

ANNALS

Australasia

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2016 – 5

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PRINT POST APPROVED PP255003/01005

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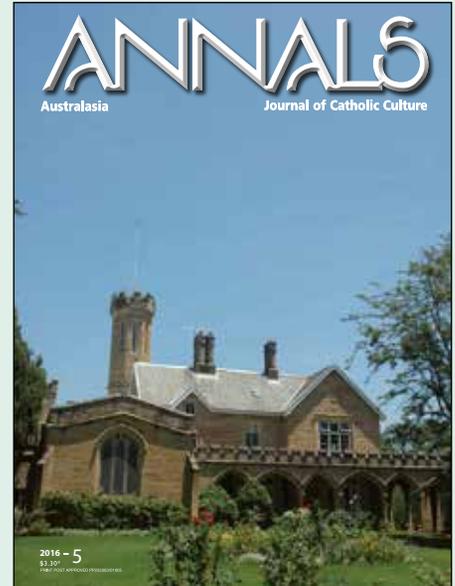
Volume 127, Number 5, July 2016

[Sunday readings at Mass: Year C / Weekday readings at Mass: Year II]

Australia's Oldest Catholic Magazine

Published by the Missionaries of the Sacred Heart (MSC) since 1889.

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Front Cover: St Mary's Towers Douglas Park, N.S.W. was a family home built in 1842 by Sir Thomas Livingstone Mitchell, the then N.S.W. Surveyor General. He named it Park Hall after his family home in Stirlingshire, Scotland. When the French Missionaries of the Sacred Heart [MSC] bought it in December 1904 it was called Nepean Towers. The first Mass was offered in the chapel, by Archbishop Alain de Boismenu from Papua New Guinea, a few days after the keys were handed over. Along with the cloisters and a square tower, the chapel had been added to the Mitchell home by Dr Richard Jenkins who purchased the property from Mitchell's son in 1861 after a fire destroyed the vineyards and garden. The beautiful cloisters were the work of the well-known colonial architect Edmund Blacket. St Mary's Towers was the MSC Juniorate from 1904 until 1966. It is now a popular retreat centre.

Back Cover: *Annals Australasia* turns 127 this year. Help support Australia's oldest and most popular Catholic journal by encouraging your friends and relatives to subscribe. Or send them a gift subscription for Christmas or the New Year. See page 20 for a gift subscription form.

Cover Photo: Paul Stenhouse

Executive Editor *Chevalier Press:* **Editor** *Annals Australasia:* Paul Stenhouse, MSC Ph.D; **Layout and Design:** Paul Stenhouse MSC. **Administration:** Peter Macinante. **Subscription:** Visa/Master Cards accepted. Please make cheques, money orders payable to The Manager, *Annals Australasia*, 1 Roma Avenue (P.O. Box 13), Kensington, NSW Australia 2033. **Correspondence:** The Editor, P.O. Box 13, Kensington NSW Australia 2033. **Phones:** (02) 9662 7894/9662 7188 ext. 252. **Fax:** (02) 9662 1910, **Email:** [Annals editorial] editorannals@gmail.com; [Annals subscriptions] annalsaustralasia@gmail.com; [Chevalier Press]chevalierpress@gmail.com. **Unsolicited material:** We regret that unsolicited material cannot be returned unless accompanied by a stamped, self-addressed envelope.

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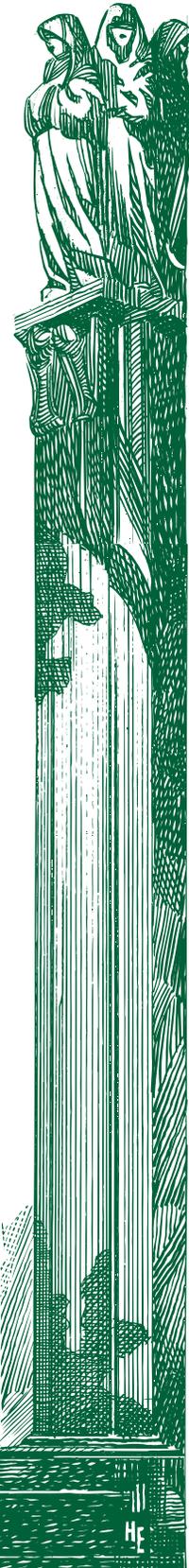
GRANT that we may possess eternally in love what we now worship in Faith

- From the prayer for Lauds for Wednesday in the second week of Easteride in the Roman Breviary.



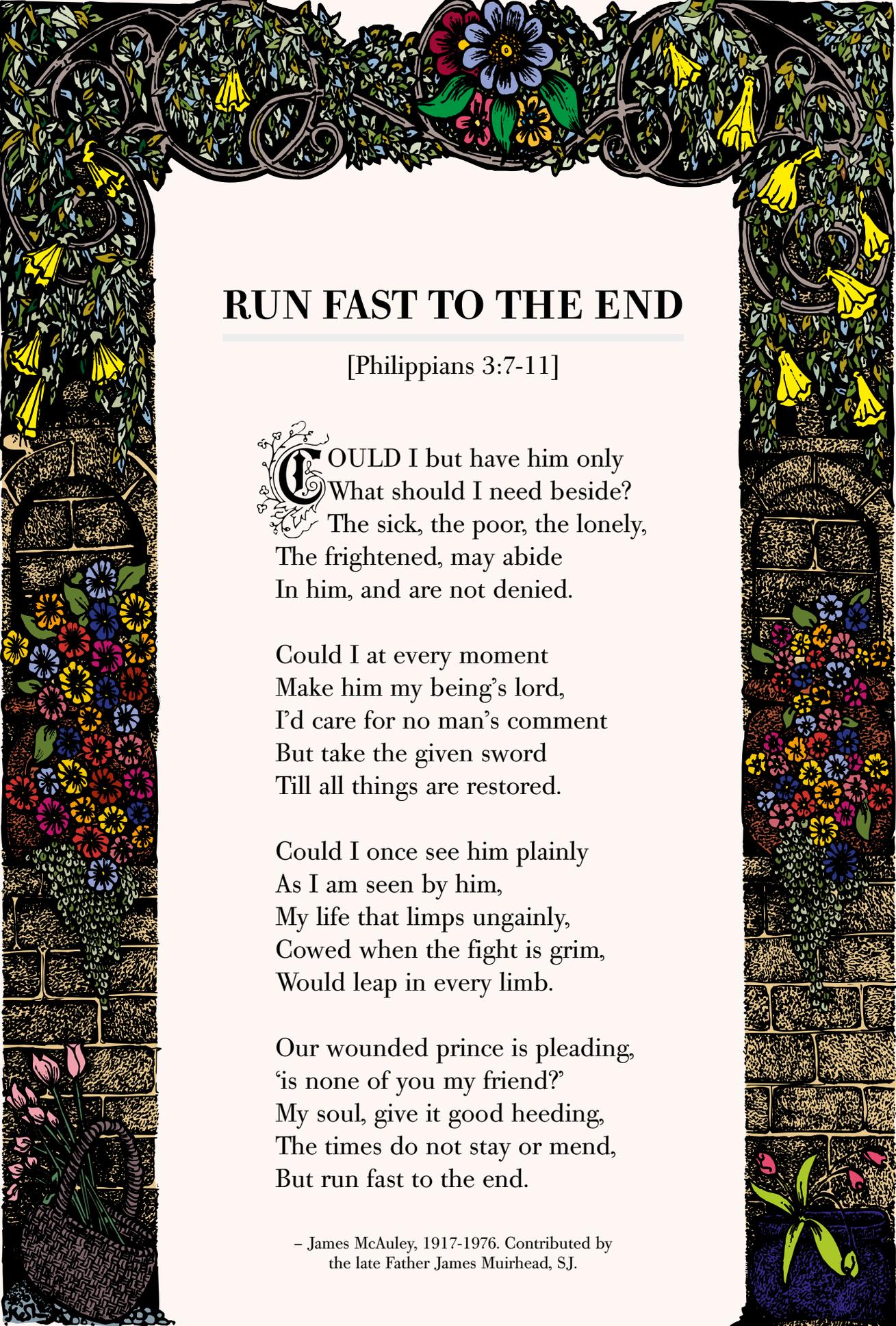
n the name of the Father,
and of the Son, and
of the Holy Spirit.
Amen.

GOOD TIMES, BAD TIMES



WHENEVER we suffer some distress or tribulation, there we find warning and correction for ourselves. Our holy scriptures themselves do not promise us peace, security and repose, but tribulations and distress; the gospel is not silent about scandals; but 'he who perseveres to the end will be saved'. ... So we must not complain, brothers, 'as some of them complained,' as the apostle says, 'and perished from the serpents'. What fresh sort of suffering, brothers, does the human race now endure that our fathers did not undergo? Or when do we endure the kind of sufferings which we know they endured? Yet you find men complaining about the times they live in, saying that the times of our parents were good. What if they could be taken back to the times of their parents, and should then complain? The past times that you think were good, are good because they are not yours here and now. If you have now been delivered from the curse, if you have now believed in the Son of God; if you are now well versed or trained in sacred scripture, I am surprised that you should reckon Adam to have had good times. Your parents carried the burden of Adam as well. Indeed it was Adam who heard the words; 'In the sweat of your face you shall eat bread, and you shall work the ground from which you were taken; thorns and thistles it shall bring forth to you'. He deserved this, he received this, he was given this as the result of God's just judgment. Why then do you think past times were better than yours? From that Adam to the Adam of today, toil and sweat, thorns and thistles. Have we forgotten the flood? Have we forgotten those burdensome times of famine and wars? They were written to prevent us complaining of the present time against God. What times those were! Do not we all shudder to hear or read of them? So we have rather cause for congratulating ourselves than grounds for complaining about our own times.

- St Augustine of Hippo [354-430 AD], *Sermons*, quoted in *The Roman Breviary* at Matins for Wednesday in the 20th week of the Year.



RUN FAST TO THE END

[Philippians 3:7-11]

COULD I but have him only
What should I need beside?
The sick, the poor, the lonely,
The frightened, may abide
In him, and are not denied.

Could I at every moment
Make him my being's lord,
I'd care for no man's comment
But take the given sword
Till all things are restored.

Could I once see him plainly
As I am seen by him,
My life that limps ungainly,
Cowed when the fight is grim,
Would leap in every limb.

Our wounded prince is pleading,
'is none of you my friend?'
My soul, give it good heeding,
The times do not stay or mend,
But run fast to the end.

- James McAuley, 1917-1976. Contributed by
the late Father James Muirhead, SJ.

The Primate of Poland, Archbishop Wojciech Polak, said that the Church in Poland sees the events of 2016 as highlighting Catholicism's continued importance not only in Poland and Europe but the whole world, shaping social life and creating a spiritual culture.

MORE THAN GOLD AND DIAMONDS

One-thousand-and-fifty years of Catholicism in Poland

By Wanda Skowronska



SILVER, Golden or Diamond Jubilees, usually elicit great congratulations from us all, but what do you say about a 1050th anniversary?

On May 3, 2016, a special Mass was offered in St Mary's Cathedral in Sydney, to celebrate the 1050th anniversary of Poland's conversion to Catholicism. The Polish Consul General, Regina Jurkowska, members of various embassies, Polish organisations, Polish scouts and young people in traditional costumes from various ethnic communities, filled the pews of the Cathedral.

Father Adam Staszczak, Delegate of the Superior General of the Society of Christ in Poland (who provide many Polish chaplains to Australia) offered the Mass with many priests present, along with the choir of St Mary's Cathedral providing traditional polyphonic music throughout.

Fr Staszczak, speaking in Polish and English during his homily, spoke of Poland's rich spiritual legacy. He referred to its being based, along with other European countries, on the foundations of Greek philosophy, Roman law and above all on its Catholic Christian heritage.

He recalled a visit to Poland by Cardinal Clancy some years ago,

who entering a Polish church, was struck by the way a Polish father prayed fervently with his son, teaching him the words of the prayers. Cardinal Clancy observed at the time that if such a strong prayer life is taught at home and in the churches, the Catholic faith would survive in any culture.

This Sydney Mass was one of many being held around the world



A view of the 40,000 black leather-jacketed bikies who rode in dramatic cavalcade up the Avenue of the Blessed Virgin Mary, the main street of Czestochowa. Some of them wore special Hussars' eagles wings which the Polish cavalry wore as Jan Sobieski led them against the Ottoman Turks in 1683.

for this extraordinary anniversary - the most historically significant one being held in Gniezno in central Poland. Why Gniezno, why not Krakow, or Warsaw one might ask?

It was, in fact, in Gniezno that King Mieszko I of Poland (ca. 930 - 992) was baptised in 966 A.D as every Polish school child knows. Near Gniezno, in Poznan, is where Poland's first cathedral was built and where the remains of King Mieszko I lie.

It is a long observed ecclesiastical tradition that the Primate of

Poland is the primate of Gniezno and so the current Primate, Archbishop Wojciech Polak, offered Mass in Gniezno itself attended by hundreds of priests, and the event was followed by millions of Catholics in Poland and Polonia (as Poles outside Poland are called) around the world.

In Gniezno basilica, there were diplomatic representatives from the United States, Russia, the Ukraine, Latvia, Lithuania, Hungary, Ireland, Germany, Denmark and Holland, among many others.¹

This momentous conversion of King Mieszko I is worth reflecting on, for all the subjects of his pagan society followed his example. Thus Mieszko I is recognised as the *founder* of the Polish state.

It was during his time that tribes, languages and cultures surrounding his group, the Polans, were united. But over and above this, it was his baptism that brought Poland a permanent place in the Western cultural milieu and, because of its significance, is considered the symbolic founding date of Poland itself - for then and now Poland's history has been inextricably linked to its Catholicism.

Through embracing Catholicism, Mieszko I included his Polish state in the community of European

The Nation is God

AS IT was the people themselves who gave the state its legitimacy, it was they who had to be invested with divinity. ... A precondition of this was the total elimination of Christianity. Being a sentimental person, Rousseau could not remain entirely unmoved by what he saw as the 'sublime' core of Christianity. But the existence of a morally independent religion alongside the civil institutions was bound to be destructive. 'Far from binding the hearts of the citizens to the state, it detaches them from it, as from all earthly things,' he writes: 'I can think of nothing more contrary to the social spirit.' It forced on people two sets of laws, two leaders, two motherlands, subjecting them to 'contradictory duties' and preventing them from being 'both devout practitioners and good citizens'. Christianity demanded self-denial and submission, but only to God, and not to any creation of Man's. A Christian's soul could not be fused with the 'collective soul' of the nation, challenging the very basis of Rousseau's proposition. His assertion that 'a man is virtuous when his particular will is in accordance in every respect with the general will,' was heresy in Christian terms, according to which virtue consists in doing the will of God. There was no room for someone whose ultimate loyalty was to God in Rousseau's model, which substituted the nation for God.

— Adam Zamojski, *Holy Madness, Romantics, Patriots and Revolutionaries 1776-1871*, Weidenfeld and Nicholson, London, 199, p.64

western Latin rite Catholic states. Because of this, the Holy Roman Empire and all Catholic countries, in theory, had no right to attack Poland under the pretext of spreading Catholicism or for other unjust reasons, because the Duke of the Polans had become a member of the Catholic circle.

Marking this historic and spiritual legacy left by King Mieszko, there have been conferences and exhibitions during 2016 such as: *Lux in Oriente – Lux ex Oriente* devoted to the beginnings of the Polish state in Gniezno and Poznan: *Poland and the Holy See – 1050 years of history*, an exhibition of works on loan from the Vatican; and *Expo Christianitatis*, an exhibition presenting the beginnings of Christianity in Poland.

A special jubilee song, "Where there is baptism, there is hope" was composed by Leopold Twardowski. And how many times Poland needed such hope in the face of wars, invasions and adversities of every kind.

Such hope was needed by the Primate of Poland, Cardinal Stefan Wyszyński (1901 - 1981), who was arrested by the Communists in 1953 and imprisoned for 3 years.

The Poles regarded the Cardinal as *their legitimate leader when under Soviet rule* after World War II.

Powerless politically, Cardinal Wyszyński exhorted prayers, novenas and issued spiritual proclamations from prison. He especially asked people for a nine year novena to be said leading up to the millennial celebrations in Poland in 1966 - a source of immense angst for the Communists who wished to destroy Poland's Catholic heritage entirely.

Wyszyński inspired his people to protect the Polish and Christian identity of the nation against indoctrination and repression. Already a Servant of God, his cause is before the Holy See for beatification and his behaviour under oppression demonstrates that political power can be defeated by strong spiritual leadership, fidelity and endurance – no matter how fierce the persecution.

Polish President, Andrzej Duda, marking the occasion with an address to the Polish Sejm (Parliament), said: 'Without Christ, one cannot comprehend the history of Poland'. Imagine our Governor General saying that about Australia in the current Australian parliament.

Then referring to Saint John Paul II, Duda added that Poland's accession to the European Union was a chance for Poland to enrich the west spiritually, the same West that once brought Christianity to Poland. He added that paying tribute to the 'far-sighted predecessors of 1050 years ago, Poland is and will remain true to her Christian heritage.'²

In Gniezno and Poznan, the ceremonies continued for many days, uniting past and present in moving reflection and prayer. Subsequently crowds went on pilgrimage to Czestochowa, to continue the commemoration at another place profoundly linked with Poland's history - where in 1653, the invading Protestant Swedish armies were defeated by less well-equipped Polish fighters who, with the Pauline monks of the town, invoked Our Lady of Czestochowa for help, and subsequently defeated the Swedes - leaving Poland Catholic.

Among the crowds at Czestochowa were 40,000 black-leather-jacketed bikies who rode in dramatic cavalcade up the main street of Czestochowa, the Avenue of the Blessed Virgin Mary, which leads up to Czestochowa, to the admiration of onlookers.

The bikies projected an image of being modern day Catholic cavalry as some of them wore special Hussars' eagles wings (donated by the Polish Ministry of Culture) - which the Hussar cavalry wore as Jan Sobieski led them in their attack on the Ottoman Turks in 1683.

At the Sydney anniversary Mass, needless to say, there were several banners of Saint John Paul II in the cathedral and both he and the famous St Wojciech were invoked in prayer, to help Poland for the next thousand years.

St Wojciech is as deeply engraved in the Polish spiritual psyche as is Mieszko I. As Polish children are taught, the successor to Mieszko I was his son Boleslaw the Brave (992-1025 AD) who organised

a mission led by the Benedictine Bishop Wojciech (also known as Wojtek or Adalbert in English) to the lands of the Baltic Prussian tribes in 997 AD.

Wojciech was a saintly monk from Bohemia who was made Bishop of Gniezno after a dramatic history of missionary work in Hungary and brutal conflicts in Bohemia leading to his move, some might say flight, to Poland. Setting out from Poland to convert the Baltic tribes, who were mostly wild, and unreceptive to the preaching of the Gospel at that time, Bishop Wojciech perished as a martyr in the attempt.

The Polish king, Boleslaw the Brave, paid for his body to be brought back to have a permanent place in Gniezno Cathedral. In fact the massive bronze doors of Gniezno Cathedral, dating from around 1175, depict eighteen reliefs of scenes from Saint Wojciech's life - the only Romanesque ecclesiastical doors in Europe depicting a cycle illustrating the life of a saint and therefore are a precious relic documenting the bishop's martyrdom.

The canonisation of this martyr (999 AD) raised the status of Poland in the eyes of the surrounding nations and endures as a central event of the nation's history. In fact, the millennium of his martyrdom was commemorated in 1997 with Pope St. John Paul II celebrating a liturgy in Gniezno in which heads of seven European nations and approximately one million faithful participated.

