that it proved too tempting a source of emergency manpower whenever a crisis arose in the tightly stretched staffs of Marist schools of the 30s and 40s. This became more and more an issue in the war years and in 1943 it was reluctantly decided to close the Mittagong Scholasticate for the duration.

After the war in June 1946 the Scholasticate was re-established at Camberwell in Melbourne. It followed the same model as the original Mittagong Scholasticate. Students were prepared for registration as primary teachers with the Victorian Education Department and followed these courses over a 12-month period. We can only speculate as to why it was moved to Melbourne and not re-established at Mittagong. The main reason seems to have been to secure the services of the young Br Ronald Fogarty as the new Master of Method.

By this time Br Frederic had died and Br Urban was situated in South Africa. Br Ronald had been one of Br Frederic's outstanding graduates of the Mittagong Scholasticate. He had been appointed to Melbourne where he had been a successful school principal. (He was Director of Hawthorn between 1943 and 1946). He was also pursuing a brilliant academic career at the University of Melbourne, which probably neither he nor the superiors wished to interrupt by transferring him to a Scholasticate at Mittagong. This university work, it appears, was done with the encouragement of the superiors who saw him as the man they wished to have in the key position for teacher education of the Brothers.

Possibly the most significant aspect of the Camberwell Scholasticate was the impact it had on Br Ronald himself. Br Cornelius Keating sums it up in an academic essay saying:

it was the first of his three experiences as principal of a Scholasticate providing him with the opportunities to plan, present and evaluate his concept of Marist Formation with the cumulative experience of Br Frederic Eddy, school life, responsibility, university studies and tertiary life behind him yet very closely related.<sup>5</sup>

In 1951 the Scholasticate was transferred to a large home recently

acquired at Drummoyne in Sydney. Courses offered remained the same as those of Camberwell and Mittagong. Drummoyne was always regarded as a temporary location. By now the Australian Province had been divided and the newly formed Province of Sydney had committed itself to the building of a permanent Scholasticate designed for that purpose. At this point Br Ronald was released from his duties to devote himself to his research in pursuit of a doctorate from the University of Melbourne. This would seem to indicate the resolve of the superiors to prepare him even more thoroughly for a long term career in Marist post-novitiate formation. The role of Master of Scholastics was taken up by Br Damien Willis. He remained in that post till the end of 1953 when he returned to the Melbourne province as the newly appointed provincial. He was replaced at Drummoyne by Br Ronald who once again found himself directing the scholastics.

A glance through the house annals of this Scholasticate quickly reveals that it was not all plain sailing. Many scholastics were withdrawn at short notice half way through their courses to fill gaps caused by sickness, and death or to replace Brothers called to follow courses at the 2nd Novitiate. There were stretches of time when the Scholasticate simply did not function at all and for many scholastics the course was contracted into a six month period. In 1955 an experiment was conducted where by three scholastics commenced evening courses at the University of Sydney, each taking two academic subjects. For a variety of reasons this did not work out and eventually all had withdrawn by May. How discouraging all this was for Br Ronald is not recorded.

The site for the new Scholasticate, when it was eventually built was to be at Hunters Hill on Gladesville Road where the present playing fields of St Joseph's College, opposite the Gladesville Road entrance are located. Negotiations were entered into with the Marist Fathers and pieces of property were swapped between the Fathers and the Brothers to make the site as suitable as possible. At one stage the Provincial Council hoped to have this Scholasticate built by 1955, with the aim of having many of the young Brothers study there for up to three years and to participate in undergraduate studies at Sydney University as well as gaining teaching qualifications.

Meanwhile the property at Dundas where the College was eventually located was acquired by the Brothers in 1945. It was purchased from

Mr Dorahy, a dairy farmer. The land was then leased to Mr Scarlett who continued to run a dairy farm on the property till 1954. The property had originally been earmarked as the site for a preparatory college for St Joseph's.

Suddenly, without too much explanation in the provincial council minutes, the property at Dundas was chosen ahead of Gladesville as the location of the new Scholasticate. The reasons for this change are not recorded but we can make some guesses. Possibly the original project for which the land had been acquired had been abandoned and the land now became available for the location of the proposed Scholasticate. The property at Dundas was 55 acres in size compared to two acres at Gladesville. Moreover, it was close to the newly announced proposed third major university for Sydney which eventually became Macquarie. These may have been major attractions.

We do know that in May 1954 the decision was made to request the General Council to allow the transfer of the proposed Scholasticate from Hunters Hill to Dundas. Also, hard financial decisions were taken to enable funds for the Scholasticate's construction to proceed. These included a levy of £1 on each boy being educated in the Sydney Province a school term (a considerable rise in school fees) and applying to the General Administration for a loan of £25,000. The foundation stone for the new building was laid by Cardinal Gilroy in late 1956 and the official opening took place in October 1957 before a crowd of 7,500 people.

Br Hilary Conroy, Provincial of the Sydney Province, must take the lion's share of the credit for the construction of Champagnat College. The total cost of the project was a quarter of a million pounds a huge sum in those days when province finance were tight, and no doubt other projects of various importance had to be shelved, to the disappointment of their backers. We have already seen his decision to go into debt and to raise a levy from the pupils at Marist schools. Indeed it could be argued that Br Hilary's achievement in actually overseeing and implementing the construction of this long-anticipated Scholasticate was the crowning event of his term as Provincial.

Champagnat College was a radical departure from the Scholasticates which had preceded it. Now only approximately 50 per cent of the scholastics followed the 12-month course leading to registration as primary teachers with the Victorian Department of Education. The other

scholastics embarked on a four-year academic course taken outside the Scholasticate and mostly at the University of Sydney. In Br Ronald's period the students spent the first three years studying for a Bachelor of Arts or Science Degree and the final year at Sydney Teachers' College gaining a post-graduate Diploma in Education. In the latter years of Br Ronald's tenure some of the more promising students spent their final year doing an honours course in their chosen academic subject. This meant that after a couple of years the number of scholastics doing the four-year university courses at any one time very much outnumbered those doing the one-year registration course. Consequently these university undergraduates tended to set the tone of the College.

