In issuing Summorum Pontificum the Holy Father, Benedict XVI, spoke of giving the Usus Antiquior its proper place, and preserving the treasury of the Church’s faith and prayer. Thanks to his generosity, many souls have been able to discover the riches contained in its prayers, chants, signs, gestures, and moments of silence.

The first time one attends the Usus Antiquior he quickly discovers that it is multilayered, as is the tradition in other Rites. He may choose to pray the Offertory chant, or the prayers silently said by the priest at the same time, or simply follow the gestures which accompany them. Indeed, the riches never seem to be exhausted, but there is another level to discover; as the first text of the liturgy for Sundays after Pentecost exclaims: O altitudo divitiarum sapientiae et scientiae Dei!¹

One of the great efforts of Benedict XVI has been to restore the liturgy to its proper place in the life of the faithful. One can see an increase in articles, sermons, and courses which try to encourage the faithful to enter into this liturgical life. Perhaps no greater aid is available to the faithful than the missal used at each Mass.

For this reason, the St. Edmund Campion Missal & Hymnal for the

¹ “O the depth of the riches of the wisdom and of the knowledge of God!” (Rom 11: 33)
Traditional Latin Mass is an important contribution for souls desiring to delve into the vast wealth of the Usus Antiquior. It is more than a translation of the Mass into the vernacular. In a certain sense it is analogous to the Rites themselves in that it is multilayered. One who first picks it up can use it to follow the texts or the gestures through the pictures for both Low Mass and Solemn Mass. For one who is already familiar, it also provides references to the meaning and history of these same prayers, chants, signs and gestures, and thereby serves to encourage one to dig deeper and come to know the “depth of the riches” of the Church’s liturgy.

The Priestly Fraternity of St. Peter was therefore very pleased to make a small contribution to the St. Edmund Campion Missal by providing the setting for the Mass pictures at its parish in Rome and the church of St. Michael at its General House in Fribourg, Switzerland. Fittingly, under the altar in the latter, St. Peter Canisius is buried. This great apostle of the Catholic, post-Tridentine Restoration worked tirelessly to instruct souls and help them come to a better understanding of their faith. This missal follows very much in that tradition; may it serve in the work of restoration in our times as well!

The Rev. John Berg
Superior General, Priestly Fraternity of Saint Peter
26 September, 2012
Ss. John de Brébeuf, Isaac Jogues & Companions

Preface

Do you want congregational singing? The first thing to do is to buy enough Hymnals to supply the whole congregation, not less than half as many books as there are sittings in the church, or one Hymnal to every two persons. It is still better to have as many books as there are people. Do not wait for the people to buy them. It is not their tradition; it is a “new departure.” Let them be bought and charged to church expenses, and stamped with the name of the church, with the warning: “Property of this Church—Not to be taken away.”

—Rev. A. Young, Catholic Hymnal (1909)

Were the Reader to take away but one thing from this Preface, may it be that our book was created for the people in the pews, supplying everything necessary to properly assist at Mass in the Extraordinary Form. Until now, no one has attempted to produce such a book, so this concept may sound outlandish.

As an example, consider the music in our book. Before including anything, we asked, “Is this something the congregation would normally sing at the Latin Mass?” Only genuinely congregational music was included in our book.1

While it is true that many components in our book can be found in the various “hand missals” available for purchase, such

1 Sometimes those unfamiliar with the Latin Mass do not understand that books like the Liber Usualis and Graduale Romanum are for use by the Schola Cantorum (choir), which plays a very important role in the Extraordinary Form.
books have severe drawbacks: (a) exceedingly small typefaces; (b) extremely thin pages; (c) numerous extraneous prayers and essays not essential for assisting at Mass; and (d) excessive page turns. We believe our book to have numerous advantages over the expensive and cumbersome “daily missals,” one of which is eliminating the need to tote them from home. Children (and parents!) prone to forgetting things in the rush to Mass will appreciate the convenience of having the books waiting for them at the church.

Having studied carefully all relevant Ecclesiastical legislation, it is the duty of choirmasters in consultation with their pastors to determine the precise way vernacular hymns will be used. Traditionally, they played a greater role in Low Masses than Solemn Masses. Those who carefully study the history of vernacular hymnody being sung at the Latin Mass may be surprised at customs that have existed in the past, especially upon encountering statements like this:

> During a Low Mass there is usually time for four hymns – one from the beginning of Mass up to or through the Gospel, but certainly to be finished by or before the end of the Gospel, so as not to interfere with or delay the making of announcements or the preaching of the sermon. A second hymn can be started at the Credo; another after the Elevation, and the last one during Communion, to end with the last Gospel for the prayers after Mass.

> —Caecilia Magazine of Catholic Church Music, 64: 4 (1937)

St. Edmund Campion, S.J., one of England’s greatest Latinists, suffered great physical pain and gave up his life rather than renounce our Savior, Jesus Christ. His bravery, appreciation for beauty, and loyalty to the Church are sorely needed in today’s age of apostasy, ugliness, and hatred of the Holy Father.

In honor of St. Edmund Campion, we gave preëminence to works by his fellow martyrs. Superb hymn tunes have been wedded to remarkable hymn texts by St. Thomas More (†1535), St. Philip Howard (†1595), and St. Robert Southwell (†1595). The martyrdom of St. Edmund Campion had a tremendous influence on St. Philip Howard, Earl of Arundel. St. Robert Southwell, the brilliant Jesuit martyr whose poetry was admired by William Shakespeare, dedicated his Epistle of Comfort to St. Howard. Also in honor of St. Campion, special emphasis has been given to the works of later English priests, especially Blessed John Henry Cardinal Newman (†1890) and his disciples and confrères.

In a brief Preface such as this, it is not possible to fully describe the various features which, in our view, make the St. Edmund Campion Missal & Hymnal a truly singular book. I would invite the reader to visit our website, where we have posted extensive articles about the life of St. Campion, the rationale for our vernacular hymn choices, information about the artwork and manuscripts in this book, and much more. It is our sincere hope that Catholics using this book will be drawn closer to our Lord and come to a greater appreciation of the Sacred liturgy.

Jeff Ostrowski
Editor, Campion Missal

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4 Several of these were composed in the Tower of London while awaiting martyrdom.

5 It takes one’s breath away to consider the talents, holiness, and (in cases like More’s and Howard’s) nobility of those Catholics executed as criminals, to say nothing of the dissolution of monasteries and other horrors. The wanton destruction of society’s most gifted calls to mind that of the French Missionaries a century later, when Jesuit college professors of rhetoric and poetry willingly endured unimaginable hardships and fiery death in the New World. Those familiar with Watershed’s Liturgical websites know our devotion to these great saints.
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