There are constant pilgrimages to Gniezno cathedral and Poles (and Czechs and Hungarians) 'know' about Saint 'Wojtek' as part of their spiritual legacy. Many Poles (including one of my cousins) bear his name and the popularity of the name after one thousand years is undiminished.

As if there were not enough anniversaries at this time, the date of the Sydney Mass, May 3, also marked the 225th anniversary of Poland's adoption of the May 3 Constitution, the first written constitution in modern Europe and

the second in the world after that of America.

All these commemorations occurred prior to World Youth Day (July 25, 2016 - July 31, 2016) and the well-advanced preparations for a papal visit to Poland during this time with 2.5 million young people coming from around the world to Krakow.

These historic anniversaries for Poland and the history of Catholicism have even found their way to being tabled in the NSW Parliament in the Minutes of Proceeding (No 56, Thursday, May 5, 2016) with the motion 'That this House congratulates and extends its best wishes to the Polish-Australian community on the occasion of the 1050th anniversary of the Baptism of Poland' being passed and noted forever in Australia's own parliamentary historical record, marking the special relationship between Australia and Poland and the recognition of the importance of Catholicism in Polish history.

The Primate, Archbishop Wojciech Polak, said that the church in Poland sees the events of 2016 as highlighting Catholicism's continued importance not only in Poland and Europe but the whole world, shaping social life and creating a spiritual culture. In an era of post-modern confusion Poland's history, during which Catholicism was threatened with oblivion so many times, has something to say about survival under persecution to Catholics in many nations around the world.

WANDA SKOWRONSKA is a registered psychologist who works as a counsellor in inner city schools in Sydney. She has recently been awarded a PhD in Psychology/Theology at Melbourne's John-Paul II Institute. She has done voluntary work for the Catholic pro-life organisation *Family Life International*, and is a regular contributor to *Annals*.

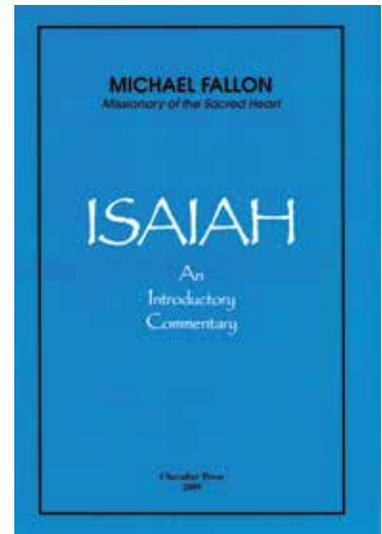
1. Reported in: *Glos Wielkopolski*, April 14, 2016: <http://www.gloswielkopolski.pl/wiadomosci/wielkopolska/a/w-gnieznie-rozpoczynaja-sie-uroczystosci-1050-rocznicy-chrztu-polski-program.9872789/>
2. Speech of the Polish President, in the National Assembly's Session on the Occasion of the Celebration of the 1050th Anniversary of the Baptism of Poland. Friday, 15 April 2016. <http://www.president.pl/en/news/art.143-national-assemblys-session-on-the-occasion-of-the-celebration-of-the-1050th-anniversary-of-the-baptism-of-poland.html>

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'Then you shall see the radiant;
your heart shall thrill and rejoice,
because the abundance of the seas
shall be brought to you. ...
They shall bring gold and frankincense
and shall proclaim the praise of YHWH.'
— Isaiah 49, 18, 22.



RECENT scholarship points towards the existence, during and after the Babylonian exile, of what we might term the Isaian school [rather than individual prophets] who continued to rethink their history in the light of the inspired words of the great eighth century prophet Isaiah.

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According to the testimony of Cardinal Jacopo Stefaneschi, a man 107 years old came requesting the same blessing that, as a 7 year old, he had seen his father receive from Innocent III in 1200 which convinced Boniface to proclaim the first Holy Year from the Lateran basilica.

THE HOLY YEAR AND BONIFACE'S WEIGHTY COPE

By Desmond O'Grady



THE FRESCO fragment attributed to Giotto in Rome's St John Lateran basilica has become emblematic of Jubilees: it has been taken as Pope Boniface VIII proclaiming the first Jubilee in 1300.

But this is a mistake according to Sandro Barbagallo, director of the new Museum of the basilica's sacristy which was inaugurated by Pope Francis when he opened St John's Holy Year door. The Museum still has the white mantle or cope used by Boniface at that time – it was in the basilica store rooms and was also recorded in the basilica's annals in 1400.

However the papal cope in the fresco is red which was appropriate for the proclamation of Boniface's election in 1295. It is a representation of the 'habemus papam' moment: the announcement is made by the figure on the right of Boniface while there is speculation that robust man on his left might be none other than Celestine V who had resigned from the papacy.

Sandro Barbagallo added that although Giotto worked at St John

Lateran, by now many art historians agree that, as this fresco is not up to his standards, it must be by his assistants. He says the inscription underneath attributing it to Giotto was added some hundreds of years later but mistakenly was taken as authentic.



Fresco attributed to Giotto, depicting Boniface VIII

Boniface's cope, freed of the dust which accumulated on it, is now beige rather than white. It is huge, a tent, decorated with scenes of the life of Christ but also some saints such as Catherine of

Alexandria, Sebastian pierced by arrows although fully dressed, and Stephen, as well as myriad green angels in the background playing musical instruments. Blue, green and pink are prominent colours, several figures have blonde hair but those of Judas are yellow and green.

It was made in England about 1250. The Benedictine monk Matthew Paris recorded that Innocent IV ordered several such expensive liturgical vestments from English Cistercian abbeys. When young Benedetto Caetani, the future Boniface VIII, accompanied the future Hadrian V in England, he may have appreciated such fine silk vestments sown with gold thread which were known as *opus anglicanum*.

In 1299 many Romans expected some special concession of grace by the Church to mark the new century but archival research ordered by Boniface did not find evidence of any such initiative in 1200. However, according to the testimony of Cardinal Jacopo Stefaneschi, a man 107 years old came

requesting the same blessing that, as a 7 year old, he had seen his father receive from Innocent III in 1200 which convinced Boniface to proclaim the first Holy Year from the Lateran basilica. The story

could be called *The Old Man and the Sea*. Even Dante Alighieri, who, in his *Commedia Divina*, was later to put Boniface in Hell, welcomed this opening of the Church's treasury of grace.

In the tall, ample display case with Boniface's cope are objects which reached the basilica in the same period such as a cup allegedly used by St John the Evangelist and his tunic in a jewelled casket with a 13th century combination lock.

The Museum does not certify its treasures, many of them brought back from the Crusades, but exhibits them as evidence of the faith in those times.

In another display case are chains said to have bound John the Evangelist in Rome until he escaped to Patmos where he died a natural death, making him unique among the apostles. Also on display is an alleged relic of John the Baptist, donated by a French king. The basilica, the cathedral of Rome, is dedicated to both John the Baptist and John the Evangelist as well as to the Saviour. Its inscribed self-description is: 'Mother and Head of all Churches in Rome and the World'.

The site, which once belonged to the ancient Roman Lateran family, was given by Emperor Constantine I to the Church, and it was the Roman residence of popes up until the transfer to Avignon in 1309.

Eventually, after their return in 1377, they resided in the Basilica of Sanata Maria in Trastevere, and the

Lies, half-truths and [worse] selective truths

LORD ROSEBERY, I think, once offered the paradoxical suggestion that newspapers should consist of news. He proposed to exclude all comment, moral, political, and (I hope) financial. It may be doubted whether the journals under his Lordship's review would be disarmed by so simple a reform. Newspapers have been known before now to indulge in methods even more direct than comment. The comment at the worst can only be fallacious; the news can be false. Or even if it is not false, it may be so selected as to give a totally false picture of the place or topic under dispute. Selection is the fine art of falsity. Tennyson put it very feebly and inadequately when he said that the blackest of lies is the lie that is half a truth. The blackest of lies is the lie that is entirely a truth. Once give me the right to pick out anything and I shall not need to invent anything. If in my *History of the World*, published some centuries hence, I am allowed to mark the nineteenth century only by the names of Mr. Whitaker Wright and Jack the Ripper, I will promise to add no further comment. If I am free to report this planet to the Man in the Moon as being inhabited by scorpions and South African millionaires, I will undertake to leave the facts to speak for themselves. I will undertake to create a false impression solely by facts. I shall not ask to say what I choose, so long as I can choose what I choose. So long as I am not asked to tell the truth, I will cheerfully undertake not to tell any lies.

— G. K. Chesterton, *The illustrated London News*, November 6, 1909

Basilica of Santa Maria Maggiore, and then in the Vatican Palace attached to the basilica which was built over St. Peter's tomb. The Lateran was in a poor state but also Peter's pull on pilgrims, augmented by the first Jubilee, dragged the papacy from the imperial site to the other side of the Tiber.

The fifteen display cases are ordered chronologically with many dazzling items, such as

monstrances and a silver, bas-relief processional cross of 1475 by Nicola da Guardiagrele, and end with one displaying the gifts brought for centuries by French presidents, including a silver vase from Nicholas Sarkozy. Since the time of King Henri IV – who died in 1610 – French rulers have been made the only honorary canons of St John's on their election.

The gold and glitter, the silver, precious stones and relics on display put it all in the past but the papal cope brings near both Boniface and his Jubilee. The splendid cope of the brilliant canon lawyer is weighty with history and authority. Boniface followed up his munificent establishment of the Jubilee with a decree excluding from its benefits his enemies Frederick of Aragon, who had seized Sicily, and the two excommunicated cardinals of the Colonna family who had called for a Council to invalidate his election.

Francis and his Jubilee are different.

Logic rather than Bias

Voltaire's traveller, wrecked, as he supposed, upon a desert island, was cheered by the sight of a gallows - to him a convincing proof that he was in a civilized country. In a less cynical spirit the student of history may see what actual modification of the condition of men was effected during the historic period under consideration. The age during which Westminster Abbey was built cannot have been architecturally blank. The men who built up the scholastic philosophy cannot have been wholly indifferent to learning and culture. The men who died in myriads on the plains of Syria to rescue the Holy Sepulchre can hardly have been devoid of love of Him who was laid there.

— Frederick Stokes, Introduction, *The Dark Ages* by S.R. Maitland, John Hodges, London, 1890, p.xiii. Neither Stokes nor Maitland was Catholic.

If following the liberal principle of neutrality between right and wrong, good and bad, the court must remain indifferent with respect to majority and minority claims, a new problem arises given the influx of migrants from the Middle East.

ANTONIN SCALIA

THE JUDICIAL PHILOSOPHY OF JUSTICE SCALIA

By Jude P. Dougherty

IN THIS election season, we can appreciate all the more the role that Justice Antonin Scalia played during his thirty years of service on the United States Supreme Court. There are many facets to the campaigns waged among the contenders for the presidency of the country, but none is more significant than presidential appointments to the Supreme Court.

In the fifth century B.C., Heraclitus of Ephesus wrote, “The people must fight for their laws as for their walls.” After two and a half millennia that *dictum* remains relevant.

The rule of law is often at stake in appointments to the nation’s highest court. When it comes to interpretation of the U.S. Constitution, Justice Scalia is associated with the principle of “strict construction.” Others hold to the concept of a “living constitution.” It makes a difference, as we shall show.

In the last half of the twentieth century, the people of the United States have seen the erosion of the rule of law at the level of the Federal judiciary, as Federal Courts, particularly the Supreme Court have struck down many Constitutional provisions and legislatively enacted laws usually associated with the protection of life, liberty and civility.”

To fight for one’s laws” is first to understand the source and purpose of law, its feasibility for the promotion of the common good, and its limitations as well.

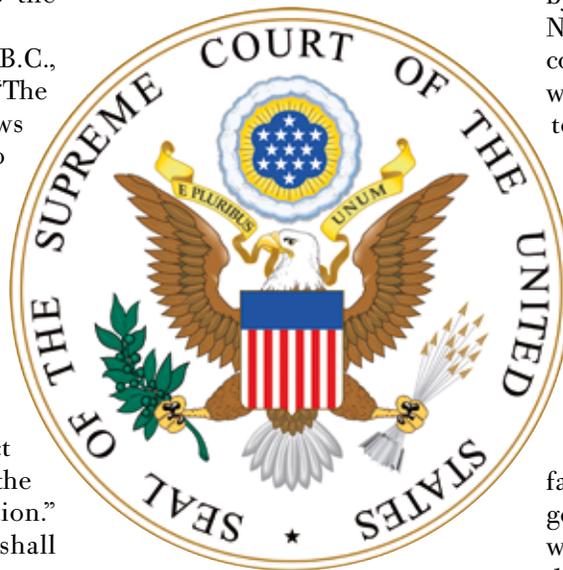
If Justice Scalia is associated with a strict interpretation of the Constitution, Judge Richard Posner of the U.S. Court of Appeals for the Seventh Circuit in Chicago and a Senior Lecturer at the University of

even while acknowledging that the Constitution has frequently been rewritten in the guise of interpretation.

Posner has argued to the contrary, namely, that a judge’s loyalty should be directed to the official practice of the American government. From Posner’s perspective, law is a morally neutral tool for the achievement of goals set by wholly extra legal considerations. No contested position can be considered right or wrong, better or worse, unless translated into other terms such as economic efficiency or social order.

Furthermore, the argument goes, given the complex, heterogeneous society that is the United States of America today, moral disagreement over a spectrum of social issues is inevitable. The near impossibility of consensus or even broad agreement among factions, forces a court to seek a generally accepted solution. Posner will cite the abortion and other decisions of the Supreme Court, favored by the left, as generally acceptable.

Given the chasm between left and right in American politics, Ronald Dworkin, a distinguished professor of law at New York University, before his death in 2014, appropriately raised the question, “Is democracy possible here?” In his Scribner Lecture delivered at Princeton in 2005



Chicago Law School, may be taken as an example of those who favor a living interpretation.

Posner holds that a judge has no moral or political duty to abide by the written Constitution.

Until late in the last century, all American constitutionalists have treated the authority of the Constitution as axiomatic,

he attempted to identify those principles to which Americans and almost all citizens of other nations with similar political cultures, could agree. He identified two principles: 1) Each human life is intrinsically of equal value, and 2) Each person has the responsibility for identifying and realizing that value in his personal life.

Two things may be noted here. Dworkin was convinced that democracy cannot remain healthy with deep and bitter divisions and no real agreement in the populace, for it then becomes vulnerable to a tyranny of numbers. The possibility of democracy rests on a certain unity of outlook in the populace. Although a man of the left and a Jew, Dworkin finds that he cannot ignore the nation's debt to the Christian sources of its culture, and he even endorses what he calls "a new emphasis on religion in our politics and government."

It does not take an acute observer of American politics to know that when the left calls for common ground, it is usually a demand for acquiescence on the part of the right, and typically, given the liberal bias of major media, the right is intimidated and the left prevails. If following the liberal principle of neutrality between right and wrong, good and bad, the court must remain indifferent with respect to majority and minority claims, a new problem arises given the influx of migrants from the Middle East.

It remains for policy makers and intellectuals on the left to show how the principles of liberty and equality can be maintained when addressing the integration of Islam within Western societies, given the Muslim's demand for concessions that will enable him to live in his customary way under his own law, the law of Shari'a. That Islam may not be commensurate with liberal principles, or that it may pose a threat to liberal societies is yet to be honestly faced by the left which is presently working in tandem with Islam to challenge Western society.

Law under Communism – 2016

ABOUT TWO months ago, when news broke that Chief Justice Antonin Scalia had died, my friend and esteemed comrade Donald Parkinson of the Communist League of Tampa wrote: "Scalia isn't enough; let's see the whole rule of law die." Within minutes the thread was flooded with responses, many of them hostile. Incredulous that someone would propose to abolish the rule of law altogether — not just of bourgeois law, but of law as such — one person objected: "You're saying socialism won't be enforced by law? No stop signs?" Donald deftly replied that, during the transition to "a higher phase of communist society," there will only be the decrees of the proletariat. Perhaps some of these would be temporarily formalized as laws, but with the disappearance of class conflict so too would laws of any sort disappear. The person angrily commenting was not satisfied with this answer. Insisting that law needn't be "political" in the sense meant by Marx, as if the function of law could be somehow separated from the repressive role of the state, he continued: "Okay so if a drunk husband beats his wife and the police intervene, what bourgeois interests are being fulfilled?" My initial reaction was a bit captious: "Husbands and wives under communism? Not my communism." But as to the more fundamental matter, the state, I responded that legislation would still fall to some sort of governing authority that would be charged with determining what the laws should be. For Marx, law or right [Recht] would wither away with the shift to communism.

- Ross Wolfe, 'Marxism and Legal Theory,' in The Charnel House.org.

The problem may signal the death of multiculturalism.

The problem of integrating Muslims into the United States is not confined to the left. The First Amendment to the United States Constitution clearly states, "Congress shall make no law respecting the establishment of religion or prohibiting the free exercise thereof." How is a strict constructionist to deal with that? We look to the political philosophy of Justice Scalia for an answer. Posner and Scalia differ here. Posner would find the answer in his living constitution. Scalia would not.

Scalia would find the answer in what he called a "flexible constitution." That concept goes something like this: If you think the death penalty is a good idea, persuade your fellow citizens and then legislatively write it into law. If you think it a bad idea, persuade them the other way and eliminate it. The result will be a democratically enacted law or policy that the court can interpret without claiming that it is somehow found in the

constitution. The same is true for any other controversial issue, i.e. abortion, gun control, or same sex marriage.

The discussion does not end here. What we have is a conflict between two political philosophies. Scholars can trace the origin of those policies to their wellsprings in the eighteenth and early nineteenth centuries. Scalia stands in a natural law tradition with roots in antiquity, an outlook that maintains that nature and human nature are purposive in a God-given intelligible universe.

Without that conceptual grounding, the rule of law is deprived of its rightful anchorage and becomes whatever a legislator or jurist declares it to be. We see this daily as a political class grappling for ever more power, enacts laws at odds with common sense and normal human aspiration.

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Many of the most privileged and best educated Westerners are alienated from the society in which they live. Hence the tendency to blame the actions of Islamists on ourselves or to rationalise the preachings of radical imams by stating that other religions – particularly Christianity – are just as intolerant.

BLAMING AND NAMING IN AN ALIENATED SOCIETY

By Gerard Henderson



ON MONDAY I received an email from a Melbourne reader. She concluded her note with an irreverent comment: “I have

been waiting for Cardinal George Pell and the Catholic Church to be blamed for the tragedy in Orlando.”

Around the same time the *Crikey* newsletter carried a piece in its Media briefs by former ABC producer David Salter. He objected to my comment last week that it was false moral equivalence for *Lateline* presenter Emma Alberici to refer to Catholicism and homophobia when tweeting about the attack by an Islamist terrorist on a gay bar in Orlando, Florida.

My point was that no homosexuals are thrown from the roof of St Peter’s – unlike the practice in some parts of Syria and Iraq controlled by the so-called *Islamic State*, or *Daesh*.

Salter’s response was to argue that “a far more telling moral equivalence might have been drawn from reference to the misery of the thousands of children and minors

abused by Catholic priests and brothers over the past century ...”

It’s true thousands of children were abused by priests and brothers over decades, as were children in the care of other religious, secular and government institutions. It’s also true this issue was first openly addressed by (then) archbishop George Pell when he set up the



Melbourne Response in 1996 – six years before *The Boston Globe*’s “Spotlight” revelations with respect to the Catholic archdiocese of Boston.

