

November 9, 2013

The Year of Faith

The MAGNIFICAT
Day of Faith

“CELEBRATING THE GRACES OF
THE YEAR OF FAITH”



A Program of the
MAGNIFICAT Foundation
and the ARCHDIOCESE of PHILADELPHIA

• SCHEDULE OF EVENTS •

SATURDAY NOVEMBER 9, 2013

“Celebrating the Graces of the Year of Faith”



7:15 to 8:45 A.M. **Registration**

For those wishing to attend, a Mass will be celebrated by **Archbishop Charles Chaput**, O.F.M. CAP, in the Cathedral Basilica of Saints Peter and Paul at 7:15 A.M.

8:30 A.M. **Musical introduction**
Philadelphia Baroque Orchestra,
Tempesta di Mare

Telemann, concerto for flute and violin in e. Pachelbel, canon with gigue.

8:45 A.M. **Opening of the Magnificat Day**

9:00 A.M. **Prayer for the Morning**
“Only counts faith working through love” (cf. Gal 5:6)
pages 8 to 16

9:55 A.M. **First Presentation**
Father Robert Barron
“To the Church of Philadelphia”
Reflections on Revelation 3:7-12

11:00 A.M. **Break**

Feel free to come and adore the Blessed Sacrament in the Adoration Chapel (Room 201 A), go to confession (Room 201 B-C), venerate the relics of the Little Flower, Saint Thérèse of Lisieux, and of her parents, Blessed Louis and Azélie Martin (Main Ballroom), or visit our exhibitors (Grand Hall). See map pages 58-59.

12:00 P.M. **Prayer for Midday and Angelus**
pages 17 to 20

12:30 P.M. **Lunch** (on your own)

Please refer to lunch flyer in registration bag.

1:40 P.M. **Musical introduction**
Philadelphia Baroque Orchestra,
Tempesta di Mare

Bach, Brandenburg concerto no. 5 in D major.

2:00 P.M. **Keynote Address**
Father Peter John Cameron, O.P.,
Editor-in-Chief of *MAGNIFICAT*
Faith as Confession

3:00 P.M. **Break**

Feel free to come and adore the Blessed Sacrament in the Adoration Chapel (Room 201 A), go to confession (Room 201 B-C), venerate the relics of the Little Flower, Saint Thérèse of Lisieux, and of her parents, Blessed Louis and Azélie Martin (Main Ballroom), or visit our exhibitors (Grand Hall). See map pages 58-59.

4:00 P.M. **Prayer for the Evening**
“Faith that touches our everyday life”
pages 21 to 32

5:20 P.M. **Eucharistic procession**
with the relics of Saint Thérèse of Lisieux
and her blessed parents
through the streets of Philadelphia

Please refer to Procession flyer. In case of heavy rain, the Procession will not take place.

5:45 P.M. **Benediction of the Blessed Sacrament**
in front of the Cathedral
by **Archbishop Charles Chaput**, O.F.M. CAP.

6:00 P.M. **Sending Forth**



**Special Schedule for the
Catholic Life Congress Attendees**



Rooms 203 A & B

11:10 A.M.

Reverend Bruce Lewandowski, C.Ss.R.

Vicar for Cultural Ministries

Archdiocese of Philadelphia

Catechesis for the Sake of Conversion:

Understanding the Hierarchy of Truths (Spanish)

3:10 P.M.

Dr. Jessica Murdoch

Professor of Theology

Villanova University

Mary, Our Model of Faith



One elective or annual update credit for catechetical certification will be granted to teachers and catechists of the Archdiocese of Philadelphia for participation in *Magnificat Day*.

Course cards will be distributed only during the registration period and collected only at 3 P.M. at a booth beside the Registrations.

*D*ear Friends,

Together, Father Gerald Dennis Gill and I welcome you to Magnificat Day. Each of us has journeyed here, whether from near or far, drawn together by the beauty of Jesus Christ — a beauty whose rays are reflected in the liturgical prayer life of the Church.

This day of shared prayer and reflection, organized by the MAGNIFICAT Foundation and the Archdiocese of Philadelphia, offers us a privileged opportunity to enter more deeply into a very Catholic way of life. We are about to “rediscover the joy of believing” that both Pope Benedict and Pope Francis have called for during the Year of Faith. What kind of joy do they desire for us? Precisely the joy that the Blessed Virgin Mary proclaims in her Magnificat song of praise!