As well as this, students followed a three-year course in Scholastic Philosophy and Theology. These courses given over the weekends were studied internally. The principal lecturer of these weekend courses and the only lecturer in Philosophy was Br Ronald.

In addition through personal interviews and Ascetical Theology courses<sup>6</sup> the scholastics continued with their post-novitiate religious formation. Again it was Br Ronald himself who carried out these interviews and designed and presented the Ascetical Theology courses.

Who was responsible for designing and implementing the whole study and curriculum program of Champagnat College?

In the final reference to discussions about possible courses at the Dundas Scholasticate in the written minutes of the Provincial Council of the Sydney province it is anticipated that all the scholastics would follow the traditional Registration course. As well, some of the students might stay on for a second year and begin their studies towards University Degrees. These could be continued when they left the Scholasticate and began their teaching careers.<sup>7</sup> Sometime between that entry and the arrival of the first scholastics in January 1958 the courageous decision to implement the four-year course described above was made. The Council noted the decision at its meeting on 8th February 1958.

I have no doubt that the person who would have pushed the cautious provincials and their counsellors to this decision was Br Ronald Fogarty himself.

For an insight into Br Ronald Fogarty's thinking as he prepared to advise the Provincials on the type of studies and formation he would like to see pursued at the new Scholasticate at Dundas, we may go no further

than a paper he delivered at the First Australian Congress of Religious Brothers held at Strathfield NSW from 30 August–1 September 1955. The paper was called 'Formation of the Young Religious'. Br. Ronald divided this paper into three sections: 'Theory of formation, practice in other countries and recommendations in Australia'.

In the first section he stated that the young religious emerging from the novitiate is scarcely more than a pious layman: to develop those permanent attitudes and habitual reactions that distinguish him from the layman requires a much longer period of training (than the year's novitiate). Br Ronald pointed out that the newly professed Brother has to be transformed as the Holy Father put it, into 'a man of God' – for which purpose, he continues, a long space of time (for religious formation) is always necessary.<sup>8</sup> Although others may have been thinking the same, this idea of extended formation was a major departure from most contemporary practice in the teaching religious orders of Australia. The Australian Catholic schools of the 1950s were being flooded with students, the results of the post-war baby boom and the impact of the post-war migration programs. This meant manpower, not formation, was the number one issue on most Superiors' minds.

The second part of the paper reveals a surprising depth in the level that Br Ronald had researched current post-novitiate formation programs in both North America and Europe. It was obviously a topic in which he had a great interest, and about which he was doing a lot of thinking.

The third part of the paper could almost be looked on as a blueprint for the program for the future Champagnat College. So the man appointed to implement the courses at the birth of the College had a very clear vision of what he wanted. I suspect he also had the required persuasive personality to see it through.

This is not the place to give a detailed account of those early years of Champagnat College and the outstanding academic record it quickly achieved. Suffice to say that both Br Hilary as the builder and Br Ronald as the man of vision, had brought their dreams into reality. Br Ronald summed up his feelings of satisfaction in the opening lines of his first annual report of Champagnat College given on 6 December 1958. It provides an appropriate note to end this article.

It is with uncommon pleasure that I present this First Annual Report of Champagnat College. I say 'uncommon' because I and many others

have looked forward to this for so long; 'pleasure', because most of the things I have to say are to me a source of great satisfaction and I hope you will derive as much pleasure from hearing them as I do from reporting them.<sup>9</sup> ■

#### ENDNOTES

1. In earlier days the house of studies where newly professed Brothers engaged in post-novitiate formation (as well as teacher training and in some cases tertiary studies) was referred to as the Scholasticate, while the Brothers themselves were called scholastics.
2. This was a one-year course which when successfully completed gave the student recognition by the Victorian State Department of Education as a qualified primary school teacher.
3. Since the Scholasticate opened in early July 1931 and Br Andrew chaired his first Provincial Council Meeting as Provincial on 30th July 1931, maybe it might be considered the final act of Br Brendan Hill as Provincial.
4. The Juniorate was a small secondary boarding school for boys who aspired to be Brothers.
5. 'The Contribution of the Marist Brothers to Teacher Education in New South Wales'. A long essay submitted to the University of Sydney in partial fulfilment of the requirements for the pass degree of Master of Education 1975. Page 81 Patrick Keating
6. Courses in Christian Spirituality
7. Entry dated 18th May 1957
8. pp50–51
9. Bulletin of Studies 1959 p11

## BOOK REVIEWS



### Days of hope

*Golden Years. Grounds For Hope.*

*Father Golden and the Newman Society 1950–1966*

Val Noone, Terry Blake, Mary Doyle, Helen Praetz (eds)

ISBN 987-0-646-50478-0.

THIS AMBITIOUS publication details the stories and memories of those Catholic students who attended the University of Melbourne during the years 1950–1966, when Father Jeremiah Golden SJ was full-time chaplain to Catholic students. He nurtured the Newman Society in a subtle and careful way so that it grew in numbers, in stature, in pastoral scope and in the intellectual capacity of its members. This book is a far-reaching exploration of the whole phenomenon of the Newman Society in that seminal period.

It looks back from the 21st century to Catholic Melbourne of the same period: vibrant parishes in which there were at least two priests as pastors; sodalities who

gathered once a month for Mass and Holy Communion; installation of Young Christian Students (YCS); Young Christian Workers (YCW); National Catholic Girls' Movement (NCGM) and other groups; parish girls' netball competitions (then called ladies' basketball); parish tennis clubs; football clubs – either Old Collegians or CYMS; annual parish fetes.

*Golden Years*, created by an editorial team led by prominent Catholic peace activist and intellectual Val Noone, is a multi-layered set of writings, reminiscences, explorations and sometimes painful memories of Newman Society members of that extraordinary time in our history. The contributors speak fondly of all that they remember, of how they expanded

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and learned so much under the guidance and subtle manoeuvring of the remarkable chaplaincy of Father Golden.