However, pedophilia has always been regarded by the state as a crime and by the Catholic Church as a serious sin. As far as I am aware, the only public

figure in Australia who called on Australians to understand that “in general men will sleep with young boys” was Richard Downing (1915-75). Downing made this statement in 1975 in his capacity as ABC chairman. It has not been renounced by any of his successors.

What Salter fails to understand is that pedophiles and those who protect them try to disguise their crimes. The Islamists in *Daesh*, however, film and distribute evidence of their homophobic murders since they are proud of their actions.

Salter’s false moral equivalence is all too familiar in the post-Christian society. The concept of alienation is common in the West. Many of the most privileged and best educated Westerners are alienated from the society in which they

live. Hence the tendency to blame the actions of Islamists on ourselves or to rationalise the preachings of radical imams by stating that other religions – particularly Christianity – are just as intolerant.

On June 17 *The Australian* broke the story that one of the guests at Malcolm Turnbull’s Iftar dinner at Kirribilli House the

previous evening was Sheik Shady Alsuleiman. The sheik, who is president of the Australian National Imams Council, can be found on *YouTube* supporting an interpretation of the Koran that depicts female adulterers hanging by their breasts. Alsuleiman also has linked homosexuality with the spreading of diseases.

On June 17, Kieran Gilbert interviewed Mathias Cormann on *Sky News*. Gilbert suggested to the Finance Minister that “if you looked at what every clergy member of every faith has said over the years you might find similar comments” and stated that “you still aren’t allowed to be a member of the Catholic faith ... as a gay person” and claimed “the Catholic Church still doesn’t accept gay people receiving Holy Communion”.

This is invincible ignorance. Catholicism does not regard homosexuals as being barred. Sure, Catholicism teaches that sex should take place only within traditional marriage, but this teaching applies independently of sexual attraction.

There was similar confusion on the ABC’s *Insiders* panel last Sunday. Panel members Mark Kenny, Niki Savva and Laura Tingle discussed a column by Miranda Devine in *The Sunday Telegraph*. Devine wrote that Shady had called on “Allah to destroy the enemies of Islam”, described HIV-AIDS as a “divine punishment for gays” and maintained that the punishment for adulterers “is stoning to death”.

Fairfax Media’s Kenny threw the switch to alienation. He claimed “this Shady sheik would not have been the only one with odious views about homosexuals” at the Kirribilli House dinner and added that religions based on ancient texts were “basically institutionally homophobic, institutionally anti-women (and) fundamentally not modern”.

On Tuesday I sent Kenny an email asking him who else on the Turnbull dinner list had expressed odious views about homosexuals. I also asked him to name

The Donkey

FOR I also had my hour;
One far fierce hour and sweet:
There was a shout about my ears,
And palms before my feet.

– G. K. Chesterton

contemporary religions influenced by ancient texts that advocated the stoning to death of adulterers. He has not replied.

Then there is the response of some alienated members of the intelligentsia to radical Islam in its terrorist form. Take Father Rod Bower of the Gosford Anglican Church. Soon after the Orlando mass murders, the message board of his parish declared: “We Denounce Extreme Radicalised Christians”. Needless to say, this alienated cleric did not name names. He was just relieved to be able to link terrorist Omar Mateen with anonymous Christians located somewhere or other.

Likewise, as reported on *Sky News’ The Bolt Report*, Channel 7 *Sunrise* presenter David Koch, on June 14, in the wake of the Orlando attack, called on Australians to beware of right-wing religious extremists, by which one assumes he means Christians. Sure, there are some, not many, right-wing extremists in the West. But few are motivated by Christian beliefs. The term “Allahu Akbar” is heard at many attacks these days. But not “Long live Christ the King”.

Certainly Christians are sinners. Yet the greatest threat to civilisation in the 20th century came from two secular movements – fascism/Nazism and communism. And the greatest threat this century so far, comes from radical Islam. It may be intellectually unfashionable to say so. But contemporary Christianity is not the font of all evil.

GERARD HENDERSON is executive director of *The Sydney Institute*. His *Media Watch Dog* blog can be found at theaustralian.com.au. This article first appeared in *The Australian*, June 25, 2016.



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At the end of 1994, Tom launched Costello's book, Saints, Popular and Relevant, referring to the author as "my dear friend". He later told a Jesuit gathering that Costello's "wise advocacy led me back to a path I should never have left".

TOM HUGHES

Beau Sabreur of the Bar – Warts, Beauty Spots and All

By James Murray



WHEN preparing for his biographical Koh-i-Noor – big but not dull – Ian Hancock must have been tempted by the modern format

involving a peak experience and a flashback to the rest of the life.

In the case of Thomas Eyre Forrest Hughes, however, Hancock's difficulty might well have been deciding which peak experience to go for.

Intrepid World War II Sunderland flying boat skipper on U-boat hunting patrols over the Atlantic with perhaps a reference to Ivan Southall's classic of such warfare, *Fly West*, to supplement the modest Hughes account.

Attorney General, during the Vietnam War, famed for using a cricket bat to defend his enclosed home in Sydney's Bellevue Hill.

Contrasting his disciplined career with that of one of his younger brothers, the rambunctious art critic Robert Hughes.

His relations, social and legal, with his Bellevue Hill neighbours the Packers.

His appearance for Lionel Murphy, surely the only High Court judge in the silk and fustian patchwork of English Common Law (domestic and foreign) to appear in the dock charged with conspiring to pervert the course of justice.

Resisting the temptation, Hancock begins at the beginning

Tom Hughes QC, A Cab on the Rank, by Ian Hancock Federation Press rrp hardcover \$59.95

with the birth of Tom Hughes in 1923, coupling it with his Irish and English lineage to provide an invaluable social history of colonial and modern Australia.

Among his clarifications is the difference between 'bounty' and 'government' immigrants from Ireland, and the many benefactions of John Hughes, son of Tom Hughes and Maria Cogan, great-great grandparents of the clan.



These include the leading role John Hughes played in bringing the French Sisters of the Society of the Sacred Heart of Jesus to Sydney. Hancock adds that John 'to the everlasting chagrin of his great grandson Robert Hughes, bequeathed to his oldest daughter Maria the family home Kincoppal (Erse for sea-horse) named after a rock formation on the harbour foreshore at Elizabeth Bay and that she, committed to the Sisters of the Sacred Heart, exercised her right and handed Kincoppal over to the Society.

Describing his subject's war experience, Hancock reveals that Hughes's father Geoffrey, who also served during World War II, was a World War I flying ace; with a force of 11 aircraft he engaged between 40 and 50 enemy aircraft – the Red Baron Manfred Von Richthofen's Flying Circus no less, and was awarded the Military Cross.

Hancock's sweep approach also enables him to cover the inglorious outcome to the Hughes cricket-bat epic; as a witness in a further sequel, Hughes saw his fellow QC Jack Smyth execute a late-cut worthy of his own prowess: the Bellevue Hill driveway did not have a gate and accordingly was not 'enclosed'.

On the Packer relation, Hancock shows how a rift occurred when a new CEO Al 'Chainsaw' Dunlap cut Hughes QC's long-standing retainer and Kerry Packer dismissed

a plea for its re-instatement only to be subsequently enraged when Hughes appeared in a case against him.

On Lionel Murphy it is enough to say here that Hancock provides material that will be crucial to a definitive biography, including Gough Whitlam's aside to Hughes that Murphy was 'graceless' – an intriguing epithet from a prime ministerial QC who appointed Murphy to the High Court.

No less fascinating is the part Hughes QC played in representing Laurie 'Last Resort' Connell in what has become the legendary Fall of the House of Fairfax.

Although Hughes QC and his son-in-law Malcolm Turnbull spoke at the Oxford Union for the motion that the private lives of politicians should remain private, Hancock provides a section of discreet yet revelatory material on Hughes QC's courtships, marriages, farming and racing interests that will tempt makers of television docu-dramas.

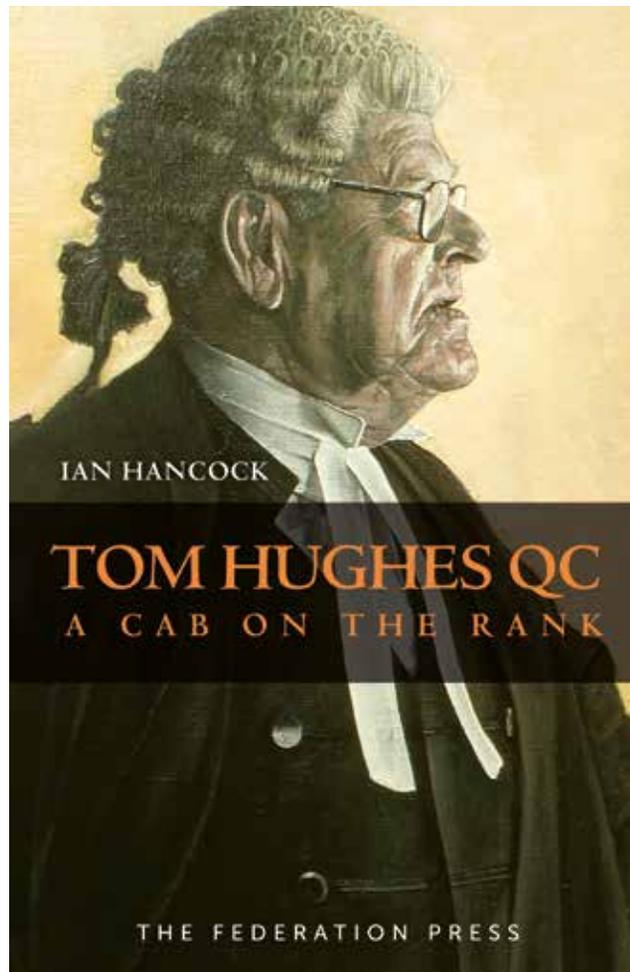
Hancock quotes Anthony Howard as commending the Hughes Oxford speech but merely describes Howard as the resigned editor of *The New Statesman*. Howard himself was a former president of the Oxford Union. Wounded in action during the Suez crisis, he risked jail to publish his account; he went on to become deputy editor of *The Observer* and as a result of a mistimed coup found a niche on *The Times* as obituaries editor.

Indeed a draft of the Howard obituary on *The Times* chief proprietor Rupert Murdoch, may provide yeast for a final obituary in

that newspaper if it does not go to the wreckers before the perdurable Murdoch does.

The Hughes archive includes his Fee Books and these appear at odds with the principle that barristers do not engage in trade. Mining the archive, Hancock is generous in his mentions of journalists including Ita Buttrose, Mungo MacCallum, Max Suich, Sandra Hall, Andrew Clark, Errol Simper and Evan Whitton.

Your reviewer rates a mention only because Whitton gave him employment on *The National*



Times. With it in 1980 came an assignment to examine the pay rates of barristers. Result: publication of a piece which cited earlier research by a younger journalist in need of a boost, Malcolm Turnbull, and included the revelation that the Hughes top fee was \$3000 *per diem*, a sum that the Fee Books show he surpassed.

The Whitton reference is perhaps more relevant since it turns on a who-said-what during an episode of the Lionel Murphy saga. Hancock records Whitton reporting that Hughes QC had given him a 'birching'.

Hancock might also have recorded that Whitton favours the inquisitorial legal system Pope Innocent III devised in the 13th century (and Napoleon codified) as distinct from the English Common Law adversarial system that evolved and begot the likes of

Lord Herschel (1837-1899) twice Lord Chancellor who in 1894 devised a rule that conceals evidence of criminal behaviour patterns (see Evan Whitton's 'The Law's First XI – for Good or Ill,' *Annals Australasia* March 2015).

In the longer (eternal?) term perhaps Sandra Hall's contribution about Hughes QC's meeting with Father Emmet Costello S.J. warrants full quotation as an example of the Hancock style:

'Costello contacted "Mr Hughes" after reading Sandra Hall's article in *The Australian Magazine* of July 1993 where Tom explained that the Pope's Encyclical on birth control "accelerated" his departure from the Church. Costello sought to reassure him. Paul VI had not designated contraception a mortal sin and had made it clear that that the document was NOT infallible. Besides, about 90 per cent of Catholics ignored it and "many top theologians" thought the Encyclical had undermined papal authority.

Costello plied Hughes with books and articles, including some of his own writings. At the end of 1994, Tom launched Costello's book, *Saints, Popular and Relevant*, referring to the author as "my dear friend". He later told a Jesuit gathering that Costello's "wise advocacy led me back to a path I should never have left".

Hancock adds that while forever grateful to Costello, Hughes later

felt uncomfortable with Costello's persistent criticism of Pope Benedict XVI and of the Australian hierarchy.

Surprising to read that Hughes considered *Humanae Vitae* infallible. Moot perhaps. Equivalently surprising to read his views on pre-marital sexual relations. Common Law barristers so strong in their defence of their *métier* should surely offer a little mutual respect to the expertise of moral theologians, speaking in the tradition of the Catholic Church that prepared the clerical ground for that *métier*.

Not debatable the extent to which Catholics who ignored *Humane Vitae* contributed to the old-young imbalance that inflicts the world so severely that China recently rescinded its beyond Draconian one-child policy while paradoxically showing regard for the natural BOM, the Billings Ovulation Method named after the Australians Evelyn and John Billings.

Hancock mentions short autobiographical pieces in the archive. It is no derogation of his work, to wonder how Hughes himself would have tackled a full-on autobiography.

Possibly it would have been shorter; the Hughes letter of application for a Rhodes Scholarship ran to only seven paragraphs lengthened on receipt of a paternal advisory about the wisdom of 'line-shooting' (R.A.F. slang for *boasting*) but too late to prevent a rare failure.

Excerpts from the Hughes diaries suggest that a numbered facsimile edition would do well. But in an autobiographical account Hughes would surely include the key quotation Hancock cites.

I owe a great deal to the Jesuits for the stamp with which they mark people by their educational system. Looking back on my years at Riverview, I can think of it best as a sort of junior university. If you were keen on your work, your scholastic work, and were prepared to work hard they left you to a considerable extent to your own devices to pursue your own scholastic interests?

No Bible without the Catholic Church

WHAT is any man who has been in the real outer world, for instance, to make of the everlasting cry that Catholic traditions are condemned by the Bible? It indicates a jumble of topsy-turvy tests and tail-foremost arguments, of which I never could at any time see the sense. The ordinary sensible sceptic or pagan is standing in the street (in the supreme character of the man in the street) and he sees a procession go by of the priests of some strange cult, carrying their object of worship under a canopy, some of them wearing high head-dresses and carrying symbolical staffs, others carrying scrolls and sacred records, others carrying sacred images and lighted candles before them, others sacred relics in caskets or cases, and so on. I can understand the spectator saying, "This is all hocus-pocus"; I can even understand him, in moments of irritation, breaking up the procession, throwing down the images, tearing up the scrolls, dancing on the priests and anything else that might express that general view. I can understand his saying, "Your croziers are bosh, your candles are bosh, your statues and scrolls and relics and all the rest of it are bosh." But in what conceivable frame of mind does he rush in to select one particular scroll of the scriptures of this one particular group (a scroll which had always belonged to them and been a part of their hocus-pocus, if it was hocus-pocus); why in the world should the man in the street say that one particular scroll was not bosh, but was the one and only truth by which all the other things were to be condemned? Why should it not be as superstitious to worship the scrolls as the statues, of that one particular procession? Why should it not be as reasonable to preserve the statues as the scrolls, by the tenets of that particular creed? To say to the priests, "Your statues and scrolls are condemned by our common sense," is sensible. To say, "Your statues are condemned by your scrolls, and we are going to worship one part of your procession and wreck the rest," is not sensible from any standpoint, least of all that of the man in the street.

— G. K. Chesterton, *The Catholic Church and Conversion*, 1926.

Hancock's sub-title *A Cab on the Rank* is judicious for he makes it clear that the other version *First cab off the rank* does not always apply; he relates how Hughes raised his fee to deter an unwanted client.

Towards the end of his work, Hancock understandably gasps into a list of Hughes QC's more celebrated cases so that it becomes less of a narrative than *aide memoire* for a second volume, an appropriate outcome especially if it ponders the question of whether Hughes QC would have been more successful as an Attorney General in the Senate rather than the House of Representatives.

The name Hughes is of Irish and Welsh derivation, and means 'fire'

or 'inspiration'. Given the Hughes papal loyalty and his appreciation of his Jesuit education, it may not be too much to imagine him thinking of another war veteran, Ignatius of Loyola, setting up a society that led a true reformation.

He could imitate Loyola and found a Society of Advocates, dedicated to Pope Innocent III/Code Napoleon's inquisitorial legal system; his *vade mecum* might well be Evan Whitton's *Our Corrupt Legal System*, scheduled for publication by China's *Fangzen Press*.

JAMES MURRAY is a Glasgow-born Catholic. A Sydney-based writer his career includes ten years in Fleet Street, and contributions to Australia's major publications. He writes *Annals* film reviews, and is the author of our ever-popular *Media Matters*.

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The story of what has happened to our institutions of high culture since the Sixties is a story of almost uninterrupted degradation and pandering to forces inimical to culture

THE 'LONG MARCH' REVISITED

(Part Two)

By Giles Auty

IN THE LAST edition of *Annals* I touched upon a vast but endlessly relevant subject: in short the manner in which Sixties ideologies have effectively transformed Western society not always – but very much too often – for the worse.

In doing so I quoted from Roger Kimball's *The Long March* (Encounter Books 2000) and make no apology for doing so now again: "For over two hundred years, the Left has had an effective but unearned monopoly on the rhetoric of virtue. *The Long March* scrutinizes that unearned monopoly and attempts to expose the spuriousness of radical claims to liberation. As with most revolutions, the counterculture's call for total freedom quickly turned into a demand for total control. The phenomenon of 'political correctness' with its speech codes and other efforts to enforce ideological conformity was one predictable result of this transformation."

We surely know only too well what 'political correctness' is but what precisely does Kimball mean here by "the rhetoric of virtue"?

Very early in my own writing career I became acutely aware of the grossly distorting effect created by rhetorical use of language in the visual arts – hardly less so, in fact, than in politics. Indeed, in the former case such charged use of language substantially underpinned the movements known to us today as 'modernism' and 'post-modernism'.

In fact, by effectively impounding nouns such as progress, evolution,

development, advance and (bold) experiment for its own exclusive use so-called modernism not only furthered the causes of frequently feeble and highly confused art but also prolonged its own effective lifespan.

No less to the point any opposition at all to such purely supposed 'progress' and 'evolution' in art could then be characterised as reactionary, conservative, head-in-the-sand, seeking-to-put-the-clock-back and so forth.

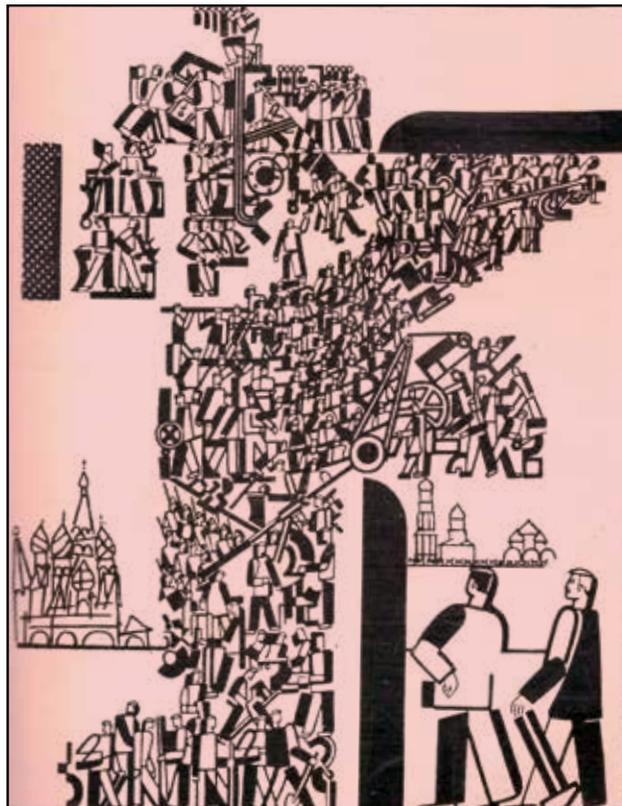
What a breathtakingly effective rhetorical trick!