We here today and believers all over the world already live the message of Mary’s Magnificat. To assist them and to encourage others to share in the joy of believing, a new organization has been established. The MAGNIFICAT Foundation, a tax-exempt charitable foundation, will continue to develop and to organize programs such as today’s inspiring Day of Faith.

On this Magnificat Day of Faith, I pray that each of us may go forth from the City of Brotherly Love, proclaiming Mary’s words with renewed faith: “My spirit rejoices in God my Savior... The Almighty has done great things for me.”

With sincere esteem and deep gratitude,



Pierre-Marie Dumont

President of the MAGNIFICAT Foundation

The Mission of the Relics of Saint Therese of the Infant Jesus and her parents Blessed Louis and Azélie

On September 1896, one year before being called back to God, Therese had an intuition of the celestial mission that Jesus was going to entrust to her until the end of time: "I wish to travel the world, proclaiming your name throughout the earth!", she cried to Jesus. The reality of this mission would be verified almost immediately after her death, by the incredible universality of her spiritual experience and the innumerable graces obtained through her intercession.

Today, the Little Flower, Therese, proclaimed Doctor of the Church and Patron of Missions, still travels the world proclaiming the Name of Jesus! She does this notably through the tangible sign of her relics. And, when joined by those of her dear parents, Blessed Louis and Azélie Martin, this sign is all the more meaningful for the men and women of our time who are engaged in the vocation of marriage.

In inviting veneration of these relics, brought together for the first time in a unique "family" reliquary, I hope that, all of America--spouses, parents, and children--will give thanks to God for their love lived in the humility of every day life, and will pray that their family life may be a road to sanctity. Yes, that all may confide their family joys, anxieties, and distresses to the Lord through the intercession of Therese, Louis, and Azélie! I also hope that, on the occasion of the veneration of these relics, my brother priests may revitalize their zeal for pastoral initiatives for families.

I wanted to entrust these precious relics to the MAGNIFICAT Foundation because, in their work of evangelization through the good, the true, and the beautiful, I am certain that they will know how to share and make known the spirituality of the Martin family in the US.

Happy and moved to see this reliquary arrive, here in Philadelphia, on this magnificent continent where the faith burns with ardor, I give it my benediction.

Msgr. Bernard Lagoutte
Rector of the Sanctuary of Lisieux
July 2013

Monsignor Bernard Lagoutte concluded his duty as rector on the 6th of October 2013. On this same date, Monsignor Olivier Ruffray became the current rector of the sanctuary. We have the joy of welcoming them both at the Magnificat Day to accompany the relics from France.



The Reliquary of Saint Therese of the Infant Jesus and her parents Blessed Louis and Azélie

In order to host properly the relics of the Martin family, the MAGNIFICAT Foundation commissioned the renowned French artist Fleur Nabert, sculptor of sacred art, with the creation of the first "family" reliquary for veneration and procession.

On a pedestal of bronze are placed three individual reliquaries, each marked by the first letters of the names of Saint Therese and her Blessed parents. The reliquary of Saint Therese, Doctor of the Church, is placed the highest of the three in the center, while those of her parents are united to remind us of the power and sanctity of the sacrament of marriage. As represented in a drawing by Saint Therese herself, her parents are referred to here by two fleurs de lys. The flower representing Azélie Martin is slightly smaller, a sign of her death during Therese's childhood. The flowers are molded in bronze with gilded leaves of yellow and white gold. The Little Flower, Therese, is represented by a rose, for she hoped to "scatter herself" beneath the footsteps of Jesus and promised "I will spend my heaven doing good on earth. I will let fall a shower of roses". The ensemble is built around a brilliant cross, cast in bronze, alluding to the unique source of the numerous graces of sanctity that Christ bestows on the men and women whom he loves. The ensemble is protected by a transparent case in the shape of an arch to remind us that the Christian family is a domestic Church, the first place where we practice sanctity.

For more information and pictures of the reliquary,
please visit www.magnificatfoundation.org

PRAYER FOR THE MORNING

“Only counts faith working through love” (cf. Gal 5:6)



Please seat.

MUSIC

George. F. Handel, *Messiah*, Sinfony

OPENING DIALOGUE

Please stand.

Priest: Lord, open my lips.

All: And my mouth will proclaim your praise.