*Golden Years* is organised into sections dealing with Father Golden himself as a mentor and with Father Golden and the establishment of the University Apostolate. It examines his legacy, which was the contributors' own education: their spiritual life integrated into their studies, their exploration of newly emerging and diverse philosophical, religious and political theories. And the book gives some of the history of a tumultuous period within society and within the University of Melbourne.

The reader is shown some of an often forgotten part of the history of the Archdiocese of Melbourne – active Catholic academia – fed (some would say exclusively) from and through the Newman Society

We see the flowering and development of these people, who went on to contribute so much to literary Melbourne and beyond – there are at least 80 people involved in this ambitious publishing project. We also gain historic insights into the education of a generation of students who invested much in the emerging politics of the times and who still engage in this area today.

*Golden Years* demonstrates the

strength of the intellectual life of a uniquely privileged generation of Catholics in the Archdiocese of Melbourne, exemplified by such as the Newman Society. This was despite the vagaries of cultural change generally and despite specific efforts (political and hierarchical) at over-simplification to do with conflicting understandings of the emerging paradox, conflict and moral dilemmas of a period of world change up to the end of the 20th century.

Many older readers will remember the Eucharistic processions and the annual Eucharistic Festival in Sunbury or with the Carmelites in Kew. *Golden Years* evokes memories sacred and secular: there was the huge ballroom dancing network that operated every night of the week across the suburban Town Halls, when Sunday night was sacrosanct: the weekly ballroom dancing moved to so many of the Parish Halls all over the Melbourne Archdiocese.

There was a vibrant musical culture: Parish Choirs sang in multi-part harmony in Latin and English for High Mass and for the Christmas and Easter ceremonies. And there were groups like the Loyola Gilbert and Sullivan Society, as well as the Samaritan Light Opera Company, peopled

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by young Catholic musicians and singers of high quality. Led by musician priests like Father Leo Henry and Rev. Dr. Percy Jones, they provided a semi-professional program of operetta and musical comedy each year.

Underpinning all this was the prayer life of each Parish: morning Masses, novenas, Rosary and Benediction. Much else was part of the culture of Catholic Melbourne. It was a logical extension of this vibrancy, then, that the Newman Society would flourish at the University of Melbourne as a host of well-educated and culturally rich Catholic students expanded into tertiary education.

The phenomenon of the Newman Society was an enigma to people like this reviewer, whose childhood was grounded in the Mallee in the spartan surrounds of the Sisters of Mercy from Ballarat. Catholic education provided so many of us with somewhat naïvely high expectations of living the gospel 'in the world'.

Elements of this idealism in both positive and negative forms existed also in the Newman Society as it was established, grew, matured and became part of Catholic Melbourne.

Whether in the Newman Society or not, we knew and stud-

ied the writings of Maritain, de Chardin, Lonergan, Newman and many others of theological and philosophical bent. Our mid-20th century Catholic education gave us crucial cultural and dialectical tools: we knew the implications of modernism, relativism, humanism, political extremism – especially Nazism and Communism – even eventually the origins of liberation theology from the writings of Paolo Freire and others.

We were familiar with the frameworks of absurdism, of nihilism, of the first stirrings of the new waves of feminism. It was a literary world that we needed to explore. But we also knew that we needed to nurture our cultural religious roots as well as investigate the phenomenon of new music in all its genres – including the likes of The Beatles!

Reading *Golden Years*, I was engaged by the truthfulness, the integrity, the sometimes-rueful recognition of the trajectories of the lives of the contributors, some of whom are figures of renown in their particular fields. They mirror for us the swings (both wild and subtle) within the experiences of Catholic Melbourne over a 15-year period.

Leading voices within the

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Newman Society of the period, mentored pastorally by their canny Irish-Australian chaplain, give us valuable detail of a tumultuous period that has not previously been authentically or fully researched and published, especially given this was the time of the Santamaria political movement, the DLP-ALP split and subsequent responses both politically and hierarchically to the John XXIII's 'signs of the times'.

These contributions and approach are a warts-and-all exploration and analysis of their experiences, their learnings and the effect both of Father Golden and the Newman Society on their subsequent lives. The extraordinary breadth of their reminiscences is analytical, honest and precise. One reads memoir after memoir regaling us (and themselves in the telling) with the fun and laughter, the efforts to expand their knowledge and levels of maturity, the spirituality that is so misunderstood in parts of the Catholic world of today. The reader discovers the woes, the heartaches and eventually the underlying and eddying currents that by mid-1966 led to a dwindling of urgency and engagement in the Society, when Father Golden took up another position.

For me, a 19-year-old Catholic girl newly arrived in Catholic

Melbourne in 1954, such a political situation was confronting. Some contributions seem to contain an assumption that what the Newman Society in these years offered Catholic tertiary students was not available generally to other young Catholics of teenage and tertiary ages.

Yet Children of Mary and other agencies offered seminar days, commonly called retreats, to boys and girls alike. Despite the assumptions of some people, Melbourne Catholics embraced large issues (e.g. Aboriginal rights, feminism and environment) by a process that accompanied their tertiary study content.

Perhaps there is a role and function for today's Newman Society to work with some of the luminaries whose contributions make such interesting reading in this publication.

The layout of the book itself seems to support the stated aims of the editorial team: many positive memoirs are shown before any tinge of conflicting currents are aired. There is a need for more delving into those contentious elements. Several contributors state that 'girls' were not completely equal to 'men'. In this context, it is fascinating to read that Fr. Golden

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was not averse to trying his hand at matchmaking!

One urgent and telling question that was not fully explored was the political clash with the Santamaria movement. Mention is made of the contributors' awareness that this group tried to 'take over' the Newman Society. The overall analysis of this content does not attempt to indicate elements of this push for control in the Melbourne Archdiocese. Is there a PhD. waiting to be addressed here?

I was intrigued to read: 'it is confronting to realise one is a relic of a past era.' (p. 237). Was the Newman experience so psychologically strong that it situated some contributors in that era, rather than setting the spiritual compass for the unfolding steps in their journey of faith?

But, all of us, in our different ways, looking for meanings and directions and a safe accepting place to express our anxieties and our ideals. (p.237).