But why did it take so many quite so long to see through this relatively simple piece of verbal deception?

To make matters worse avant-gardism in all of the arts also tried – very successfully in the event – to align its causes rhetorically, at least, with the often huge but *perfectly genuine* advances which were taking place simultaneously in a wide variety of technological fields.

Was there ever a more cleverly conceived rhetorical confidence trick than the above which has been perpetrated on society-at-large?

Should I perhaps mention here that during the heyday of highly 'advanced' modernist



In Bolshevik Russia the mechanized individual was reduced to being a mere component of the mass which becomes the machine. The machine was the God made visible, worshipped by Communists whose factories became temples of the machine worshippers. Drawing by Vladimir Krinski in 1924.

musical composition public performances of the aforesaid in Britain could generally be guaranteed only by sandwiching such supposedly ground-breaking music between hefty helpings of baroque or classical music which had been created by composers known to be revered by the public?

In short in order to sell concerts featuring 'advanced' composers such as Berg, Boulez or Birtwistle it was generally necessary to 'top and tail' such public performances with strong helpings of music by the likes of Brahms, Beethoven or Bach.

Was this one of the first pieces of evidence, in fact, of the widely ignored 'general public' effectively fighting back against the entrenched conceits of our cultural controllers?

In short, left to its own devices, 'advanced' atonal music was never successful in attracting viable concert audiences in Britain.

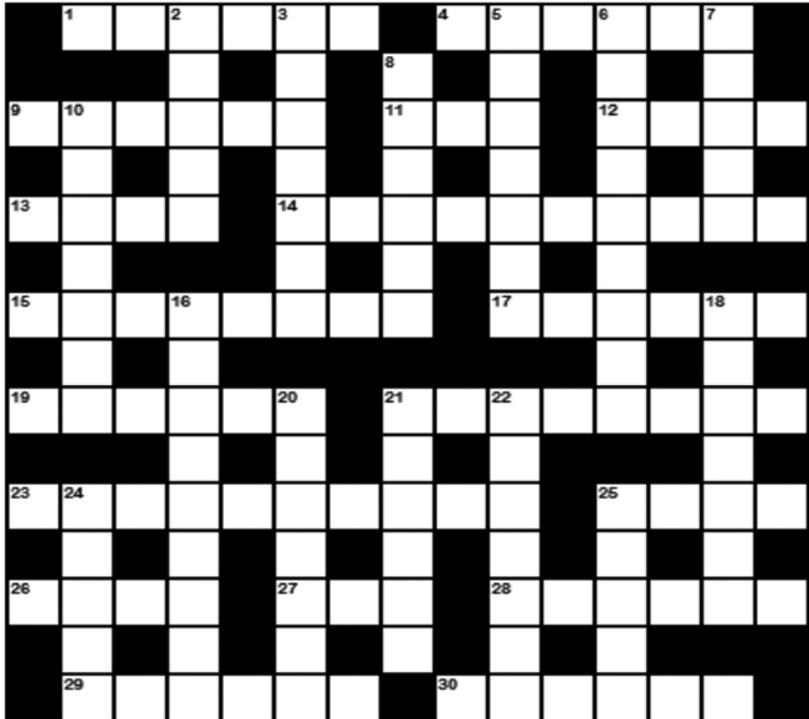
That said I do not for a moment deny that so-called modernism produced its share of interesting and sometimes praiseworthy practitioners across many artistic disciplines yet what should really have been encouraged by our bodies of state patronage all along was resolute individualism rather than conformity to some example or other of extremist avant-garde creed.

What ought to be self-evident here, in fact, is that left to its own devices mere novelty may or may not offer society any guarantee of value in any of the arts – or, for that matter, in any other aspect of our lives.

Indeed, how wonderful it would be if a moratorium could be called now on the endlessly deceptive use of words such as 'progress' and 'progressive' in the world of culture no less than of political life.

What I suggest here is that it does not take any great feat of imagination to realise the disproportionate extent to which rhetorical use of language has by now taken a dangerously coercive

ANNALS CRYPTIC CROSSWORD NO. 44



Across

1 Ancient oracle metropolis has priest in Middle East city (6)

4 Good looking lad finds commercial is about working (6)

9 Shock from crooked Papal letter to start with (6)

11 Cat into meatballs (3)

12 Drawback for electoral district (4)

13 Team of horses I removed from Spain (4)

14 You, say, get into run agricultural establishments that supply fish (5,5)

15 Scatter spiders before end of June (8)

17 Ferret a Kennedy has to shoot again (6)

19 Type of fly that set off twice? (6)

21 Annoyed both queen and editor (8)

23 Disco's revolving globe to reflect dance (6, 4)

25 Cabbage with last of steak and beer (4)

26 Capital rings about heartless soul (4)

27 High priest in the lion's den (3)

28 Take no heed of ogre in trouble (6)

29 The last saint attending initial evensong in housing complex (6)

30 Sister loses head, Sion erupts in harmony (6)

Down

2 Gain skill with renal surgery (5)

3 After short holidays, soak up gun carrier (7)

5 Greek goddess Kismet partly swallowed by venison supplier (7)

6 Modern cleats fashioned in English port (9)

7 Get lost after smashing cars over start of motorway (5)

8 Saint Robert loses right to get flashing light (6)

10 Pontiff's covering Greek letter with flowers (7)

16 The "Rock" is caught and fades away (6,3)

18 Reel Ken dances to get Prie-Dieu (7)

20 Resent a change when sincere (7)

21 Country where supporter upset little Elizabeth (6)

22 Pretty high in northern city (7)

24 Susie gets confused with offspring (5)

25 Leading knights sing out for monarchs (5)

© Brian O'Neill November 2015

role not just in the arts but in virtually every other aspect of recent human existence.

During our current federal election, for example, some matters which are sure to be described glibly as 'progressive' will almost certainly turn out to be regressive or even morally decadent in the long run.

So how precisely did we get ourselves into quite such a rhetorical and moral quagmire in the first place?

Here is Roger Kimball once again in a further quotation from his book: 'It has been in the life of art and the life of the mind, however, that the counterculture has had its most devastating effects. To an extent which would have been difficult to imagine thirty years ago, art and education have become handmaidens of political radicalism. Standards in both have plummeted.

'The art world has more and more jettisoned any concern with beauty and has become a

playground for bogus 'transgressive' gestures. Colleges and universities, aping this exhausted radicalism, have given themselves up to an uneasy mixture of politically correct causes and the rebarbative rhetoric of deconstruction, poststructuralism and 'cultural' studies. The story of what has happened to our institutions of high culture since the Sixties is a story of almost uninterrupted degradation and pandering to forces inimical to culture.

When I was a young man in England in the early 1960s, public interest in the visual arts, literature, poetry, theatre, ballet and films could hardly have been more enthusiastic or, in many cases, more uplifting to the human spirit but such is the radical and predictably Left-wing political nature of so much of our culture in Australia today that what is easily the finest intellectual and literary magazine in this country *Quadrant* has just had its modest annual grant cut to zero by the Australia Council after sixty highly distinguished years of publication. Without *Quadrant*, *The Spectator* and *Annals*, Australia would indeed be almost totally dominated by journals solely promoting the causes of neo-Marxism and the hard Left. The Australia Council which supposedly represents all of us has no business whatsoever to act in this way.

So why does the Australia Council, as a public body, throw in its lot so eagerly with the forces of political radicalism?

All I need to do here perhaps is refer once more to the quote from Roger Kimball with which I began this article: "For over two hundred years, the Left has had an effective but unearned monopoly on the rhetoric of virtue".

What I therefore sense is that some particular set of public servants employed by the Australia Council is anxious to damage the publication of *Quadrant* simply because that magazine has the courage to publish a wide range

of liberal, conservative and other 'alternative' opinions.

Occasionally, I admit, I find myself forgetting that Australia is still supposedly a democracy.

Indeed, readers with more experience than I of living here may be kind enough to remind me of what percentage of the total poll the CPA – the Communist Party of Australia – has ever achieved in any federal election here?

If national elections in Britain are any guide to such matters two per cent of the total vote would be the highest figure I could possibly imagine. Why then does the influence of the radical far Left remain so absolutely ubiquitous in Australia especially in our national seats of culture?

I do not believe for a moment that that is what our general populace wants.

However, 'the long march through the institutions' conceived fifty or more years ago as an attack on the soft underbelly of Western civil life – the arts, education, publishing, religion, the law and family life – could by now be said to have been almost totally successful in excluding the opinion of the general public more or less completely from any discussion.

But why need any of us put up with such a situation indefinitely?

As just one consequence of political narrowmindedness the arts in Australia are seriously retarded and provincialised largely through the overt left-wing politicisation of our 'public funding' bodies.

Indeed, those many 'public' intellectuals here who imagine themselves to be neo-Marxists must presumably be quite comfortable with the history of communism which witnessed the deaths during the twentieth century alone of some 100 million of *its own peoples*.

During my compulsory service the military body with which I served was separated from the Russian forces which occupied the adjacent section of Northern Germany by just a few hundred metres of snow and ice.

If conflict had occurred the young Soviet soldiers and the men from the unit to which I was attached were required to eliminate each other as quickly and efficiently as possible but I must confess here to having felt rather less enmity to the young servicemen of that former 'enemy' side than I do to all the would-be intellectuals from Western countries who have consistently betrayed Western values and ideals both before and after the distant days of the Cold War.

The stated aim of the latter has been to erode Western, and more specifically Christian society *from within* by all means possible until it collapses finally of its own accord ... and is then replaced by 'something or other' – but what exactly will that 'something or other' be?

What about the 'gender fluid' fantasy world envisaged by Roz Ward and the Safe Schools Program which she co-promotes?

So far as I can ascertain, Ms Ward read 'gender studies' at Sussex University in England and since the information imparted on that course may possibly represent almost all of what she knows it is perhaps understandable that she should try to pass that course's somewhat unusual findings on to the Australian nation at large. But are we – or our children – quite ready yet for its supposedly 'advanced' – and entirely unbelievable – notions?

In England, some while ago, it was common knowledge that ever-increasing numbers of so-called 'mickey mouse' degrees existed at British universities which helped keep in check unemployment figures among the young.

In my own days of working in England 'environmental studies' at Birmingham University was possibly the most notorious of such degrees and could apparently be accessed then by applicants with very low grades indeed.

In my recent review of a book by English philosopher Roger Scruton I repeated his complaint about the extreme political bias of nearly all courses in the arts and

humanities in present-day Western universities. In a sense, the history of the so-called 'long march' and the history of the antinomian sentiment of the Sixties provides a total explanation of such bias.

When I was growing up in England, the defection to the Soviet Union by members of the British Intelligence Services such as Burgess, Maclean and Philby still made national and international headlines and all were described unhesitatingly at the time as 'traitors' to Western causes. Quite certainly the upholding of Christian civilisation in the face of atheistic totalitarian empires – such as the former USSR – would still have been considered precisely such a cause.

Now, however, we are rendered so mindless through incessant brainwashing by our largely compliant media as to accept the erosion from within of almost all that is historically priceless in Western civilisation.

Indeed, we very generally treat such erosion now as an inescapable – and almost minor fact – of our contemporary existences. Decades ago now, American Judge Robert Bork famously described Western society as "slouching towards Gomorrah".

The actual phrase "the long march through the institutions" is often attributed to the Italian Marxist philosopher Antonio Gramsci but was actually the brainchild of German New Leftist Rudi Dutschke.

What 'the long march' has attempted is not just the overthrow of Western culture in a narrow sense but a rewriting of the moral and civil codes which underwrite the entire God-inspired history of Western civilisation.

Is that really what we want?

GILES AUTY was born in the UK and trained privately as a painter. He worked professionally as an artist for 20 years. Publication of his *The Art of Self Deception* swung his career towards criticism. He was art critic for *The Spectator* from 1984 to 1995. He continues to devote himself to his original love - painting. He is a regular contributor to *Annals*.

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– Editor, *Annals*

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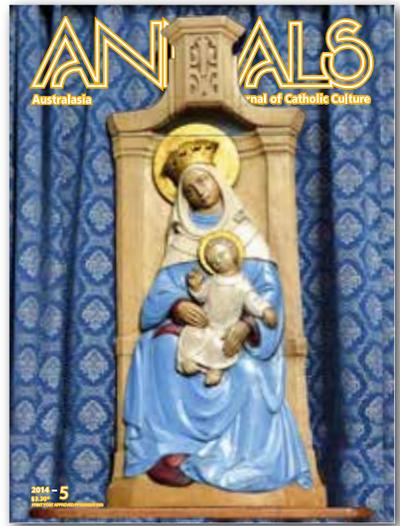
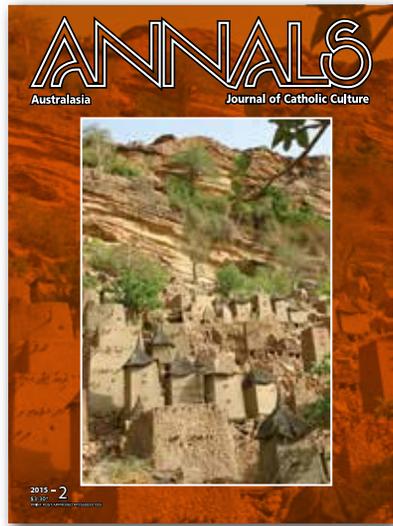
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It can be seen that the music tradition of the Israelites was not only rich and varied but also very much a part of their everyday lifestyle. It is this tradition combined with the song of the Nazarene that provides the foundation and inspiration for two thousand years of Christian Hymnody.

SONG OF THE NAZARENE

[Part One]

By John Colborne-Veel



THE CATHOLIC CHURCH has a rich, unbroken music tradition that spans more than two thousand years, from the time of Christ to the present day. The story of this tradition is for the most part a history of Western art music. Many thousands of composers have set various sections of the liturgical texts to music. In the Oxford Companion to Music, Percy Scholes observed that, musical participation in the Catholic Mass, 'has exercised an enormous influence upon the development of music.'¹

The development of Catholic Liturgical Music could be said to fit broadly into three stages:

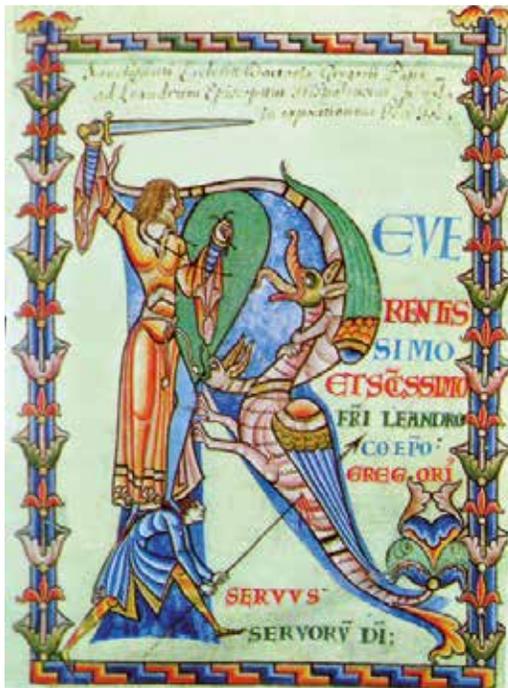
Christian Music Stage One

From the Last Supper in the Upper Room Jerusalem, until AD 900, plainsong and chant slowly developed from Hebrew Psalmody; as new communities of Christians evolved, they absorbed the old hymns and chants, then embellished them to suit their own tastes.

Pope St Gregory I (590-604) began the work of centralising Christian music by establishing a uniform liturgy and chant. Gregorian Chant, as it is now called, reached its final form about AD 900; and was still the

mainstay of Catholic music up until 1962, when it was largely replaced in English speaking countries by hymns in the vernacular.

Of interest is a story about Saint Augustine of Canterbury. In 597 AD Pope Gregory the Great sent Augustine to Britain to convert the Anglo-Saxons to Christianity. On reaching the shores of England, in thanksgiving for his safe arrival, the missionaries sang *Deprecamur te, Domine*.²



12th century illuminated MS of a letter from Pope Gregory the Great [590-604] to St Leander of Seville [died 601], brother of St Isidore. It reads: *Reverentissimo [sic!] et sanctissimo fratri Leandro co-episcopo – Gregorius Servus Servorum Dei: Gregory, Servant of the Servants of God, to his brother and fellow bishop the most reverend and holy Leander.*

Thirteen hundred years later, Benedictine monks returned to the exact location and sang the same words and music to commemorate the anniversary of Augustine's arrival in Britain.³ This feat in itself is a great tribute to Gregory's administration.

Christian Music Stage Two

The development of unaccompanied polyphonic (many voiced) choral music occurred between AD 900 and 1625. For over seven hundred years, various theories of harmony were expounded and tried in practice. As in the previous era, embellishing either complete older works or fragments of them, or creating new compositions.

High artistic ideals governed any musical setting of words, resulting in a series of 'golden ages' for unaccompanied vocal music, unsurpassed to this day. It is interesting to note that, the birth of opera took place at the end of this period.

Christian Music Stage Three

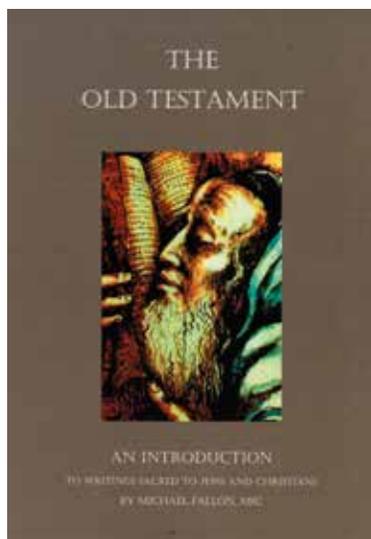
The modern developmental period from 1625 to 1962 includes all styles of music from baroque to mid-twentieth century. In this period the development of instrumental

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accompaniment for the Church's songs took place. The history of baroque, classical, romantic, and modern, styles of music is probably too well known to elaborate on at this point.

Each of the three periods of musical development outlined above encompasses many stylistic changes, and schools of thought. They represent the simplification of a large and complex subject, namely two thousand years of musical development.

Developments since the Second Vatican Council in 1962, represent a new era in Catholic Church music, and will be dealt with in a later chapter.

This series of articles will concentrate on the development of Christian music in the first millennium, from the Last Supper, up until the reforms of Pope Gregory I called 'the Great'.

Creativity Ebbs and Flows Through Time

Waves on a pond are often likened to the development of music because they ebb and flow. The crest of a wave is thought to represent high artistic achievement and the trough, something less. In applying this theory to Catholic music tradition, it is important to notice that the distance between high points, or crests, is measured in hundreds of years. These artistic high points are a direct result of an ongoing tradition of creativity.

Each generation of Catholics, adds something to the Religious Culture that they inherit, be it architecture, customs, literature, art, or philosophy. Musicians – both vocalists and those who play man-made instruments⁴ – are no exception, and through the centuries countless composers have been inspired to write new works for the Church. In the case of new sacred music, continuity is important because it adds authority and maintains the tradition by linking one generation of musical prayers to the next.

