

# Tridentine Community News

April 7, 2013 – Low Sunday

## *Joe Tuskiewicz to be Ordained Deacon on April 13*



Next Saturday, April 13, at 10:00 AM, Joe Tuskiewicz will be ordained to the Diaconate at Detroit's Sacred Heart Seminary by Auxiliary Bishop Michael Byrnes. The next day, Sunday, April 14 at 2:00 PM, Joe will serve as Deacon in a Solemn High Mass in the Extraordinary Form at Windsor's Assumption Church at 2:00 PM.

Joe is a familiar face and active altar server at local Latin Masses. In 2010, after a distinguished career in advertising, Joe entered Blessed John XXIII National Seminary in Weston, Massachusetts, near Boston, to study for the diocesan priesthood for the Archdiocese of Detroit.

## *Religion and Art – Part 3 of 5*

We continue our reprint of excerpts from an essay entitled Religion and Art by Fr. James Bellord, originally published in the 1910 book, *A Pulpit Commentary on Catholic Teaching*. The lessons contained are as relevant today as when they were first published.

Popes and bishops were always the chief patrons of Art. Monasteries were the home of art as well as of piety and learning. Churches sprung up over Europe, each of which was a museum of beauty open for the free enjoyment and culture of all. The walls, the windows, the pavement, the altars, the tombs and the shrines were examples of the best that human taste has ever wrought in stone and wood, embroidery and metal, glass and precious gems. All this was no mere extravagance or luxury, or an artificial or enthusiastic movement, but it was the natural and spontaneous expression of high and noble feelings. Faith and love, generosity and awe, the sense of man's sin and God's majesty, and of the truth and eternity of religion, must of necessity find expression for their intensity and their force in works vast, beautiful, and durable. "I have loved, O Lord, the beauty of the house, and the place where Thy glory dwelleth" (Ps. xxv, 8). The spirit of these words, which God poured forth on those who labored on the Temple and Tabernacle of old, we may well believe to have been infused into the souls of the medieval artists, that they might be able to translate, not only their own devotion, but even a reflection of uncreated Beauty into the works of their hands.

So much is Art bound up with the Catholic Church that no history of Art or any portion of it could be written without giving the largest place to Catholic doctrines and customs, to popes and saints. A philosophy of Art would be chiefly a history of one aspect of religion, and of the widespread degradation which follows the decline of its influence. When intolerant atheism shall advance so far as to remove from the streets of cities, the walls of museums, and the shelves of libraries all traces of religious art, as it has already attempted to remove all traces of religion and morality from the school-room, it is not too much to say that

ninety-nine per cent. of all the genius, and one hundred per cent. of the refining influence of art, will have perished. When artist or poet wishes to depict the beauty of worship or religious feeling, where else does he seek inspiration but in the solemn High Mass of a Catholic cathedral, or among the crowd who sit round the confessional, or in the daily life of the priest or sister of charity? When the tourist in a foreign land seeks distraction from his year-long toil, in pursuit of the beautiful in nature or in man's handiwork, where does he find the chief center of attraction?

He goes not to the churches of his own religion, but to a Church whose doctrines he disbelieves, and whose worship he scoffs at; doing it unwilling homage by recognizing in it a sense of life, truth of devotion, majesty, of worship, beauty of workmanship, and by yielding to the feelings of awe which these things enforce. It is strange that so many can admit the Catholic Church to be the highest expression on earth of religious beauty; i. e., of divine beauty, both material and mental, and yet fail to recognize in her the highest expression of divine truth and law. For the True, the Good, and the Beautiful are one and indivisible.

This suggests another thought; that, where religious truth has failed, there will the sense of beauty be impaired and its ideal lowered in the course of time. This age is far superior to any preceding in wealth, knowledge, mechanical appliances, and general cultivation. Our great works surpass in many ways those of the Ages of Faith. How wonderful are our railways, bridges, hotels, warehouses! For utility they are supreme; but not one is marked by the extraordinary beauty of ancient times. Town-halls, castles, streets, churches especially, had a beauty now irrecoverable. Architecture was never so overwhelming for its power and gracefulness as in the old Catholic churches. A great building reflects, as does a great book, the mind and qualities of its architect, as he reflects these of his age. The qualities of the times of faith have perished, so we can no longer produce their effects.

How melancholy, as a rule, are our attempts to revive an old style of architecture; they are no longer the spontaneous expression of an original mind, but are forced and lifeless imitations, mechanically made; they are like a stolid wax figure with its smooth countenance and fixed expression, by the side of a living face full of character, brightness, and emotion. There are few of these medieval revivals which are not marked by inconsistency and inharmony of parts, servile imitation or glaring bad taste. Let there be a vast competition of designs and selection of one by a committee, let cheapness be one of the points of merit, and the result will be one of those abominations and eyesores that disfigure our modern cities.

## *Tridentine Masses This Coming Week*

Mon. 04/08 7:00 PM: Low Mass at *St. Josaphat* (Annunciation of the Blessed Virgin Mary)

Tue. 04/09 7:00 PM: Low Mass at *Assumption-Windsor* (Low Requiem Mass with Absolution at the Catafalque)

Sun. 04/14 2:00 PM: **Solemn High Mass** at *Assumption-Windsor* (Second Sunday After Easter)