This is followed immediately with a clear demonstration that it was possible to fill the whole life of Catholic students with a completeness that might not allow links to develop easily outside the Catholic milieu.

Reading about the separate talks for 'girls' and for 'men' by Fr. Caterinich highlights the changes in today's cultural behaviour. It was pleasing to see references to an awareness of the 'jargon' element that operated in conversations of the time. (p. 242).

For some, reading this book will be a revelation, for others a curiosity and for yet others a trip into nostalgia. Many layers of memory emerge as one reads of:

- young men who felt this continuing affirmation by developing intellectual expertise especially in the various political milieux
- young women and men who responded enthusiastically to the absence of overt direction by their accepted 'authority' – their loved chaplain, Fr. Golden
- Catholic tertiary students responding to the changing and broadening Australian culture towards the diversity of world philosophical and political trends immediately after WWII with the influences of immigration, the Second Vatican Council, the Sixties generation and all they represented
- young Catholics for whom the exclusivity of academia gave extra self-confidence

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- the absence of insights that kept young women referred to as ‘girls’ – even the chaplain wanted them safely married!
- the presence of those whose intellectual insights took them towards an endpoint philosophically and theologically different from what was expected.

The target audience of *Golden Years*, who would learn in so many ways what it meant to be Catholic in Melbourne two generations ago, is a large one. Its usefulness as a historical record is enhanced by the broad relevance of its appeal to:

- older readers like this reviewer who arrived in Melbourne from ‘the bush’ as a wide-eyed 19-year-old musician, ready to integrate into the cultural milieu that was Catholic Melbourne
- ‘Golden’ legatees, who maybe did not contribute to the contents of this publication but who do remember that ‘Golden’ period
- readers who appreciate the riches that the Newman Society of that time gave to intellectual and religious life in Melbourne and beyond
- Gen. X and Gen. Y readers who can find here a taste of the breadth and diversity of Catholic Melbourne life led by the Newman Society members both within the

University of Melbourne, wider Melbourne academia and beyond

- VCE students who include Religion Studies in their choice of Units: Religion and Society 1–4 has space to include this material as a specific exploratory assignment at either Year 11 or Year 12
- Tertiary level students doing sequential studies in History of Religion in Australia in either Bachelor courses or Graduate Diploma courses
- Eastern Rite Catholics within Victoria, and other Christian denominations curious about this lesser-known but vibrant episode of Catholic Christian ministry that lasted only about 15 years, yet gave a deep and lasting legacy and contribution
- Participants in the Parliament of World Religions, whose knowledge of Catholic intellectual and spiritual life (especially in Melbourne) is developing within frameworks of multicultural and intercultural spirituality.

**I**nterculturalism is a specific form of ecumenical dialogue that is deeply respectful of spiritual diversity without being philosophically nihilistic or relativistic in nature. It is central to the planning and content of the conference in Melbourne in December 2009, and

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is an extraordinary but valuable contrast to the religious framework existing within the Newman Society as described in this book – vibrant as that culture has been.

People who favour a secular philosophical framework may be interested to learn that Catholic intellectual life, in this Newman Society at this particular time at the University of Melbourne, was inclusive of all academic learning, was not a hotbed of strictly enforced control over daily life and promoted unreservedly the highest intellectual rigour in all fields of academic endeavour.

In conclusion, it has to be said that this is an absorbing publication, full of references to a largely lost world, but with a wealth of valuable detail. By reading between the lines with care, respect and compassion, we find courageous self-analysis and balanced nuances of holiness in its many forms.

Val Noone with Terry Blake, Mary Doyle and Helen Praetz have created an extraordinary composite memoir of a vanished time, giving an astounding array of documentation in the process.

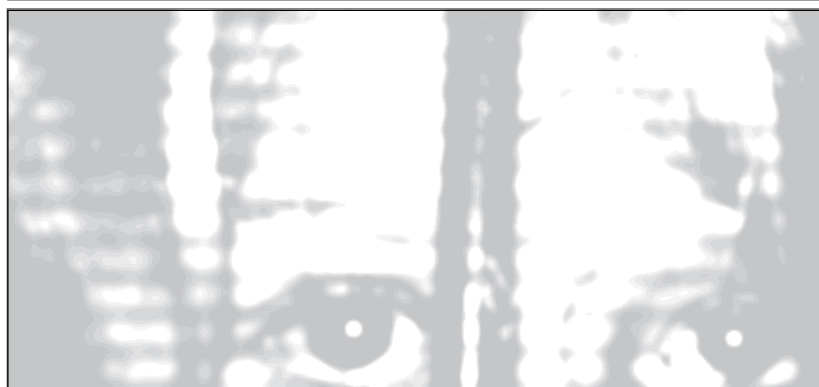
They admit that it grew far beyond the early concept which was to provide some historical memoir of Father Golden and their memories of him and his

influence on their lives.

In organising the publication of such an enlightening piece of almost forgotten history, the leaders of this vast project have shown enormous foresight. In it we see members of a now-ageing generation who were present then, and who are present to us now in the described quality of their lives and in the integrity of their writing.

Their achievement is a lasting one: *Golden Years, Grounds For Hope: Father Golden and the Newman Society 1950–1966* is a book that deserves a place in every educational institution’s library, for its cultural significance extends beyond the Catholic milieu. ■

**BERISE HEASLY**



## Dealing with unthinkables

*The Christian Handbook of Abuse, Addiction & Difficult Behaviour* (2008) Brendan Geary and Jocelyn Bryan (eds). Kevin Mayhew Publishers. 371 pages. ISBN 9781848670334

THERE CAN BE few things more confronting for teachers than to have to tell parents that their children have been abused – unless it is the news that their child is the perpetrator. There are many books available that are about dealing with problematic situations, but Brendan Geary and Jocelyn Bryan here take an explicitly Christian perspective on this particularly difficult issue.

The first reaction is likely to be denial ('not my child!'); the second is likely to be anger at the person telling them the unwelcome news. Most teachers are not trained in counselling and do not feel competent to deal with difficult situations of this type. However, mandatory reporting of abuse and their greatly increased duty of care mean that it is often teachers who are left to break the news or to provide initial help to a family in a difficult situation.