Working Within a Tradition

There are many ways of providing such a connection. Words for instance may be used to provide a link with tradition. The technique of paraphrasing and embellishing old hymns can be – and often has been – used to create new songs of praise for the liturgy.

In a similar way new melodies and many substantial works are often constructed from either whole plainchants, or fragments thereof; in fact the musical possibilities are endless⁵.

In every era, Catholic poets and musicians have found new ways to add to the tradition while working within its limitations.

It is possible to find many examples of these old and well proven techniques in modern compositions. For example, the religious works of Olivier Messiaen (b. 1908), Krzysztof Penderecki (b.1933), and Igor Stravinsky (1882-1971)⁶ all make use of either whole plainchant melodies, or embellishments and fragments taken from them.

By using bits and pieces of old sacred melodies all of these composers managed to bind their new works into the tradition of Catholic music and, in regard to this, it is interesting to hear how well ancient and modern music complement each other.

Musical participation in the Catholic Mass exercised an enormous influence upon the development of Western music because the constraints of tradition not only stimulated ingenuity and invention but also encouraged creativity.

The Source of Christian Song

Once, because Greek was the language of the New Testament,⁷ scholars thought that early Christian music must have had Greek origins. But now, as a result of a great deal of research, it is generally agreed that the main influence on first century Christian music was in fact the Hebrew Synagogue.

However, despite scholarly agreement, nothing of the Church's first two hundred years of music has survived in written notation.

As a direct result of this lack of written evidence, we have no way accurately of knowing what the music sounded like. While there are many theories, we can't actually stand back and listen to the physical reality of first century Christians singing.

The Oxyrhynchus Fragment

The earliest surviving example of Christian song written in musical notation is the Oxyrhynchus Fragment, which is thought to date from the year 285 AD.⁸ When it was found early last century near the town of Oxyrhynchus in Egypt, the fragment was incomplete and badly mutilated.

The melody was inscribed on a papyrus in classic Greek notation; the words were also in Greek. There would seem to be a difference of opinion about the music inscribed on the fragment; at least five reputable reference books disagree with one another about the melody's origin.

The following table should give some idea of the conflict of scholarly opinion that has arisen since the Oxyrhynchus hymn was found in 1918 and first published in 1922:

- A. 'A perfect mixture of Greek syllabic and Hebrew Melismatic⁹ elements.'
- B. 'Found nothing in common with Greek music.'¹⁰
- C. 'The melody is essentially Greek in style except for the closing *Amen* which shows the smooth melodic motion of a 'Gregorian cadence.'¹¹
- D. No opinion given.¹²
- E. 'The melody probably has a more Eastern provenance.'¹³

There was also a difference of opinion about the contents of the text.

- A. '[The hymn] is a praise of Christ that paraphrases a passage from Psalm 93.'
- B. No opinion given.

Society without Justice

THE REVOLUTIONARY attitude – and it is perhaps the characteristic religious attitude of Modern Europe – is in fact nothing but a symptom of the divorce between religion and social life. The 19th century revolutionaries – the anarchists, the socialists, and to some extent the liberals – were driven to their destructive activities by the sense that actual European society was a mere embodiment of material force and fraud – 'magnum latrocinium,' as St. Augustine says – that it was based on no principle of justice, and organized of no spiritual or ideal end; and the more the simpler and more obvious remedies – Republicanism, Universal Suffrage, National Self-Determination – proved disappointing to the reformers, the deeper became their dissatisfaction with the whole structure of existing society. And so, finally, when the process of disillusionment is complete, this religious impulse that lies behind the revolutionary attitude may turn itself against social life altogether, or at least against the whole system of civilization that has been built up in the last two centuries. This attitude of mind seems endemic in Russia, partly perhaps as an inheritance from the Byzantine religious tradition. We see it appearing in different forms in Tolstoi, in Dostoevski, and in the Nihilists, and it is present as a psychic undercurrent in most of the Russian revolutionary movements.

— Christopher Dawson, *Progress and Religion*,
Sheed and Ward, 1938, p.242-243. [223]

C. No opinion given.

D. 'We do not know whether we may regard it as a Liturgical piece.'

E. 'A hymn of praise to the Trinity.'

In fairness to the above scholars, it should be noted that the papyrus, 'contains only the last few lines of the hymn and is so mutilated that even they cannot be completely reconstructed.'¹⁴

Hebrew, Greek and Roman Influence

Hebrew, Greek and Roman cultures all influenced early Christian music. In regard to this it is interesting to note that as far as the Hebraic and Roman are concerned, no written musical documents have survived, and only fifteen fragments of Greek music are known.¹⁵ Fortunately, there are other repositories to scour for information about early Christian music and its origins.

Early last century, musicologist Abraham Zevi Idelsohn (1882-1938) travelled throughout Yemen,

Persia, Babylonia, and Syria, to study and record the culture of remote Jewish tribes. The songs and cultural traditions of these tribes had been passed down through the ages by word of mouth, from one generation to the next; yet, despite the tribes having had little or no contact with one another for nearly two thousand years, Idelsohn found a 'startling similarity' between their music traditions.¹⁶

The Yemenite Jews believed that any mistake at a public reading of the Bible in their Synagogue would cause the death of young children; so, precautions were taken to avoid errors, and if one should occur, the entire verse would have to be read again.¹⁷ Because of this and the similarities linking the music culture of these tribes, it has been concluded that the melodies recorded by Idelsohn approximate to the Hebrew Chant as it was before the destruction of the second Temple in 70 AD.

Idelsohn is also credited with having established a direct

Private Interpretation, and Mistranslations

IT IS CLEAR, however, from Tyndale's argument that he considered the sense of Scripture to be always definite, and that it always ought to be attainable. Moreover he, like the Lollards, considered it a duty in the individual Christian to study the Scriptures in order to find this definite sense; and accordingly he preserved a positive mistranslation of one text, which unfortunately has been handed down from the days of Wycliffe to those of our authorised Bible of King James. For in John v. 39 we read to this day (except in the Revised Version), "Search the Scriptures," as if our Lord declared that to be a duty, whereas the verb is plainly in the indicative mood; and our Lord, speaking to the learned of his own nation, tells them, "Ye search the Scriptures, because ye think that in them ye have eternal life; and these are they which bear witness of me." Now, what was to be expected when an enthusiast possessed of such ideas, and encouraged by at least one sympathising London merchant, who financed his great undertaking, published in a foreign country an English translation of the whole New Testament, and got it smuggled into England in considerable numbers? We have been accustomed for nearly four centuries to the phraseology of Tyndale's translation, with some of its more flagrant faults corrected; and we do not see, in what remains unaltered, very much of the peculiar philosophy which animated Tyndale himself. But Tyndale's philosophy was of a very disturbing kind, which in a practical age like our own would have been met, not by burning either his books or himself, nor even by fierce diatribes against him like those of Sir Thomas More, but by quiet irony and exposure. For, in truth, in his utter antagonism to Church authority Tyndale, besides propagating opinions which went to maintain uncontrolled despotism in the State, does occasionally verge in other matters on the ridiculous.

— James Gairdner, *Lollardy and the Reformation in England*, Macmillan and Co, London, 1908, vol.1, pp.370-371. Gairdner was not a Catholic.

relationship between Hebrew and Christian music by demonstrating, the "similarity of, Yemenite Jewish cantillation and Gregorian chant, showing their common origins, perhaps from Temple times."¹⁸ Perhaps Christ and his disciples may have known these ancient Jewish melodies.

It is worth noting, that the Jewish people's religious songs helped to sustain their faith through some of the most cataclysmic events in history, also, that the oral tradition of Hebrew music survived the destruction of books and libraries.

A comparison between the fruits of Idelsohn's research and the scholarly disagreement about the Oxyrhynchus fragment, perhaps highlight the value of a strong oral tradition in music.

Before it was destroyed, the Temple of Jerusalem supported a large body of professional musicians who were held in high esteem because of the importance of music in Jewish cultural activities.

Song and dance were part of the Jewish lifestyle, and this is reflected in the Old Testament, which abounds with descriptions of music, musicians, song, and dance. From these writings, we can glean some insight into the cultural atmosphere that surrounded the Nazarene and his followers.

Music and Musicians from the Old Testament

Among the many musical references (including the words of numerous songs) in the Old Testament are the following select quotes, which have been chosen because they highlight Biblical

music makers and their craft.

The first mention of a musician is in Genesis 4:21, which describes¹⁹

'Jubal the ancestor of all musicians who play the harp and flute.'

Second Chronicles 20: 21-22, should be compulsory reading for all who sing and play in the Church:

'After consulting with the people, the king [Jehoshaphat] ordered some musicians to put on the robes they wore on sacred occasions and to march ahead of the army, singing: 'Praise the Lord! His love is eternal'

When they began to sing, the Lord threw the invading armies into panic.'

The use of abstract – wordless – music is shown in Second Kings 3:16, where Elisha exclaims to the rulers of Joram, Judah, and Edom:

'Now get me a musician.'

'As the musician played his harp the power of the Lord came on Elisha.'

The prophet uses song as a teaching vehicle in Isaiah 5:

'Listen while I sing you this song, a song of my friend and his vineyard'

Then in Second Samuel 6:5:

'David and all the Israelites were dancing and singing with all their might to honour the Lord. They were playing harps, lyres, drums, rattles and cymbals.'

Later in First Chronicles 15:28:

'All the Israelites accompanied the Covenant Box up to Jerusalem with shouts of joy, the sounds of trumpets horns and cymbals, and the music of the harps.'

King David could be described as the Old Testament's best known musician. As a child, David was a prodigy, whose playing of the harp was known to heal and soothe. In later life he was renowned as a composer, songwriter, and singer. David's habit of practising the harp every day sets a good example to all musicians.²⁰ The Jewish people have always had an affinity with music, so it is somehow fitting that one of their greatest leaders was also a fine musician.

It can be seen that the music tradition of the Israelites was

not only rich and varied but also very much a part of their everyday lifestyle. It is this tradition combined with the song of the Nazarene that provides the foundation and inspiration for two thousand years of Christian Hymnody.

JOHN COLBORNE-VEEL was a regular contributor to *Annals* until his death in 2013. For six years John was President of the Fellowship of Australian Composers. He was a distinguished jazz musician, composer and librettist, and wrote Australia's only Catholic jazz mass, *St Mary - A Festival Mass with Jazz Soloists* which was first played at the Church of Our Lady of the Sacred Heart in Randwick, NSW.

1. Scholes P, *The Oxford Companion to Music*, London, Oxford University Press, 1974, p.604
2. While there is some argument about Gregory's role in the development of the chant, there can be little doubt that the administration that he set up allowed it to evolve freely. *The Liber Usualis* quotes the *Motu Proprio* of Nov. 22, 1903, n.3: '... the special Chant of the Roman Church, who has received it from the Fathers, has kept it carefully throughout the ages in her records, and commends it to the faithful as her own, ordering its exclusive use in certain parts of the Liturgy.'
3. Scholes, *op.cit.* p.815.
4. A singer is just as much a musician as an instrumentalist. This and the following articles on church music will use the term 'musician' to include both vocalists and other instrumentalists.
5. As are the poetic possibilities of paraphrasing and embellishing the words.
6. The birth dates of these composers were taken from the Eric Gilder and June Port, *Dictionary of Composers and their Music*. Messiaen has since died. Stravinsky's Mass provides a wonderful example of this process.
7. Greek was the trading language of the Roman Empire if not of the whole of the known world at the time.
8. Grout D. J., *A History of Western Music*, London, J.M. Dent & Sons, Ltd 1960, p.777.
9. Singing a single syllable of text while moving between different notes in succession. See Mircea Eliade's *The Encyclopaedia of Religion*, New York, MacMillan Publishing Company, 1987, 'Music' p.207.
10. *New Catholic Encyclopaedia*, New York, McGraw-Hill, 1967, 'Music, Sacred, History of', p.106.
11. Apel W., *Harvard Dictionary of Music*, Cambridge Massachusetts, The Belknap Press of Harvard University Press, 1982, p.636.
12. René Aigrain, *Religious Music* New York, J. Fisher Brothers, 1930, p.16.
13. Grout D.J. *op. cit.*, p.13
14. *Ibid.*
15. Eliade, *op.cit.* *Music*, p.206. (see files)
16. Apel W. *op.cit.* p.445. Scholes P. *op.cit.* p.541.
17. Eliade, *op. cit.* *Chanting*, p.211. (see files)
18. *Ibid* p.206.
19. All quotes are from the *Good News Bible*, Collins Fontana 1976.
20. Collins Fontana ed. of the *Good News Bible*, describes King David as a *composer* in 2 Sam 23; a *song writer*, 2 Sam 22; a *singer*, 2 Sam 1:17; a *child prodigy*, 1 Sam 16:18; *healing with music*, 1 Sam 16:23; *playing the harp as he did every day*, 1 Sam. 18:11.



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– Editor, *Annals*

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The English Guilds

NOT ONLY did the City [on London] compete with the Crown for power. There was competition even within the City. The livery companies can all trace their origins back to the medieval period: the weavers to 1130, the bakers to 1155, the fishmongers to 1272, the goldsmiths, merchant tailors and skippers to 1327, the drapers to 1364, the mercers to 1384 and the grocers to

1428. These guilds or 'misteries' exerted considerable power over their particular sectors of the economy, but they had political power too. Edward III acknowledged this when he declared himself to be 'a brother' of the Linen-Armourers,' (later Merchant Taylors') Guild.

— Niall Ferguson, *Civilization: The West and the Rest*, Allen Lane, 2011, pp.40-41

DAME LEONIE KRAMER

R. J. Stove *on the Sydney academic of whom he expected to be terrified, but whom he found to be witty, civil, and generous*

PATRICK WHITE called her ‘Killer Kramer’. ‘Attila the Hen,’ was others’ epithet. And those were the *printable* descriptions of the former Sydney University Chancellor, whose death was announced on 22 April. The place she occupied in her foes’ demonology brought to mind Bertie Wooster’s portrayal of his Aunt Agatha, ‘who eats broken bottles and wears barbed wire next to her skin.’

This interpretation is so widespread, while so utterly at variance with the Dame Leonie Kramer whom I knew - over a period of some years, though not closely - that I am almost reluctant to dispel mythomania so tenaciously maintained. But only ‘almost.’

Thanks to near-daily office contact with Dame Leonie during 1991-95, as well as having read a good portion of her journalistic and critical prose, I am forced to say that I found her to be civil, generous, and with a greater capacity for wit than she has usually been credited with possessing.

I had not expected this. My parents, for different reasons, spoke of her with unconcealed dislike: for my mother, she had unduly propitiated Germaine-Greer-type feminism; for my father, she had unduly propitiated academia’s treasonous clerks.

While I cannot recall the first time she and I ever met, it was almost certainly after she had given a 1983 lecture at Sydney University’s English Department, the lecture’s less-than-promising subject being Patrick White’s *A Fringe Of Leaves*. The topic concerned inspired me with a profound desire to be somewhere else, and I suspected that Dame Leonie would rather have been somewhere else too.

Not till the 1990s, when the Institute of Public Affairs maintained a Sydney office that it shared (through what precise rental arrangement I never learned) with Australians for Constitutional Monarchy, did I see Dame Leonie on a regular basis. The first thing that struck me was how diminutive she was. Almost anybody can look tall on a lecturing dais. Yet Dame Leonie turned out to be either no taller than, or else several centimetres shorter than, my own less-than-giraffe-like (167 cm) self. Within seconds that work ethic of hers had kicked in: one felt, instinctively, that goofing off in her presence would be not simply forbidden but almost blasphemous. Still, for all her obvious determination, she eschewed aggression. I at no stage saw her politeness falter.

Genial impatience with the Australian intelligenstia’s *illuminati* seemed to be her default mode, particularly when the topic of Donald Horne - ‘Donald Duck’, she

invariably called him - cropped up in republican-ism-related conversation. But she could be entertainingly waspish about persons with whom she had much greater ideological kinship.

One fixer (of our shared acquaintance) was being denounced by a Christian lobbyist (also of our shared acquaintance) for insufficient piety, when insufficient piety was the least of the fixer’s sins. Someone observed that ‘It is quite easy enough to detest him without needing to invoke the Council of Trent.’ Dame Leonie promptly giggled. My terror of her, never entirely lost, did manageably shrink from that moment.

It will be conspicuous what merits I saw in her: decency, efficiency, intelligence, good humour. Of what merits she saw in me, I am uncertain. I have occasionally suspected that maybe I seemed like a John Brown to her Queen Victoria. By the simple act of not being a power maniac or a corporate econo-babbler, I perhaps acquired a certain refreshing rarity in her world-view.

To my mind, the appalling aftermath of my father’s 1994 suicide showed Dame Leonie at her best and kindest. My phone call to her, that she might be notified of the news, was one of the two which I most dreaded making (the other was my phone call to B.A. Santamaria).

She must have known Dad’s less than reverential opinion of her, but her sympathy emerged in the most practical, un-mawkish fashion possible. When, amid the phone call, I referred in passing to my dread of childish sentimental funerals, she responded - and I think these were her exact words - ‘Ah yes, Evelyn Waugh and Whispering Glades and the Duck Baby.’ She probably never knew, and I never dared tell her, how grateful I felt for her astringent observation.

Her published writings are a fitting epitaph. Particularly *Broomstick*, her 2012 collection of reminiscences, which includes what one would never have otherwise guessed: her musical talents, such as brought her into contact with exalted British figures like Constant Lambert. It is grossly unfair that so fine a mind as hers should have been eventually stricken by dementia requiring full-time care, while the rest of us, whose own brains have not a tenth of her discipline, just keep rolling along like Old Man River. That ferocious industry of hers - decade in, decade out, she seemed at no stage to slumber - possibly contributed to the final decay, as in Margaret Thatcher’s case. If so, Edmund Spenser’s lines are apposite:

‘Sleep after toil, port after stormy seas,
Ease after war, death after life doth greatly please.’

- R. J. Stove lives in Melbourne, Victoria.

The poet Ovid says that school teachers in ancient Rome, with few exceptions, earned very little; players of the zither – a seven stringed lyre something like a small harp – or the flute, earned much more. And charioteers in the Circus were the equivalent of 21st century media ‘celebrities’.

CHILDHOOD AND SCHOOLING IN ANCIENT ROME

By Paul Stenhouse

IN PLUTARCH'S *Lives*,¹ the historian tells a tale about the son born to Cato the Elder in 95 BC. Thanks to Plutarch we know the name of Cato the Younger's *paedagogus* or 'tutor' – he was called Sarpedon – and from what we are told he was almost driven mad by the little boy's interminably asking, 'Why?.'

On one occasion one of his cousins invited young Cato and other friends to his home to celebrate his birthday. They played a game. It consisted of accusations levelled at various boys, trials with judge, lawyers and jury, and the arrest and incarceration of those convicted of the crimes of which they were accused.

Do we need to be reminded that this game took place in those terrible and uncertain years of the last century of the Roman Republic? Society was wracked by civil wars and the proscription of prominent people; rigged trials, death by murder and execution were daily events.

More than 2000 years later, children's games still reflect the society in which they live.

One cannot help wondering about the effects on Australian children of the veritable arsenals [electronic and otherwise] that weigh down the shelves of childrens' toy and gift stores, in peaceful Australia, in 2016.