The articles (from a variety of expert contributors) in *The Christian Handbook of Abuse, Addiction & Difficult Behaviour* set out to provide sound, practical help for people who, without

formal training in psychology or counselling, find that they must respond to issues that might be far outside their own personal experience. Despite its somewhat off-putting title, this is a really useful book for people such as teachers, community workers, chaplains and indeed even (or perhaps especially) parents.

Each chapter is a careful blend of practical advice combined with advice on how a Christian should respond. Each of the contributors, who come from a range of Christian faith traditions, has considerable expertise in dealing with their particular issue. The editors are similarly well-qualified: Geary is a Marist Brother and Director of Formation at Ushaw College, a seminary in the north of England, but has worked extensively with victims and perpetrators of sexual abuse, while Jocelyn Bryan is both a psychologist and Methodist preacher who has published widely on adolescent behaviour.

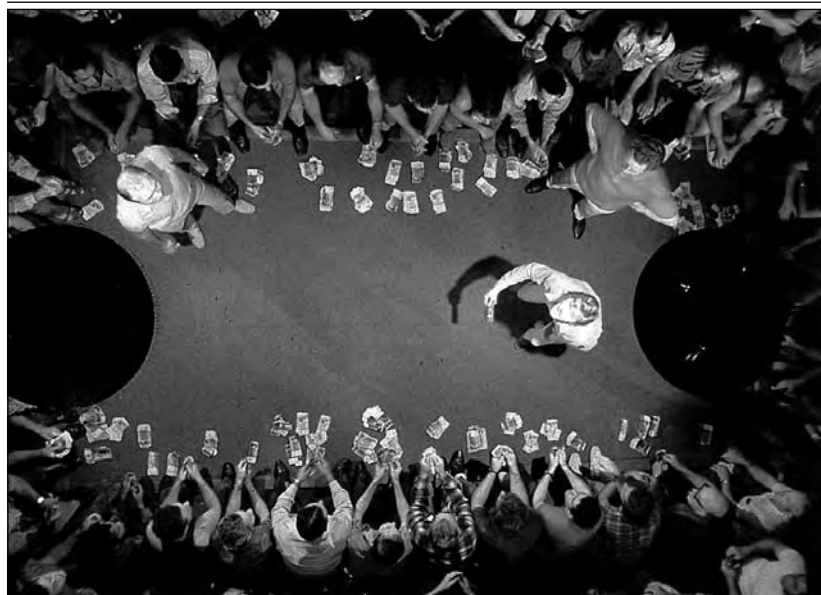
The only slight drawback for non-British readers is that the more practical aspects of the book may be limited because the legal information in it applies in the UK, and laws vary considerably around the world. Similarly, the support organisations that are cited are all located within the

UK. However, the websites are still useful – they provide a useful guide to the kind of resource one needs to seek out at home. Thanks to the internet, it does not take much effort to find similar organisations or government agencies in one's own country that provide similar help.

This small reservation aside, the second half of the book is valuable no matter where one lives. It deals with safeguarding one's own wellbeing when dealing with difficult people and situations is excellent advice for all counsellors and teachers as they deal with students and their families each day. ■

MADELEINE LAMING





## Blood, sweat and beers

*Wake In Fright*, Dir. Ted Kotcheff

CRITICS AND AUDIENCES alike claim Canadian Ted Kotcheff's 1971 *Wake In Fright* (based on the 1961 novel by Kenneth Cook) to be one of the greatest films ever made in Australia. It stars Gary Bond, Donald Pleasence and Jack Thompson in his first-ever film role – also the iconic Chips Rafferty in his last. Many commentators say that *Wake In Fright* marked a turning point in Australian filmmaking.

*Wake In Fright* opens in 70s

Technicolor and complete silence. When faced with nothing but a shack and a shed-sized school room separated by a train line you grasp pretty swiftly the sheer remoteness of the vast barren landscape. The camera pans 360 degrees of this panorama; some tumbleweed rolls past the screen and then there begins a short minute of eerie music. John Grant, (Gary Bond) the outback school teacher, departs from Tiboonda and en route to Sydney stops off in Bundanyabba, a remote mining town.

The colours are the first things

you notice. They're the embodiment of the outback, beautifully shot in red, orange and yellow, the warm colours forming an ironic disparity with the disposition of the people. Grant knows he's an outsider; his British accent gives him away, as do his clothes – big flashing neon signs might as well say 'I don't belong here'. Yet he still conforms, slowly absorbs their culture and loses sight of who he is.

We are lucky to be able to watch this digitalised screening. For more than 30 years the original negatives of the movie were believed to be lost. In 2002 Anthony Buckley (the original editor of *Wake In Fright*) found them in a vat of original film materials in a bin 'marked for destruction' in – of all places – a vault in Pittsburgh USA.

Titled simply *Outback* for international audiences, the title *Wake In Fright* resonates with heavy significance when you realise that John Grant awakes after each alcohol-induced sleep in fright – of what has happened and what he's done. Each morning he wakes and sees the fallout of the turmoil and terror of the night before as he has yet again succumbed to the aggressive hospitality forced on him by the alcoholic townsfolk.

The Yabba is an austere hellish wasteland of outbackers where all

they share is their love of drink and mundane sport. They are 'proud of hell'; for them life is all sport, all thrill, they abide by no rules, it's close to anarchy, they revel in violence and disregard all moral restraint. This is shown searingly in the controversial kangaroo hunt scene. It is graphic and entirely real: horrifyingly, the scene was filmed on an actual licensed kangaroo hunt. John Grant succumbs to the group's urgings and slays a kangaroo, but when he turns away from it he is clearly in pain. This scene is maniacal, frenetic: he is losing himself, caught in a web of endless insanity. It goes from jolly to eerie and desperate in a heartbeat; 'the blokes' are brutal and deplorable in how rapidly they turn on each other.

For these people beer isn't only a pleasure: it's a life force, it's how they keep going. It is considered a mortal affront to decline a drink. Grant cries out at one point: 'You'll burn down your house and kill your wife but not having a drink is a criminal offence'.

You can almost feel the constant heat, like a sweltering oven. Amongst the sun-baked, secluded and sweat-drenched folk there is a local doctor, a deranged yet captivating character played by Donald Pleasence. His performance is

enthralled, his delivery is chilling: you see that he is what Grant could become if trapped any longer in the Yabba. Yet Doc Tydon is cultured: amidst his crazy mumblings are the phrases of an educated man. Chips Rafferty plays the ineffectual policeman Jock Crawford. When John Grant asks him what the police do in such a small town his response is they 'keep an eye on things'.

Sylvia Kay plays Janette Hynes, the hopelessly unfulfilled daughter of one of the local men. The film conveys the complete lack of hope in a world where there is no way out, where there is only beer to anaesthetise – and cause – despair.

This movie opens a new world for Generation Y audiences. It is a world entirely foreign to me, a person still in her teens: it forced me into an uncomfortable comprehension of the kind of alienation that afflicts dysfunctional lonely male-dominated environments.

The locals Grant encounters take him on separate unique journeys – yet he is completely cut off from the world and from himself; he finds nothing but desolation in the land and in the individual. The film at its core is about the terrible isolation of the individual. The men wear an armour of alcohol over their emptiness; their inability

to communicate meaningfully is part of what makes the vulnerable John Grant so isolated. The things that make him real and good are, in Yabba, considered to be weaknesses.

*Wake In Fright* acknowledges the existence of characters so sinister and almost demented that the film seems almost illusory. Yet to some, this way of life is entirely real, entirely palpable. John Grant's tragedy feels real: he gambles his freedom away, and has lost more than his money or the chance to pay off his bond to the education department: by the end he has lost all sense of himself.

*Wake In Fright* is about utter alienation, the pity and terror of the human condition without love. Because of that it's timeless; it still resonates with modern audiences not just in Australia but all around the world, starring this year at the Cannes Film Festival. As the preface to the script says: 'The film is about a moth, imprisoned in a world of light'. ■

AMELIA HUGHES-LOBERT



## No safe place

*Disgrace*: Dir. Steve Jacobs.

J.M. COETZEE'S WIDELY acclaimed and Booker Prize-winning novel, *Disgrace*, presents a bleak vision of the new South Africa, where the white man's once-privileged position is now one of perpetual insecurity: those who stand against the new zeitgeist find themselves beaten down or else destroyed.

Australian filmmakers Steve Jacobs (director) and Anna-Maria Monticelli (writer) have adapted *Disgrace* for the screen to good effect. They move the novel's unrelenting and obsessive portrait of

David Lurie (John Malkovich), a divorced white Cape Town English professor, from hard literature to an often silent and bare cinematic view of South Africa's new culture. The dialogue has been reduced successfully, avoiding the pitfalls and artifice that bedevil most adaptations. It spares few sensibilities, and those that remain are Africa's.

The world so often shifts beneath our feet and *Disgrace* has no intention of making this enjoyable. The novel brutally lays bare the mind of the old guard of intellectual South Africa and the film does not

avoid their history of violence, race and class relations. What the film shows most tellingly is the disturbingly different concepts of justice and punishment that pertain to the different cultures.

Lurie lives void of passion, though Byron stares down from his bookshelves and there is opera on the piano. His only intimacy is in the arms of an uninterested prostitute, who soon leaves him. He tutors his listless, uncomprehending students in 19th century European romantic poetry. In this bleak milieu, he becomes obsessed with his mixed-race student, Melanie (Antoinette Engel), and pursues her with a tired but predatory insistence. Despite this, there is a quality of detachment about his impulse. His behaviour leads to a complaint. A strong young bravo comes to Melanie's rescue and harasses Lurie, who in his state of permanent anomie cares little. It is with the same detachment that he faces a panel of his peers, an inquiry at which he declares his guilt and quits the university. All is silent shame without grandeur: Lurie is disgraced and leaves to visit his lesbian daughter, Lucy.

Lucy (Jessica Haines) lives in a remote farm in the Eastern Cape, on the proceeds of her small garden and boarding kennel. She has

recently been left by her partner and welcomes her father – though she calls him 'David' – with a slow smile. She has encouraged, for his expertise and protection, a hard-working black farmhand, Petrus (Eriq Ebanouey), to live on the property; when Lurie arrives Petrus is building a house there. Lurie resents the camaraderie between his daughter and Petrus; he is unable to relate on equal terms to him, regarding him as a peasant. Jacobs shot much of the film in South Africa; its mystery and danger is often placed before Lurie who regards it with knowledge and fear for his solitary daughter's safety. A great act of violence – brutal and unseen, though no less affecting – takes father and daughter to the precipice. Neither understands the event, and much less each other's reaction.

The country is indeed a place of blood and cruelty. It is peculiar to a modern film of this calibre that the audience is not spared the truth. Jacobs has created something rare among Australian filmmakers: there are no lies, no jokes and no false hope in *Disgrace*. Hard-knuckled forbearance does not save the anachronistic, nor do closed eyes ward off the truth. ■

ARCHIE MACLEAN



## In too deep

*Cedar Boys*, Dir. Serhat Caradee

*CEDAR BOYS* IS the first feature film that Serhat Caradee has directed. His debut is a logical choice. This cautionary tale – of Tarek (Les Chantery) and Nabil (Buddy Naboun), two Sydney-raised Lebanese-Australians who enlist the help of their friend, small-time drug dealer Sam (Waddah Sari) to play at being criminals – holds together well. It follows a common formula used in many films where young men get the great idea to dabble in crime and then get in too deep. *Lock, Stock and Two Smoking Barrels* and *Two Hands* are good examples of this. Three young men – too ambitious and quietly desperate – rip off an ecstasy distribution ring, sell it themselves and the inevitable happens. It's an old story, and it provides a good framework for deep issues.