The Spanish Rhetorician Quintilian who died around 100 AD knew the danger inherent in an education that does not teach *sapientia* - i.e. 'good sense' and 'discernment'. He knew, for instance, that it wasn't enough for an orator, and especially a person holding public office, to act in such a way that the opinions he expressed *appear* to his hearers be true and honourable - *id agere, ut iudici quae*



Roman teacher with his pupils

*proposita fuerint, vera et honesta videantur*² – but, in fact, are not. These opinions, said Quintilian, must be true and honourable – *in reality*.

In other words he knew, though it seems to have escaped many of us, that education cannot be aimed at producing 'performers' skilled in manipulating the general public, or, for that matter, at producing a community vulnerable to manipulation.

Cicero who died in 45 BC –

whom Quintilian much admired – had two boys to educate: Marcus his own son born in 65 BC and Quintus his nephew born in 66 BC. When the two boys were aged eleven and twelve they were being taught in Cicero's home because his brother, the father of Quintus, was with Caesar in Gaul.

Cicero, beset with public duties, complained in words that most parents around the world will empathise with, that he had little time to oversee their lessons 'for there [is] hardly even time to breathe in Rome' – *nam Romae respirandi non est locus*.³

In his *De Republica*, Cicero says that the Romans never wanted the State to involve itself in education; and that they in no way wanted education to be of one kind only.⁴

Discipline was enforced by the cane and the whip. The student's day lasted six hours.⁵ The scholastic year lasted eight months. Lessons began before daybreak.⁶ Summer holidays lasted for up to four months.

St Augustine, AD 354-430, as a young man, conducted a school of oratory at Hippo, but he tells us that he found the Carthaginian boys so rowdy and discourteous that he was happy to move to Rome where he had heard that the students were more amenable to learning.⁷

The Morning Offering

ACCORDING to Father Jules Chevalier, founder of the Missionaries of the Sacred Heart, 'the whole substance of devotion to the Sacred Heart' is found in the practice of the morning offering. 'It imposes no obligation under pain of sin. It asks simply for love - love of the Heart of Jesus. Our works, our sufferings, no matter how ordinary they might be, even the most inconsequential, become acts of love, since they are made with the intention of pleasing Our Lord'. Thus the morning offering puts our day in opposition to all that is not love. And this daily commitment to build a 'civilization of love' is not an impersonal programme of our own; its beginning and end is Jesus dwelling in our hearts. It is not merely a proposition or a social programme like any other; it is the fruit of what we call devotion. With Jesus in our hearts we live, suffer and pray with intentions as wide as his own.

- Dennis Murphy, MSC *The Heart of the Word Incarnate*, Bangalore India, 2002 p.120.

While the discipline may have been better, Augustine was dismayed to find that the students in Rome were not above cheating their teacher by quitting his school - which he conducted in his home - when the fees were due to be paid.⁸

In his later years, St Augustine reflected upon and repented of the sins of his own childhood at school. He confessed that he had been more worried about making a mistake in class, than he was of being envious of those who didn't make mistakes. He would tell lies to his *paedagogue* or tutor who accompanied him to school - the word 'tutor' is derived from the Latin verb *tueri* 'to guard' and 'protect' - and he said that he often lied to his parents and to his teachers. He loved spending time playing games and watching frivolous spectacles - it's not clear whether these were theatrical performances, pantomimes or gladiatorial fights - all of which influenced his behaviour.⁹

Education, at home or at school, started at the age of six or seven.¹⁰

Teachers in Roman times worked hard for little return.¹¹ The poet Ovid who died around 17 AD, says that school teachers, with few exceptions, earned very little;¹² players of the zither - a seven stringed lyre, something like a small

harp - or the flute, earned much more.¹³ And charioteers in the Circus were the equivalent of 21st century media 'celebrities'.¹⁴

The poet Martial who died around 104 AD, suggested that if they wanted to make money, boys with the talent should take up the office of 'Praeco' or Public Crier, or Architect.¹⁵ I already hear parents protesting 'Public Crier - certainly not'. May I point out that the *praecones* - as the Public Criers were called - were the antecedents of our mass media. They were nothing if not versatile: the newspapers, radio stations and TV studios, the advertising agents and the auctioneers of ancient times. Especially the auctioneers. Strabo the Greek Geographer, says that houses were forever up for sale.¹⁶ Martial tells a tale about a girl who was wooed by ten poets, seven lawyers, four tribunes, two praetors and one auctioneer. She unhesitatingly married the auctioneer.¹⁷

The teachers' only consolation was that they did not have to pay town rates.

Plutarch tells us that Cato the Elder was always present, unless some public matter prevented his doing so, when his wife washed and dressed his baby son. He taught the child to read and even wrote books for him to read, in large letters. He

taught his son to throw a lance, to fight in armour and to ride, to box and to swim, and Plutarch also tells us that Cato the Elder was as careful to avoid using crude language in front of his son as if he were in the presence of a Vestal Virgin.¹⁸

According to Cicero, 'a very modest youngster' (*adolescens pudentissimus*) 'and above all, 'honourable' (*honestus*), was the highest praise that could be given to a young man.¹⁹

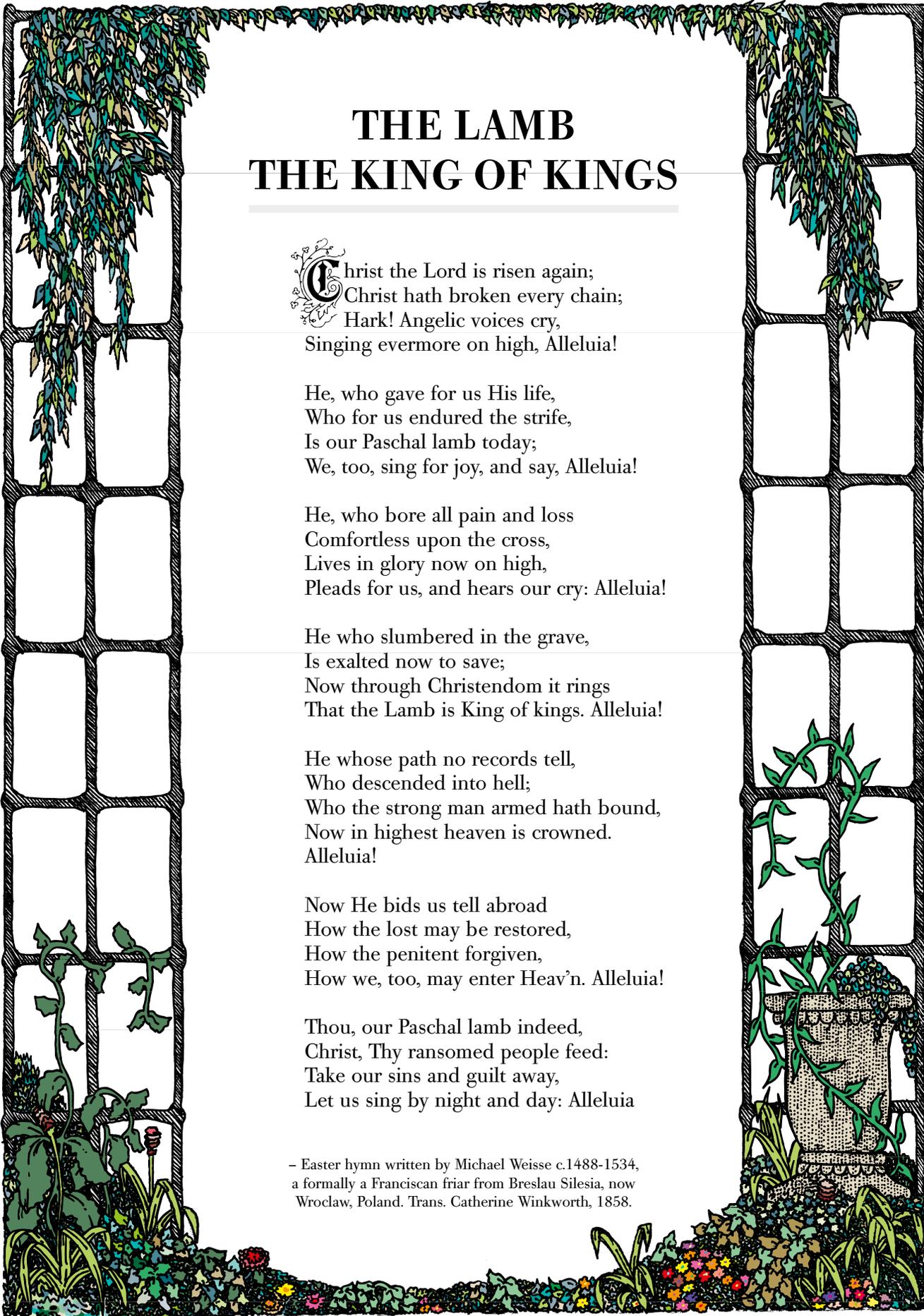
Greek and Latin were taught: Homer, Hesiod, Menander, Virgil and Ovid were studied.

Virtues like courage (*fortitudo*), endurance (*patientia*), self-control (*abstinentia*), restraint (*moderatio*), dutifulness and love towards parents (*pietas erga parentes*), and friendship (*amicitia*) were taught, and inculcated in the students. Boys and girls waited on their parents at table.²⁰

Cicero, one of the most learned men of his day or any other, still challenges modern educators, politicians and 'power brokers': '[I consider that] wisdom without eloquence is of little use to society; and eloquence without wisdom is often downright harmful; and of no use whatsoever.'

*[existimem] sapientiam sine eloquentia parum prodesse civitatibus, eloquentiam vero sine sapientia nimium obesse plerumque, prodesse nunquam.*²¹

1. Cato the Younger, in *Plutarch*, trans. John Dryden, Modern Library ed. New York, [undated] p.919.
2. See Quintilian, *Institutio Oratoria*, xii, 1, 11, 12.
3. *Omnia Opera, Ep. ad Q. Fratrem* lib. iii, 1. See Carolus Nobbe's ed., London, 1850, p.840.
4. Lib. iv, §3.
5. Ausonius, *Epistolarum Liber xviii*, 10.
6. Juvenal, *Satires*, Lib. vi, lines 223 ff.
7. Confessions, v, VIII, 14.
8. *ibid.* v, XII, 22.
9. *ibid.* i, XVIII, 30.
10. Quintilian, i, 1, 15.
11. Juvenal, *Satires*, vii, lines 215 - 243
12. *Fasti*, iii, 829.
13. Martial, *Epigrams*, Lib. v, 56.
14. See *Roman Life and Manners under the early Empire*, by Ludwig Friedlander, London, George Routledge & Sons, Ltd. [undated] vol iv, pp.148ff.
15. Martial, *Epigrams*, loc.cit.
16. *Geographica, Lib.V. quoted Roman Life and Manners*, ed. cit. p.154.
17. *ibid.* Lib. vi, 8.
18. John Dryden's *Plutarch*, op.cit. 'Marcus Cato' p.426. See also Virgil, *Aeneid* ix, lines 602ff.
19. *Pro Cluentio* lx, 165 'adolescens pudentissimo et in primis honesto'.
20. Varro, *Non.* 156.
21. *De Inventionis Rhetorica*, lib. 1, I, i.



THE LAMB THE KING OF KINGS

Christ the Lord is risen again;
Christ hath broken every chain;
Hark! Angelic voices cry,
Singing evermore on high, Alleluia!

He, who gave for us His life,
Who for us endured the strife,
Is our Paschal lamb today;
We, too, sing for joy, and say, Alleluia!

He, who bore all pain and loss
Comfortless upon the cross,
Lives in glory now on high,
Pleads for us, and hears our cry: Alleluia!

He who slumbered in the grave,
Is exalted now to save;
Now through Christendom it rings
That the Lamb is King of kings. Alleluia!

He whose path no records tell,
Who descended into hell;
Who the strong man armed hath bound,
Now in highest heaven is crowned.
Alleluia!

Now He bids us tell abroad
How the lost may be restored,
How the penitent forgiven,
How we, too, may enter Heav'n. Alleluia!

Thou, our Paschal lamb indeed,
Christ, Thy ransomed people feed:
Take our sins and guilt away,
Let us sing by night and day: Alleluia

– Easter hymn written by Michael Weisse c.1488-1534,
a formally a Franciscan friar from Breslau Silesia, now
Wroclaw, Poland. Trans. Catherine Winkworth, 1858.



MEDIA MATTERS

By JAMES MURRAY

Brexit/Bregret

How did it happen? From his wisest source (his wife), your correspondent has deduced that the Remain campaign was ostensibly such a success – polls, bets comment – that the Leavers, intoxicated on overproof Little England Ale, decided on a defiant, token vote.

Paradoxically the killing of the Remain Labour MP, Jo Cox, by what appeared to be an extremist Leaver, reinforced the tokenism in a context where the young thought their social-media Tower of Babel was supremely influential, and did not turn out to vote formally.

As with England's ill-named, 'Glorious Revolution of 1688', Brexit was led by an oligarchy; its Clown Prince was Boris Johnson, Eton, Oxford, MP and Lord Mayor of London, scion of an immigrants whose legend of origin includes Persia as well as descent from a ex-Balkans servant of the Ottoman Turkish Empire.

His chief aide was an Edinburgh-born Oxfordian MP, Michael Gove, who influenced by his wife Sarah Vine, a columnist, possibly in search of a prime source of copy, deposed Johnson. Another Oxfordian, David Cameron, demonstrating his PR rather than prime ministerial skills, conjured the referendum. Bringing up the rear, but no chateau general, was yet another Oxfordian of some influence, Rupert Murdoch.

At this writing, Home Secretary Theresa May, a Remainer, is favoured to win. She is reportedly a vicar's daughter and a fine cook. Expect damaging revelations that her eggs are of the curate kind and that she uses froggy ingredients in her soups.

These may not prevail. The choice of May would fulfil what is a kitchen iron rule of politics: in a messy extremity, turn to a woman to clean up. In Britain specifically, the rule runs from Boadicea to Maggie Thatcher.

The Brexit campaigners, not least UKIP's Nigel Farage, a splendid ad for natty gent's suiting, forgot that the economic success which fuelled their confidence was achieved within the European Community.

Another point of amnesia was that Britain's bureaucracy is much bigger than the EU bureaucracy, based in Brussels. Accordingly, as elsewhere, the British had to cope with a surfeit of bureaucrats.

Underemphasised, animus against England's Common Law adversarial system being subjected to review under truth-seeking continental courts.

The most irksome, anti-immigrant TV clip was of Poles drinking. How blatantly unfair; Poles were in the forefront during the land, sea, air and intelligence battles of World War II only to see their country dismembered by Churchill Roosevelt and Stalin at the Yalta Conference in 1945, a fate recognised in 1946 by Churchill's Iron Curtain speech.

There again, xenophobia has long roots in England. A Shakespeare play fragment

A Wise Fool

MARK IT, uncle.

Have more than thou showest,

Speak less than thou knowest,

Lend less than thou owest,

Ride more than [by foot] thou goest,

Learn more than thou trowest,¹

Set less than thou throwest.²

- The fool, speaking to the king in *King Lear*, Act 1, scene 4.

¹ Don't believe everything you hear,

² Don't bet all on a throw of the dice.



shows Thomas More coming to the defence of immigrant Flemish weavers subjected to popular hostility.

Admittedly the bureaucratised EU was far from what Charles de Gaulle and Konrad Adenauer had in mind when they prayed together before the high altar of Cologne Cathedral.

Yet the spirit of Christendom haunts the European Union as the spirit of the England's Reformation haunts Brexit – the England that enclosed itself in port watches, a spy and informer network, defined its traditional faith as treason and caused Shakespeare to use coded language to speak to his fellow Catholics.

One little remarked quote from *The Spectator* compared the European Union to the Austro-Hungarian Empire, dropping in ‘dilapidated’ as a link, but not mentioning that a Serbian nationalist’s impulsive, fatal shots aimed at the empire’s heir ricocheted to kill millions whose deaths are in centennial remembrance.

Olde Englishe saying, ‘The proof of the pudding is in the eating.’ And the eating of the pudding called Brexit will cause aches beyond those legendary, imperial ills: ‘Gypo Tummy’ ‘Delhi belly’ and the ‘Gallipoli Trots’.

More rationally, the US Secretary Dean Acheson opined in 1963: ‘Great Britain has lost an empire and not yet found a role.’ He was wrong; by then Britain had found its role: disruptive rock-‘n’-roll, and it continues to play it with hard-driving nostalgia.

One possible cure is that Scotland will somehow contrive to remain within the EU and bring England back in; this would accord with the Scottish version of the English World War II ditty sung by your correspondent in his childhood: ‘There’ll always be an England as long as Scotland’s there.’

Coup de who?

At the time of Malcolm Turnbull’s PM coup your correspondent quoted the Shakespeare line about vaulting ambition o’er leaping itself and falling on another; so it may prove as the ill-timed federal election count proceeds; the other could be Turnbull’s pick as Treasurer, Scott Morrison.

Whatever the outcome, it reinforces the suggestion here two issues ago that, ‘win, lose or a hung-parliament’ the Liberals (with the Nationals) should reform its leadership successions rules in line with ‘the Rudd Shift’ that gave Bill Shorten the chance he took, and which may make him the other on whom Turnbull’s vaulting ambition falls.

Many saw Turnbull’s belated speech to supporters at Sydney’s Wentworth Hotel as bitter. This was not your correspondent’s view; he saw Turnbull as a boxer groggy from a sucker punch coming out fighting after a break between rounds.

And subsequently boxing clever in the style of the PM he ousted Tony Abbott. Incidentally the ABC footage of Abbott distributing leaflets at Manly Ferry wharf showed him solo, cutting from the frame a constituent helper.

Cheapshot.

The ABC’s best, at home and overseas, evince a similar virtue: it’s called fortitude. Turnbull may have to imitate that as well.

Abbott as a comeback PM in fraught circumstances, even defeat from the jaws of victory? Unlikely. But one difficulty has been cleared. Abbott’s former chief of staff Peta Credlin has established herself on television. And she is a natural: across her brief, succinct and displays the authority that reportedly intimidated some of Canberra’s finest correspondents.

So formidable is she that in a peculiar act of revenge, members of Turnbull’s office staff are said to have threatened to boycott Sky News during the election campaign if Credlin continued to appear.

Statistics

AFTER the First World War, less than a generation before Hiroshima, statisticians reckoned that on an average ten thousand rifle bullets, or ten artillery shells, were needed to kill one enemy soldier.

- Arthur Koestler, *The Sleepwalkers: A History of Man's Changing Vision of the Universe*, Hutchinson of London, 1961, pp.541.



That will Settle the Manichees

SOMEHOW THEY steered that reluctant bulk of reflection [St Thomas Aquinas] to a seat in the royal banquet hall [in Paris]; and all that we know of Thomas tells us that he was perfectly courteous to those who spoke to him, but spoke little, and was soon forgotten in the most brilliant and noisy clatter in the world: the noise of French talking. What the Frenchmen were talking about we do not know; but they forgot all about the large fat Italian in their midst, and it seems only too possible that he forgot all about them. Sudden silences will occur even in French conversation; and in one of these the interruption came. There had long been no word or motion in that huge heap of black and white weeds, like motley in mourning, which marked him as a mendicant friar out of the streets, and contrasted with all the colours and patterns and quarterings of that first and freshest dawn of chivalry and heraldry. The triangular shields and pennons and pointed spears, the triangular swords of the Crusade, the pointed windows and the conical hoods, repeated everywhere that fresh French medieval spirit that did, in every sense, come to the point. But the colours of the coats were gay and varied, with little to rebuke their richness; for St. Louis, who had himself a special quality of coming to the point, had said to his courtiers, "Vanity should be avoided; but every man should dress well, in the manner of his rank, that his wife may the more easily love him. And then suddenly the goblets leapt and rattled on the board and the great table shook, for the friar had brought down his huge fist like a club of stone, with a crash that startled everyone like an explosion; and had cried out in a strong voice, but like a man in the grip of a dream, "And *that* will settle the Manichees!"