The things that make this film interesting are the ways that Caradee (who also wrote *Cedar Boys*) handles the genre. Instead of American gangster-talk and constant gunplay, he gives us quiet-spoken Islamic men who feel small and dissatisfied enough to risk their lives for some money. And here is a little confusion: they don't live in ghettos, they both have stable jobs and families. They aren't strung out on drugs, but they get stupid and play with the big boys. In this it is different: it's not epic, there is no blaze of glory and in that it is particularly Australian. Rather, they want money, and the things money is supposed to bring. This, then, is the message – they are not cruel or sadistic men, just stupid and pathetic. The humanity of these three is what gives this film an urgency aimed at a culture hostile to young Lebanese men. Caradee, to his everlasting credit, doesn't give the audience the luxury of hope or hate.

Instead he engages our feelings: the film is actually affecting. The relationship between Tarek and his imprisoned brother, Jamal (Bren Foster) is particularly tragic. Seeing the two whisper Allah's name, divided by prison glass, in already-broken promises, does not lighten the heart. And little in

this film does. No-one seems to enjoy themselves. The director has a fresh cast and a message declaring the humanity of the Lebanese community. And there is artistry – the form the director chose may be common but it is also common to life. Reality has a way of asserting itself. This is, perhaps, why Caradee doesn't allow anyone to win. ■

ARCHIE MACLEAN



## Hoover on the rise

*Public Enemies:*

Dir. Michael Mann

MICHAEL MANN'S *Public Enemies* attempts to become the epic film chronicling the charismatic bank-robbers in the early years of the Great Depression. Mann tries to bring together all the personali-

ties that hypnotised the American public and scandalised the inept and old-fashioned law enforcement agencies of the day. John Dillinger (Johnny Depp) who robs banks with style and manly kindness, is pursued by the dour and self-consciously iconic G-Man Melvin Purvis (Christian Bale). Mann has created a visually beautiful film, it mesmerises the viewer and while the film is long (over two hours) it passes quickly and leaves one quickly – a dream.

The boxes for this genre have been ticked: fedora hats in the dark, filterless cigarettes under gimlet eyes and dames who are, initially, cautious. The violence that sparkles under tilted fedoras, guns spewing fiery bullets – it is all here. Death and dying, close escapes, double-crosses, the film fulfils the lover of intrigue and action. The car chases are stunning, and the music adds greatly to both atmosphere and meaning. Indeed, everything to do with camera and sound create a flowing, silky movement that defines this film. It is the heritage of Chicago crime cinema. It is difficult then to accept that while great work carries this film, its message is lost as the over-stretched storyline, in trying to encapsulate big and small, skims over an entire period of US history. The message

of this film is diluted among too many characters. Successful films of this type limit themselves to one complete narrative. *Public Enemies* goes for two and does not have enough voice for either.

And even despite this, the central character of John Dillinger lacks the development and proper timeline it needs to be believable. Depp is a very talented actor, best known for his eccentric light roles – Edward Scissorhands, Capt. Jack Sparrow and Sweeney Todd to name a few. While skilled in these roles, he does not possess the gravitas or depth necessary for a hardened cop-killer rampaging through banks and prisons across the Midwest. As it is he does not have the hard-nosed masculinity to play a leader of professional criminals.

The director has important concerns: the evolution of modern crime-fighting techniques and organisation; the adoption of questionable methods (torture of suspects to name one) that followed the rise of J. Edgar Hoover. These are important messages but they don't make this film great, which it could have been. ■

ARCHIE MACLEAN



## Darker and wiser

*Harry Potter and the Half Blood*

Prince: Dir. David Yates

WHEN ASKED TO do this review I thought 'Yippee! What better person to do it than someone who knows the books backwards and has read them more times than they can count on both hands?' Some would consider me a fan, but in reality, I'm actually obsessed. So in writing this review, prepare to be bombarded with propaganda, because I have to admit I'm a little biased. Before I'd even seen the latest instalment of the Harry Potter movie franchise I was fiercely defending it against anyone who spoke a hint of criticism about it (I think I'd already given it five stars before I'd set foot in the cinema). My rabid fandom

stems from way back in primary school where my evident affection for the books landed me with the nickname 'Pothead' (back then I didn't get the pun intended; not all primary school kids were as sheltered as I was). When I was eleven I was even accepted into a Harry Potter program, dedicated to the books, where we got sorted into houses and discussed the deeper meanings of the saga. So in reading this review, understand that yes, I'm a Harry Potter fan. To put it mildly.



The film adaptation of *Harry Potter and The Half Blood Prince* was released in cinemas all around the world in July, and had a lot of material to compress. What to leave out was always going to be a problem; some well-loved elements in the book had to go or be transmogrified into an amalgam of events that got the story told. Inevitably some of the complexity

had to be lost; to give the whole book its due would take three films at least. The opening of the film departs from the books entirely in order to give a potted history that brings the non-readers into some kind of understanding of the overall plot. So we see Harry (Daniel Radcliffe) waiting in a café chatting to a waitress and reading *The Daily Prophet*, the wizards' newspaper, in which the photo flashbacks convey his grief and shock at the loss of his godfather, Sirius Black, at the end of the last movie. It was a bold and risky device to employ: after being bitterly disappointed with the last film, *The Order of The Phoenix*, I sat there eagerly, silently pleading that they would do justice to the story.

I was pleasantly surprised to find that this director had taken the books seriously and despite the limitations of the film was sticking well to the spirit of the novel. This means that like the book, this film, when compared with the ones that came before it, is dark, very dark. But that is not to say that the film doesn't have humour because it certainly does. Many scenes with Ron (Rupert Grint) and jealous Hermione (Emma Watson) had me in fits. The characters are grown up, they're older, they're more mature and the film definitely conveys the

awkwardness they experience as their adolescence progresses.

Some scenes with Ginny (Bonnie Wright) and Harry were so brilliantly awkward, I felt like cringing away and closing my eyes until it was over. And Draco Malfoy (Tom Felton) is shown finally, to have a conscience: daunted by a terrible task he cannot possibly complete, his face is full of anguish. Felton's acting skills are much better here than in the previous films.