The palace of a king, even when it is the palace of a saint, has its conventions. A shock thrilled through the court, and every one felt as if the fat friar from Italy had thrown a plate at King Louis, or knocked his crown sideways. They all looked timidly at the terrible seat, that was for a thousand years the throne of the Capets: and many there were presumably prepared to pitch the big black-robed beggarman out of the window. But St. Louis, simple as he seemed, was no mere medieval fountain of honour or even fountain of mercy but also the fountain of two eternal rivers: the irony and the courtesy of France. And he turned to his secretaries, asking them in a low voice to take their tablets round to the seat of the absent-minded controversialist, and take a note of the argument that had just occurred to him; because it must be a very good one and he might forget it. I have paused upon this anecdote, first, as has been said, because it is the one which gives us the most vivid snapshot of a great medieval character; indeed of two great medieval characters. But it also specially fitted to be taken as a type or a turning-point, because of the glimpse it gives of the man's main preoccupation; and the sort of thing that might have been found in his thoughts, if they had been thus surprised at any moment by a philosophical eavesdropper or through a psychological keyhole. It was not for nothing that he was still brooding, even in the white court of St. Louis, upon the dark cloud of the Manichees.

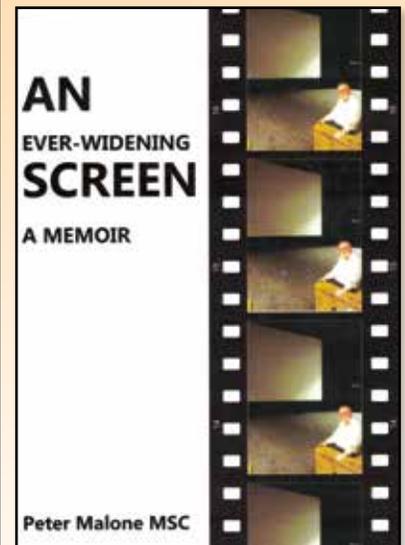
— G. K. Chesterton, *Saint Thomas Aquinas, "The Dumb Ox,"*
New York, Image Books, 1956, pp.100-102

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An Ever Widening Screen

A Memoir
By
Peter Malone MSC

Father Peter Malone's interest in films began as a small boy, and has continued to the present day. His career as a film critic began with reviews in *Annals Australasia* from 1968 to 1998 when he was elected to head OCIC, the International Catholic Office of Film, based in Brussels for eight years. When OCIC became SIGNIS, the World Catholic Association for Communication in 2001 he was its first head. He retired as President of SIGNIS in 2005. This is the memoir of a well-known Australian Catholic – Missionary of the Sacred Heart, priest, teacher and film critic.



Price **\$49.95**
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A great modern theologian and priest whom John Paul II publicly honoured was the Swiss priest Hans Urs von Balthasar, who said that the greatest tragedy in the Church in the Twentieth Century was the 'separation of theological studies from holiness.'

HEART-TO-HEART PRAYER

By Paul Glynn



THE HAPPIEST year of my life was 1947 when I did the twelve months novitiate that is preparation for taking, for the first three years of religious life, the vows of poverty, chastity and obedience. We sixteen novices began the year in a converted weatherboard farmhouse, set peacefully in the sweet mountain air and pastoral ambience of a sheep run near picturesque Armidale, NSW.

Our library contained the full set of the Catholic Encyclopaedia, taking up over a metre's width of shelf. Those books were my introduction to the 'Fathers,' the early Christian bishops, theologians, Scripture commentators and monks who toiled mightily to hammer out authentic explanations of the central teachings of the Faith.

Their passion was to study, discuss, and humbly pray for the Holy Spirit's guidance because they dealt with supernatural mysteries. The learned Greek monk Evagrius Ponticus, (346-399) wisely defined a good theologian as one 'whose prayer is true.'

One early 'Father' was Bible exponent Origen (185-254) nicknamed Adamantios, Greek for 'Unbreakable,' because of his uncompromising practice of the Faith. His very committed Christian father Leonides gave Origen home schooling, chiefly about the Faith but including the classical Greek philosophers, especially Plato.

In 202 Leonides died a martyr in the persecution of Emperor Septimus Severus. That profoundly impressed the 17 year old son Origen. After Emperor Severus died in 211 the persecution ended. When Origen was older he took a leading part in reviving the catechetical school in Alexandria, destroyed during the persecution.

Only when the anti-Christian persecutions ended in the Roman Empire, after Constantine's victory at the Milvian Bridge in 312 could bishops and theologians gather safely in Ecumenical Councils and express the Creed in precise theological words. Fifty years before that Origen was laying Biblical foundations for dogmatic theology by gathering and commenting in depth on the earliest Greek, Latin and Hebrew Biblical manuscripts he could discover.

Perfection of Mind and Heart

MAN IS born to live in society, for Providence has intended him, who cannot acquire in isolation either the resources necessary for the maintenance of life or *perfection of mind and heart*, to associate with his fellows in a society, not only domestic but also civil, which alone can procure perfect sufficiency of life, *vitae sufficientiam perfectam.*"

— Pope Leo XIII, Encyclical Libertas [On Human Liberty] 1888.

On one occasion busy Origen took time out to listen to a confused and distressed Catholic named Ambrose. Origen sorted out his problems and restored him to peace of heart. The grateful Ambrose, wanting many others to be helped as he was, paid for seven secretaries to write down Origen's words as he taught in Alexandria, and furthermore hired scribes to make multiple copies. That is why Origen's writings spread widely and quickly.

In the year 250 a virulent plague struck Rome killing many thousands of citizens. Superstition-ridden Emperor Decius, believing that evil Christian 'magicians' were behind the plague began an Empire-wide persecution. Origen was arrested and imprisoned. Calculating that breaking this famous Christian and forcing him to worship Roman gods would demoralize other Christians, the torturers used especially hideous methods on him, like stretching his feet in iron stocks. Origen refused to reject Christ, and when the Emperor died in 251 the persecution ended and Origen was freed. However his health was broken and he died several years later.

Origen had a great love of the Gospel of John, writing at length on this deepest and most mystical of the four Gospels. At the Last Supper in John's Gospel, Peter whispered to John: 'Ask Jesus who is the traitor Jesus has just mentioned.' The 12 were reclining on couches, and John being



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beside Jesus, leaned back with 'his head on Jesus's breast' to question him.

Origen wrote that this 'laying ones head on Jesus's breast' is a condition for understanding John's Gospel... because it symbolizes loving person-to-Person prayer. Meditation is thinking about God and is prayer of the head. It prepares for contemplation, which is heart to Heart prayer, that alone leads to the holiness to which Jesus calls all his followers.

Pope St. John Paul II very often wrote of this Gospel call of all Christians to holiness, and of the contemplation that is the one sure way to holiness. He used the word 'contemplation' thirty-nine times in his 2002 Apostolic Letter on the Rosary.

A great modern theologian and priest whom John Paul II publicly honoured was the Swiss priest Hans Urs Von Balthasar, who said that the greatest tragedy in the Church in the Twentieth Century was the 'separation of theological studies from holiness.'

The famous 15th century prayer book known as 'Imitation of Christ' makes the same vital point saying it is of little use knowing the theological definition of contrition for sins if one does not experience contrition in one's heart. Mere head knowledge is not spirituality. Jesus warned his Palestine listeners of the danger of riches, and the same danger can be in intellectual riches, can lead to self-centred pride and arrogance as with the Pharisees.

Jesus appeared to St. Margaret Mary Alacoque a number of times from 1673 to 1675. At the very beginning of these revelations of the new Sacred Heart devotion that would invigorate Catholic spirituality, Jesus invited her, she said, to 'lay her head on his breast.' This beautiful gesture symbolizes love, and in the context of prayer, heart-to-Heart prayer, called contemplation.

The subsequent Sacred Heart revelations to St. Margaret Mary were surely Heaven's response to two sad 'Signs of the Time' in Europe. The first Sign' was the

terrible carnage, spiritual and physical, of the 30 Years War, 1618-1648, all the more demoralizing to Christians because it began as a religious war: Protestants versus Catholics. The second Sign was a plague that attacked Catholics: the pessimistic heresy of Jansenism.

Jansenism had begun three decades earlier in 1640 with the publication of Bishop Jansen's book 'Augustinus'. By 1673, when Jesus appeared to St. Margaret Mary as the Sacred Heart, Jansenism was seriously affecting many very committed European Catholics with its demoralizing 'determinism' and moral harshness.

In the wintry religious and social gloom of those times Jansenists became preoccupied with human sinfulness and utter unworthiness. For instance the Cistercians nuns in the large monastery and hermitages at Port Royal near Paris accepted Jansenism as a genuine reform movement. Soon they were kneeling along the corridor outside their chapel for community prayer, judging themselves too unworthy to pray in the presence of the Eucharistic Jesus!

The Jansenist fixation on damnation and human helplessness led them to believe that most people, the *so-called massa damnata*, go to Hell, because it was extremely hard to enter Heaven.

This spiritual pessimism spread abroad to sad and oppressed nations like Ireland. Many fearful Jansenists regarded it as sinful presumption to receive the Eucharist more than once or twice as year.

Then Jesus appeared to Margaret Mary, revealing his Heart of love and mercy, and assuring her that it was not extremely hard to get to Heaven. As simple proof of this He gave Margaret Mary the heartening promise that the faithful reception of the Eucharist at Mass on nine consecutive First Fridays would guarantee final perseverance and Heaven.

This was the Gospel Jesus, the loving Saviour who said, Come

to me all you who are overburdened... for my yoke is easy and my burden light...I have yearned to gather you as a mother hen gathers her chicks under her wing. The simple Sacred Heart devotion, equally accessible to unlettered peasant and intelligentsia aristocrat had a tremendous influence for good, and still does. We have a modern continuation of the 17th century Sacred Heart's optimistic revelations in the revelations granted to the Polish nun, St. Faustina. (1905-1938).

Helen Kowalska was born in a very poor Polish family, receiving only a three year primary-school education. Poland was very poor because of the three Partitions of Poland, between 1772-1795. The armies of three powerful nations divided up Poland: Russia grabbed 62% , Prussia 20%% and Austria 18%. The nation Poland ceased to exist on maps of Europe.

Poles did not take this lying down. Revolts broke out in 1794, 1830, 1846, 1863, but were crushed by the powerful 'colonizers.' Russia tried hard to 'Russify' the unyielding Poles by a brutal program aimed at wiping out Polish culture, language and anything authentically Polish, including Catholicism. The Prussians attempted the same but less violently. Austria's occupation was the most humane. Austria and Prussia lost their Polish 'colonies'

when their armies surrendered to the Allies in 1918, ending World War I. That war gave the gallant Poles, under General Pilsudski the opportunity to drive the Russians out. Poland became Poland again.

In 1919, 14 year old Helen Kowalska left home to work as a domestic near the Polish city of Lodz. She sent most of her paltry wages home to help her needy family. Aged 17 she returned home to tell her parents that for some time she felt God calling her to be a nun. The parents would not hear of it. Disappointed she returned to her menial occupation, continuing to send most of her wages home.

Aged 19, she was in a dance hall with her sister. Everyone seemed to be having a good time but Helen was 'experiencing deep torments.' She was out on the dance floor when but suddenly she alone had a vision. Jesus stood before her, covered with the wounds of his Passion. He spoke. 'How long shall I put up with you, and how long will you keep putting me off?'

At that moment the music stopped. Dancers returned to their chairs, but the shaken Helen immediately left the dance hall alone and went straight to the nearby Cathedral of St. Stanislaus Kostka. Still trembling she knelt and asked the Lord what she must do. She heard the words 'Go to Warsaw. You will enter a convent there.'

She immediately went to Warsaw, and called on a number of convents. None of them welcomed this young lass who carried no introduction from any parish priest. Eventually she came across the convent of Our Lady of Mercy in Zytunia St. Warsaw. Kindly Mother Michael Moraczewska interviewed her but was doubtful if this young woman who did not look robust had the physical strength for the demanding life of their congregation. However Helen's spirit seems to have moved her.

Mother Michael, highly educated, a future Mother General of the congregation, was known for her gift of discernment. She did not reject Helen outright, but to test Helen's earnestness told her return to her menial occupation 'until you have earned enough to pay for your convent wardrobe.' Helen, of course disappointed, returned to her job but slowly saved up the needed money. She returned to the convent with it on August 1, 1925, a few weeks before her 20th birthday. Accepted as a postulant, Helen spent almost a year learning about the congregation's spirit, apostolate and the fundamentals of a nun's life such as meditation.

In early May, 1926 she received the 'call' to the Novitiate, donned the religious habit and became Sister Maria Faustina. In 1927, after almost a year of the two year Novitiate Faustina was suddenly



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The Populist Press

THE 'MODERN MIND' dislikes thinking: the popular Press increases that sloth by providing sensational substitutes. Disliking thought, the 'Modern Mind' dislikes close attention, and indeed any sustained effort; the popular Press increases the debility by an orgy of pictures and headlines. The 'Modern Mind' ascribes a false authority to repetition; the popular Press serves it with ceaseless repetition. In all these ways and twenty others the popular Press as we have it to-day thrusts the 'Modern Mind' lower than it would otherwise have fallen, swells its imbecility and confirms it in its incapacity for civilization and therefore for the Faith.

But the popular Press does not act thus from a sort of conspiracy against truth and religion and our high, inherited Catholic culture; it acts thus because the society in which and by which it lives has not yet recovered its religion; if, indeed, it shall ever do so. In a society restored to unity of religion and to devotion in it, the popular Press would recover and reflect that general mood.

Moulding a popular newspaper there are three forces: the advertisement subsidy by which it lives, the particular desires of its owner, and the appetite of the public for that particular sheet. Of these the third is much the most important. The first, advertisement revenue, is mainly dependent upon public demand for the paper. The effect of the proprietor lies chiefly in his power of private blackmail (especially, in parliamentary countries, of blackmail exercised against politicians) and in his power (when he acts in combination with his few fellows) to suppress a truth of public interest. But the owner of a widely-read newspaper, even when, by some accident, he happens to be a man of intelligence, hardly ever imposes an idea.

It may be said with justice that a popular Press in our day will always tend to be demagogic, and therefore somewhat offensive in moral tone. In some countries, notably in England, it has submerged the old cultivated and educated press of a generation ago. It is, therefore, commonly ridiculous; but it does not follow that it is a negative force against the power of the Catholic Church in the modern world.

For all its vulgarity it may indirectly be of service to the Faith, for the discussion of religion to-day has a high interest-value, and thus the popular Press has certain rough uses as an arena for that most profitable form of debate. It would be hopeless, I think, to expect just now in any country the advent of a popular paper which should act, however indirectly, as an instrument for actually spreading the Faith.

— Hilaire Belloc, *Survivals and New Arrivals*, Sheed & Ward, London 1929, pp. 222-223.

plunged into an extremely excruciating desolation of spirit. This aridity and loss of peace of mind lasted many months and had her wondering if she had chosen the wrong congregation, or worse, had failed the Lord through lack of generosity and spiritual depth.

Fortunately the wise directress, Sr. Raphael Buczynska, and convent superior Mother Michael, understood the meaning of the stark desert Faustina was languishing in. They agreed that it

was the classical Dark Night of the Soul, suffered by many great people who are being trained by the Holy Spirit for some special mission. All Faustina could do was trust her two guides, and the Lord, in blind faith, grimly trudging through a wilderness without discernible road or signpost.

On Good Friday, April 16, 1928 the darkness dissipated, as suddenly as it had come, and her soul was filled with deep peace, and certitude about her vocation. The

experience, she later wrote gave her a far deeper understanding of what Christ suffered in His Passion. The profound peace she now tasted made the many months of distress seem well worthwhile. But suffering – spiritual and physical (tuberculosis) – would be a dominant pattern of her life until her death at the age of 33.

Colossians 4:10 tells us Paul wrote that letter while a prisoner, in all probability it was the Roman imprisonment between 62-63 AD, ending in his beheading during Emperor Nero's reign.

The ageing Paul, chained in Rome, was surely not in good health. He writes in Col. 1:24. "Even now I find joy in the suffering I endure for you. In my own body I complete what is lacking in the sufferings of Christ for the sake of his body, the Church."

Christ's sufferings are not complete if people do not open up their hearts to the grace that his life, crucifixion, death and resurrection have won for them. Paul is saying that suffering, accepted and offered up to the Lord in faith for others in need, will win Christ's graces for them, most importantly for people who have not opened their hearts to Christ's supernatural redemption.

This accepting of suffering for others in spiritual need runs through the well-researched biographies of modern saints like Bernadette of Lourdes, Mother Teresa of Calcutta, Padre Pio, Therese of Lisieux, Australian frontier saint Mary MacKillop... and certainly Poland's Faustina.

They all suffered greatly, but found meaning in suffering, and grace for others, as prisoner Paul did. They invite us to offer our sufferings, including our modern (or post-modern) pain at seeing the shocking, bewildering and unnatural things now reported daily in the News!

FATHER PAUL GLYNN, SM has spent 25 years as a missionary in Japan. Author of *A Song for Nagasaki*, and *Healing Fire From Frozen Earth*, Father Glynn is stationed at Villa Maria, Hunters Hill, NSW.



PAINTING YOURSELF INTO A CORNER

THERE WAS a Scottish painter named Smokey MacGregor who was very interested in making a penny where he could, so he often thinned down his paint to make it go a wee bit further.

As it happened, he got away with this for some time, but eventually the local church decided to do a big restoration job on the outside of one of their biggest churches.

Smokey put in a bid and, because his price was so low, he got the job.

So he set about erecting the scaffolding and setting up the planks, and buying the paint and yes, I am sorry to say, thinning it down with turpentine.

Well, Smokey was up on the scaffolding, painting away, the job nearly completed, when suddenly there was a horrendous clap of thunder, the sky opened and the rain poured down washing the thinned paint from all over the church and knocking Smokey clear off the scaffold to land on the lawn among the gravestones, surrounded by tell-tale puddles of the thinned and useless paint.

Smokey was no fool. He knew this was a judgment from the Almighty, so he got down on his knees and cried:

“Oh God, Oh God, forgive me; what should I do?”

And from the thunder, a mighty voice spoke.

“Repaint. Repaint. And thin no more.”

“Repaint! Repaint! And thin no more!”

– Author unknown

MOVIES

Saint Peter's and the Papal Basilicas of Rome (2D & 3D)

To mark the Jubilee of Mercy proclaimed by Pope Francis, the Vatican TV Centre collaborated with Rupert Murdoch's Sky in Italy to produce this splendid documentary.

Intercutting aerial and interior footage for a 90-minute running time, it takes us over and inside Saint Peter's, Saint John in the Lateran, Saint Mary Major and Saint Paul Outside the Walls.

Scholarly Italian commentary is by Vatican Museum director Antonio Paolucci, architect Paolo Portoghesi, art historian Claudio Strinati and modern art expert Micol Forti. This segues to English commentary by Martin Gilbert.

Excerpts from the 19th century *Roman Journal* of Marie-Henri Beyle (Stendhal) underpin the commentary.

Reservation: The documentary tends to convey a sense of the basilicas as museum pieces. Apart from a mighty sequence of Pope Francis opening the Holy Door, there is little sense of living churches in day-to-day use.

Nonetheless, it is worth seeking and finding.

G★★★SFFV.

Goldstone

Writer/director/cinematographer/composer Ivan Sen breaks his admirable mode of not repeating himself by bringing back his federal officer Jay Swan: an understandable reprise.

As played by Aaron Pedersen in *Mystery Road*, Jay Swan was a great addition to the *Who's Who* of screen detectives which includes Humphrey Bogart in *The Maltese Falcon* and Robert Mitchum in *Farewell, My Lovely*.

The plot of *Mystery Road* concerned a missing girl. The plot of *Goldstone*, without going into tension-destructive detail, is from city headlines transferred to the bush mining location, Goldstone.

Its boss Johnny is David Wenham, Alex Russell is Josh the local cop and Tom E Lewis is Tommy, a tribal elder; all are more or less under the nail-varnished thumb of the Mayor played by Jacki Weaver as a minx

By James Murray

who knows more than she should.

David Gulpilil is Jimmy who prefers to remain true to tribal lore and introduces Jay Swan to it, providing for an eloquent ending.

Max Cullen appears as a 'dogger' called TBA who might well have been more closely integrated into the plot which includes an implausible supply of automatic weaponry for the obligatory final shootout.

The single clunky edit: Wenham, clad in shorts and long socks, fleeing with a case of loot towards a get-away aircraft makes him appear like a schoolboy scampering off with the tuckshop takings.

There again Ivan Sen is a filmmaker of subtlety: his intent may be to show that we are all forever childish.

M★★★NFFV.

David Brent: Life on the Road

The title of writer/director/star Ricky Gervais's mockumentary says it all: his character David (*The Office*) Brent, is given unpaid leave because he irks so many of his colleague. Haplessly buoyant as ever he uses his savings to hire a rock band and tour the clubs of England singing songs of his own composition which range from the dire to the ludicrous.

Amplifying the hilarity Gervais reminds us he once fronted a band as a vocalist before deciding he was a comedian. So accurate is his parody of the documentary format that it makes you realise how false to reality the personalised documentary can be.

The Office ran to a TV half-hour. *Life on the Road* has a running time of 96 minutes. The consequence: its mordant sentimentality, even with a tacked-on happy ending, becomes less entertaining than depressing.

TBA★★★SFFV.

The Wait (L'atessa)

Novice writer/director Piero Messina opens with a masterly

sequence of a church congregation in Sicily taking part in the Holy Week ritual of reverence to the crucified Christ.

His penultimate sequence is of a traditional lamp-lit procession of hooded penitents moving through the local town.

In both sequences the focus is on a widow, Anna, played with enigmatic composure by Juliet Binoche. Between the sequences she has given hospitality at her splendid villa to Jeanne (Lou de Laage) who arrived from France saying she expected to spend Easter with Anna's son Giuseppe.

But where is he? Jeanne leaves mobile phone messages for him. Anna exchanges cryptic words and glances with the household's only servant. Throughout the mood is sombre. Even the pasta is made using a black sauce.

Messina may have been aiming for an Italian version of Beckett's *Waiting for Godot*. In any case, a more accurate title would be *The Wake*.

M★★★NFFV

Swiss Army Man

The co-creators of this black comedy, Daniel Schienert and Daniel Kwan, made their work-name as 'Daniels', music video directors. It shows in their story line which begins like a retelling of Daniel Defoe's *Robinson Crusoe* before descending to a state of knotty chaos suitable for any number of rock-'n'-roll bands.

Their *Crusoe* is Hank (Paul Dano), seemingly a castaway on a desert island preparing to hang himself until the arrival of a tide borne companion, Manny (Daniel Radcliffe).

Dano brings a manic conviction to his role. Radcliffe contrives to be lively even as a corpse. Together they almost succeed in making the chaos as entertaining as a quick slice of the ABC show *Rage*.

Unfortunately it is not quick slice but the full 95-minute pizza with baloney topping, not relieved by the entrance of Mary Elizabeth Winstead as the girl Hank left behind.

M★★★NFFV.

Mustang

Director Deniz Gamze Erguven opens with a joyful sequence of uniformed schoolboys and girl sisters romping on a sunlit beach of Turkey's Black Sea. Sunlight turns to shadow when the schoolgirls go home and are punished by their grandmother (Nihal Koldas).

The reaction of their uncle-guardian Erol (Ayberk Pekcan) is even more violent and the sisters are restricted to their home, except for parades through their village as suitable spouses.

Arranged marriages follow though Sonay (Ilayda Akdogan) wins the concession of marrying her boyfriend. Her sister Selma (Tugba Sunguroglu) is less fortunate and is given to a boor.

What of the others? Can they escape from their home prison to Istanbul perceived as a haven of progress? The answer lies with the youngest and most spirited sister Lale (Gunes Sensoy).

Erguven's drama is a western of sorts reflecting the aspiration of women living in Turkey to be free of the cultural and religious ties that still constrain them almost a-century after Kemal Ataturk abolished the caliphate and established Turkey as a secular state.

Though listed as a Turkish-French-German co-production the movie was ill-received in Turkey which is regressing to pre-Ataturk strict Islamism. Deniz Gamze Erguven is the daughter of a Turkish diplomat brought up in France where her education included film studies.

M★★★★NFFV.

Me Before You

For all the lively charm of Emilia Clarke as Louisa, employed to help the quadriplegic Will (Sam Claflin), director Thea Sharrock's romance is effectively an advertisement for a Swiss euthanasia outfit, Dignitas, complete in the film with caption card.

What a clever piece of product placement. Was there an offset against the budget to cover the main location, a ruined castle refurbished like a house in TV's *Grand Design*?

Groups of disabled people have already – and rightly – protested

against the subtext that death is preferable to disablement. Another group comprises all the young people who have committed suicide or contemplate it.

As we know from *Mary Poppins* a spoonful of sugar helps the medicine go down; in this case the medicine is hemlock or a modern variant.

Should children see it? They are already reading the book by JoJo Moyes on which the movie is based. Both are latter day versions of the folklore in the fairy tales of the Brothers Grimm. But without their hope.

PG★NFFV.

Captain Fantastic

Deep in the forests of America's northwest a stag makes an idyllic passage – only to be knifed by a muddy-faced lad. Writer/director Matt Ross links his startling opening to a tale of a family living a counter-cultural version of *The Swiss Family Robinson*.

Viggo Mortensen plays the patriarch, Ben. George (*Sunlight on Leith*) MacKay is the stag-slayer Bodevan.

Ross and cinematographer Stéphane Fontaine project Ben, Bodevan and his five siblings in a bus from their Eden into middle America where their prime surprise is that everyone is fat.

Official Classifications key

G: for general exhibition;
PG: parental guidance
recommended for
persons under 15 years;
M 15+: recommended for
mature audiences 15 years
and over; MA 15+: restrictions apply
to persons under the age of 15;
R 18+: Restricted to adults,
18 years and over.

Annals supplementary advice

SFFV: Suitable For Family Viewing;
NFFV: Not For Family Viewing.
TBA: classification to be
announced

Romance intervenes for Bodevan, and for everyone the Catholic funeral of their mother, interrupted by Ben on the basis that her last wish was to be cremated, not buried – a basis that suggest Ross is not *au fait* with current funeral options.

Frank Langella, as the children's powerful grandpa, offers a refuge in his golf-course hacienda. Can he prevent Ben from fulfilling his wife's wishes? Clue: Ross and his team seemed to have solved the technical problem of transporting a body across America in a non-cryonic bus.

M★★★★NFFV.

A Perfect Day

Somewhere in the Balkans in 1995, two mobile teams from Aid Across Borders are in action amid guerrilla warfare. One team consists of Mambru (Benecia del Toro) and his interpreter-fixer (Fedja Stukan), the other of 'B' (Tim Robbins) and his intern Sophie (Melanie Thierry).

From his cast director Fernando Leon de Aranoa elicits performances that are highly individual yet melded in a group action that may be tough but is not cynical since the group's members are aware its price could be their lives and its value lies in the cleansing of a village well. (Brace for what the cleansing involves).

De Aranoa shows the hazards of the terrain with high-angle shots and maintains a slow pace which intensifies the reality of the situation, particularly the ending which shows that time and weather take care of problems on which human beings have expended heroic effort.

M★★★★NFFV.

Land of Mine (Under Sandet)

Writer/director Martin Zandvliet's drama is about a little known, and frightening, aftermath of World War II: the clearing of minefields, mapped and unmapped.

In coastal Denmark, the task was forced on German prisoners of war, a violation of the Geneva Convention.

Zandvliet close focuses on a group of these mine clearers and adds ruthlessness to violation by making them boy-soldiers conscripted towards war's end and

under the command of a Danish sergeant Carl Rasmussen (Roland Moller)

Rasmussen, armed with a pistol and dressed in a motely uniform that includes a British Airborne tunic, drives his 16-strong squad hard but softens as their numbers dwindle.

When there are only four survivors, he is ordered to transfer them to a squad working in an unmapped tidal area where the mines have shifted.

Will he obey his order or follow the spirit of the Geneva Convention?

The answer suggests that Martin Zandvliet, his cinematographer Camilla Hjelm Knudsen and his crew have created one of the most eloquent of anti-war movies.

MA15+★★★NFFV.

Everybody Wants Some

But what if there's too much? And writer/director Richard Linklater, through a group attending a Texas college on baseball scholarships, does provide an abundance of comedy hi-jinks sauced with more nostalgia than a Big Mac with ketchup.

The period is 1980. The leader of the group is Jake (Blake Jenner) a pitcher (like Linklater) who meets a serious student (Zoey Deutch). Like them, the group comprises relatively unknowns, half of whom seem to be imitating Tom Cruise while the other half goes for Matthew McConachie.

Linklater's wild party scenes are relatively discreet. His ending involves Jack attending lectures (presumably for a major in film studies).

MA15+★★★NFFV.

Backtrack

Mixing genres is like Queen Victoria's favourite tippie: claret and whisky – risky. She got away with it for the best part of a century. In his mix of who-dunnit and horror story, writer/director/co-producer Michael Petroni is not so fortunate.

This despite the casting of Academy Award winner Adrien Brody as psychologist Peter Bower who breaks down in flashbacks to a train crash that obscure rather than reveal the past secret he carries.

Taking the Lowest Place

THE GLOSS comments, 'Pride is the last vice to leave those returning to God, and the first to greet those leaving God behind.' Someone has put it well: Although you are fighting well and think you have uprooted everything, pride still threatens to re-contaminate you and must therefore be conquered. For the proud enemy uses pride from the start to make a man who is eager to hurry to heaven think that he amounts to something in the Lord's eyes or in the eyes of certain men, to think that he is more virtuous and less given to vices than he really is – and to have just the opposite opinion of others. In this light it is a great grace *to steady the heart* (Heb 13:9) and, by steady humility, to acquiesce to the Word of God that says, when you are invited to a wedding feast, sit down in the lowest place (Lk 14:10) and esteem others better than yourself (Phil. 2:3). Let us then humbly and pragmatically put into practice the advice Saint Bernard rightly gives in his sermon on the Canticle, 'I do not want you to compare yourself to those greater or lesser than you, to a particular few, not even to a single person, etc.' For we do not even know for sure what state we are in or what shall become of us tomorrow – much less can we know the truth about others. We are all created by one Creator, who establishes the members of the Body of Christ not according to our judgements but according to his own knowledge.

- Guigo de Ponte (died 1297) a Carthusian monk of the Grande Chartreuse in the French Alps, reflecting on a gloss [or comment] written in the margin of a MSS of the Epistle to the Hebrews.

Sam Neill does intermittent turns as Duncan Stewart another psychologist – wouldn't you know it? – who adds to the obscurity. That long streak of oddball brilliance, Bruce Spence, enters as Felix who believes Ronald Reagan is still the US president. Chloe Bayliss plays Elizabeth Valentine, a schoolgirl tricked out as a horror revenant who reminds Bower of his dead daughter.

George Shevtosv brings to the role of Bower's ex-cop dad a potent blend of charm and lethal ambiguity.

The material is reminiscent of any number of schlocky thrillers. But cinematographer Stefan Duscio, and the editors Martin Connor and Luke Doolan bring considerable skill to giving it a fresh edginess.

M★★NFFV.

Teenage Mutant Ninja Turtles – Out of the Shadows

Director Duncan Jones returns with reporter April O'Neil (Megan Fox) and cameraman Vernon Fenwick (Will Arnett), to interact with the computer generated turtles of the title in the noisy mayhem at odds with silence of real turtles.

Tyler Perry comes on as a mad scientist, and is totally credible compared to Laura Linney as the kind of police chief the misogyny of the times prevented becoming a Keystone Kop.

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In 1939, in a climate of appeasement, Australia entered World War II somewhat reluctantly. Our original commitment of our tiny navy and a single army division of volunteers was half-hearted and generally suited the wider community

REVIEWING 'JUST WAR' TEACHINGS

by Michael O'Connor

IN AN article in *The Australian* on April 16 this year, the well-known Catholic journalist, Tess Livingstone, drew attention to a Vatican-based review of the Church's teaching on just war. The current view, most recently expressed in the 1994 Catechism of the Catholic Church, is based upon teachings by St Augustine and St Thomas Aquinas going back some 17 centuries. The review is a work in progress and does not seem to have reached any new conclusions. Livingstone reports that a Vatican conference involving the Pontifical Council for Justice and Peace and the international Catholic organisation Pax Christi had stated that "there is no "just war".

In Articles 2302-2317, the Catechism considers the question of peace in sensible and sophisticated terms. It points out that peace is not merely the absence of war and that peace cannot be achieved without

justice. It further notes that in the absence of an international body capable of preventing war, every nation has the undisputed right of self-defence. In theory, of course, we have the United Nations as such an organisation together with its associated bodies, the Security Council and the International Court of Justice. Clearly though, their rules limit their ability to prevent war. Countries that submit cases before the ICJ are not bound to abide by the court's decisions.

For its part, the United Nations has proved incapable of keeping or enforcing the peace except where both parties have come to an agreement to settle a dispute at the diplomatic level. Since about 1990, however, most such peace agreements have been largely worthless because on one or even both sides they involve sub-national groups of rebels, terrorists or the like that are not subject to any kind of political control. The Taliban, ISIS or al Qaeda are cases in point.

In dealing with the violence of such groups, the term 'war' as a conflict between recognised nations is unhelpful. Such conflicts as Australia has become involved in should more properly be seen as examples of international law enforcement. The just war principles should certainly apply to the involvement in or conduct of those conflicts

The four just war principles are set out very clearly in article 2309 which states that:

"The strict conditions for *legitimate defence by military force* require rigorous consideration. The gravity of such a decision makes it subject to rigorous conditions of moral legitimacy. At one and the same time:

- * the damage inflicted by the aggressor on the nation or community of nations must be lasting, grave, and certain;
- * all other means of putting an end to it must have been shown to be impractical or ineffective;
- * there must be serious prospects of success;
- * the use of arms must not produce evils and disorders graver than the evil to be eliminated. The power of modern means of destruction weighs very heavily in evaluating this condition.

"These are the traditional elements enumerated in what is called the "just war" doctrine. The evaluation of these conditions for moral legitimacy belongs to the prudential judgement of those who have responsibility for the common good."

Truth under Assault

COULD Europe's disinclination to create the future have something to do with an apostasy toward the past—toward the spiritual roots of European civilization? And could that apostasy eventually threaten Europe's commitments to human rights, to equality before the law, to tolerance and civility among peoples of diverse convictions? Is it possible to sustain public commitments to those public goods on purely utilitarian grounds because civility and tolerance 'work better'? How can we speak of, and defend, 'universal human rights' in a cultural climate in which the very idea of 'truth' is under sustained assault?

— George Weigel, 'Forward' to *Without Roots, The West, Relativism, Christianity, Islam*, by Joseph Ratzinger and Marcello Pera, Basic Books, New York, 2006, p.ix.

Over the century or so of its existence, the nation that is Australia has developed what is arguably a characteristic approach to international security. That approach is made up of perhaps four elements:

- * a commitment to restore peace once fighting has broken out;
- * a recognition that Australia's national interests extend far beyond our national territory (and include the maintenance of international order);
- * a persistent failure to prepare for armed conflict;
- * an excessive and seemingly increasing dependence upon others to bear the human and financial burdens of defending Australia's national interests.

There exists a widely held view, expressed very forcefully by former prime minister Paul Keating among others, that Australia should not have been involved in World War I that appeared to be just another European war. Looked at from a different perspective, Germany's tearing up of its guarantee of Belgian neutrality, the so-called 'scrap of paper', was the trigger for Britain's entry into the war. From an Australian perspective, as a people wholly dependent as now for its prosperity on international trade, Germany's aggression represented a clear threat to Australia's ability to govern in justice for its own people.

In 1939, in a climate of appeasement, Australia entered World War II somewhat reluctantly. Our original commitment of our tiny navy and a single army division of volunteers was half-hearted and generally suited the wider community. But with the fall of France in May 1940 to the German blitzkrieg, the government was so overwhelmed by a flood of volunteers that it quickly expanded the 2nd AIF to five divisions including an armoured division. Clearly the Australian community recognised a serious threat to Australia's security and that we as a people had a duty to resist.



While Australians have often differed over our commitment to international conflict - Vietnam is a good case in point - Australia has never as a nation engaged in aggressive war. In every case, we have joined with others to restore a peace that has been broken by an aggressor. This is a proud boast that I personally wish we would hear more often. Perhaps it is so obvious to most of us that we take it for granted.

Where perhaps we fall down on the job is in restoring the peace. The history books tells us that World War II ended in 1945. That is not so. World War II ended in 1952-53 when Germany and Japan were restored as stable and democratic nations as a result of Allied occupation and generosity. Australia participated in that process but half-heartedly and somewhat ungraciously. Yet without that work of reconstruction that did not happen after World War I, the peace won by the soldiers may well have been lost. As the French Marshal Foch said of the 1919 Treaty of Versailles, "this is not peace but a 20-year armistice".

Even so, there will be cases where our involvement is open to question. As I have written in *Annals* and elsewhere in the past, I do not believe Australia should be involved today in Afghanistan or the Middle East because, in the terms of the third just war principle above, there



are no serious prospects of success. That, of course, is a matter of my personal judgement. The Australian government seemingly disagrees and in the terms of the just war principles has the right and duty to make the decision for involvement.

A word on nuclear weapons: they have never been used except to end the war with Japan in 1945. I sympathise with President Truman's decision to use atomic bombs on Hiroshima and Nagasaki; it saved many more lives than it took thanks to the maniacal intransigence of the then Japanese government. Since then, such weapons despite their incomparably greater power, accuracy and multiplication have never been used. Even when a rogue nation like North Korea develops and threatens to use such weapons, it will not happen. In my view, nuclear weapons have only a political but not a military value. They are no more than a deterrent to conflict or its escalation. If there is a danger, it lies in the possible acquisition by terrorist groups that have no political control and which because they are buried within a largely innocent community, are themselves more or less invulnerable to nuclear retaliation.

Finally (to the relief of you, the reader), organisations like Pax Christi lack the necessary sophistication, knowledge and judgement to be credible in contemplating what is and what is not just war. Their view is absolutist and idealist; there can be no war that is just.

If nothing else, this is a denial of the doctrine of Original Sin. The various Popes have done much better so let me conclude with an extract from a homily by St John Paul II to Italian soldiers: *Those who give military service must be considered "ministers of the security and freedom of peoples" and indeed "if they carry out their duties properly, they also truly contribute to stabilising peace."*

MICHAEL O'CONNOR is a former patrol officer in Papua New Guinea. He also served in the Royal Australian Navy as an intelligence officer. He writes regularly for *Annals*.

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