It's quite amazing that as an audience we have literally seen these kids growing up in front of our eyes, seen how they develop and establish themselves as almost-adults. The director has done well too: in particular the CGI, so often a clunky interruption in modern movies, is flawless, absolutely breathtaking. The acting performances are not quite as stunning, but Michael Gambon is notable: a new vulnerability has deepened our view of Dumbledore. Full of comedy and darkness, and a bit of romance (and of course magic) this film has the lot: essentially David Yates' direction and obvious passion for this film has shone through. ■

AMELIA HUGHES-LOBERT



## States and plots

*State Of Play:*  
Dir Kevin Macdonald.

POLITICAL THRILLER *State of Play* begins its two-hour-long journey with a chase scene and two deaths. Then there is another death: Simon Collins (Ben Affleck) has been having an affair with a colleague who is said to have committed suicide. Cal McAffrey (Russell Crowe), a journalist, begins to investigate the scandal. In this he is accompanied by Della Frye (Rachel McAdams) a young and to some extent naïve online journalist. The scandal unfolds to be more than it first seemed, a government conspiracy. As McAffrey uncovers each little piece of information, it all leads back to a private military company Point Corp, the government and the aforementioned Simon Collins.

Helen Mirren's performance is slightly forced as McAffrey's editor Cameron Lynne but overall she adds a subtle humour. She is given some very telling lines about how the 'new guys' up top want nothing

## FILM REVIEWS

but the juicy bits, cheapening the paper. It is relevant to a great deal that is happening around us right now: the 'inexactitude and shallowness' of today's media industry. McAffrey, though, is 'old-school'. These journalists go beyond their comfort zones, transgress their own moral compasses as they step away from ethical journalistic methods to achieve the final result, a story. According to McAffrey, that is 'the nature of the beast'.

Collins and McAffrey could not be any more different: clean-cut upcoming congressman Affleck as opposed to rugged, shaggy-haired Crowe. It's strange then that they are old college friends, and this is ultimately what divides them, for it's McAffrey's faith in Collins that gives him so much trouble. They both have connections but in vastly different settings, and it's a running joke throughout that McAffrey appears to know absolutely everyone he encounters. Affleck stretches his acting range here to good effect, while Robin Wright Penn as Anne, Collins' wife, is also notable.

Yet despite the worth of the plot it looks far too much like an attenuated remake of *All The President's Men*. And it is already a remake of a six-hour BBC mini-series that starred John Sim and

Bill Nighy. Macdonald has shifted its focus from Westminster to Washington DC. The reminders of *All The President's Men* keep coming: McAffrey's corduroy jacket matches that of Bob Woodward and Della Frye's style of phone investigation is reminiscent of that of Carl Bernstein. There is even a parking lot scene.

Director Kevin Macdonald crafts the suspense in that scene brilliantly. That shouldn't surprise: his work includes some solidly good films (*Touching The Void* and *The Last King of Scotland*). But what comes through most is that the 'Woodstein' days – when newspapers wielded enormous political power – are over, as they now struggle to survive economically in a new world of citizen journalism delivered for free via the ever-growing Internet.

This film, like *All The President's Men*, is all about trust, what people will do to sacrifice the truth and the difference between the truth and what you are willing to believe. But though there are brilliant suspense scenes it feels too long and annoys with false endings – for the average cinema goer there are too many plot twists. But when it's good it's gripping. ■

AMELIA HUGHES-LOBERT

## TV REVIEW



## Compassion of all kinds

WATCHING SOMEONE DIE is life-changing. It's the process that makes most people falter in their commitment to living. Dying can mean pain, incapability, dependence, incontinence, dementia; all signs of life in their own grim way. Life at the edge of such suffering can take away the will to keep on living. That's when many relatives and caregivers become heroes; yet that very heroism is why it is so hard to make a compassionate argument against those who insist on their right to end their own life if they feel it has become intolerable for them and their loved ones.

Yet if human life is to be protected, we must continue to

oppose the argument that suicide and euthanasia are the only answer to intractable suffering. All this ran through my mind as I watched the preview of *The Suicide Tourist*, a Canadian-made documentary about people who travel to Switzerland's Dignitas clinic to die.

Screened on the ABC on August 27, it was followed by an online forum where the public could make their views known.

It was impossible not to feel sorrow and compassion for the man with terminal ALS, a form of motor neurone disease. He decided to die because he feared further suffering, especially since the disease was likely to take away his

## TV REVIEW

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ability to communicate. His wife hovered around quietly, a quiet capable presence around her more loquacious husband.

His testimony was a stark reminder that it is all too easy to tell people what they ought to do in such circumstances. Being there with people in the extremity of suffering is ever more difficult in an age of continual cutbacks in health funding.

On the other hand, the perfectly healthy woman who was determined to commit suicide when her husband did, seemed merely selfish to me. She had children and grandchildren and seemed to have no concept whatsoever of caring for them. It was reassuring to see that the Dignitas clinic, whatever one might think of them, refused to assist her to suicide.

But I look forward to a documentary of equal sensitivity on the subject of palliative care.

On September 10 the explosive British documentary *Pedigree Dogs Exposed* airs on the ABC at 8.30pm. It accuses the august British Kennel Club of promoting unhealthy dogs by insisting on 'breed standards' that can only be produced by intensive inbreeding. Such standards describe the way a pedigree dog is supposed to look. So when a more extreme-looking dog comes up in the show ring, it

tends to win, even if the characteristics that made it a champion (such as a very flat nose) are also making it hard for the animal to breathe. Bulldog breeders are also encouraged to produce dogs with huge heads and narrow pelvises; most need Caesareans at whelping time.

With animals bred to to the point where they cannot reproduce naturally, some sanity should prevail. Unfortunately, as the documentary shows, many breeders are resistant to any suggestion that change is necessary.

The evidence shown is stark: a pug, dachshund or bulldog from a century ago is a very different animal from the wheezing, limping invalids of today. And buying some cute poodle-cross type isn't the answer: putting a wonky-hipped poodle with a wonky-hipped labrador will only produce wonky-hipped labradoodles.

When it was shown last year, the program caused a furore: the RSPCA withdrew its support for Crufts, the world-famous dog show.

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**JULIETTE HUGHES**

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