HYMN

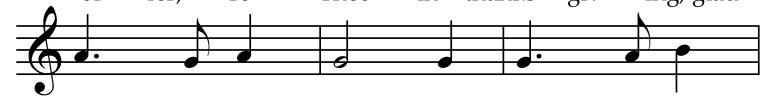
We Praise Thee, O God, Our Redeemer



1. We praise thee, O God, our re - deem - er, Cre -
 2. Be - side us to guide us, our God with us
 3. We all do ex - tol you our lead - er tri -
 4. With voic - es u - nit - ed our prais - es we



a - tor, In grate - ful de - vo - tion our
 join - ing, Whose king - dom calls all to the
 um - phant, and pray that you still our de -
 of - fer; To Thee in thanks - giv - ing, glad



trib - ute we bring; We lay it be -
 love which en - dures. So from the be -
 fend - er will be. Let your con - gre -
 an - thems we raise. Thy strong arm will



fore thee, We kneel — and a - dore thee. We
 gin - ning the fight — we were win - ning; You
 ga - tion es - cape — trib - u - la - tion: Your
 guide us through all thou art be - side us: To



bless thy ho - ly name, — glad — prais - es we sing.
 Lord, were at our side; — all — glo - ry be yours!
 name be ev - er praised! O — Lord, make us free!
 Fa - ther, Son, and Spir - it, for - ev - er be praise!

Please seat.

ANTIPHON

And the glory of the Lord shall be revealed, and all flesh shall see it together: for the mouth of the Lord hath spoken it. (cf. Isaiah 40:5)

George. F. Handel, *Messiah* (4)

PSALM 33:12-22

(All singing)



Choir: They are happy, whose God is the Lord,
the people he has chosen as his own.
From the heavens the Lord looks forth,
he sees all the children of men.

All: From the place where he dwells he gazes
on all the dwellers on the earth;
he who shapes the hearts of them all;
and considers all their deeds.

Choir: A king is not saved by his army,
nor a warrior preserved by his strength.
A vain hope for safety is the horse;
despite its power it cannot save.

All: The Lord looks on those who revere him,
on those who hope in his love,
to rescue their souls from death,
to keep them alive in famine.

Choir: Our soul is waiting for the Lord.
The Lord is our help and our shield.
In him do our hearts find joy.
We trust in his holy name.
May your love be upon us, O Lord,
as we place all our hope in you.

All: Glory be to the Father and to the Son,
and to the Holy Spirit:

as it was in the beginning, is now,
and ever shall be, world without end. Amen.

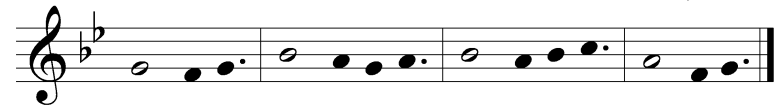
ANTIPHON

And He shall purify the sons of Levi that they may offer unto the Lord an offering in righteousness. (cf. Malachi 3:3)

George. F. Handel, *Messiah* (7)

CANTICLE WISDOM 9:1-6, 9-11

(All singing)



Choir: God of my fathers, Lord of mercy,
you who have made all things by your word
And in your wisdom have established man
to rule the creatures produced by you,
To govern the world in holiness and justice,
and to render judgment in integrity of heart:

All: Give me Wisdom, the attendant at your throne,
and reject me not from among your children;
For I am your servant, the son of your handmaid,
a man weak and short-lived
and lacking in comprehension of judgment
and of laws.

Choir: Indeed, though one be perfect among the sons
of men,
if Wisdom, who comes from you,
be not with him,
he shall be held in no esteem.

All: Now with you is Wisdom, who knows your works
and was present when you made the world;
Who understands what is pleasing in your eyes
and what is conformable with your commands.

Choir: Send her forth from your holy heavens
and from your glorious throne dispatch her

That she may be with me and work with me,
that I may know what is your pleasure.
For she knows and understands all things,
and will guide me discreetly in my affairs
and safeguard me by her glory.

All: Glory be to the Father and to the Son,
and to the Holy Spirit:
as it was in the beginning, is now,
and ever shall be, world without end. Amen.

ANTIPHON

[His] yoke is easy, and [his] burden is light. (cf. Matthew 11:30)

George. F. Handel, *Messiah* (21)

PSALM 119:145-152

(All singing)



Choir: I call with all my heart; Lord, hear me,
I will keep your commands.
I call upon you, save me
and I will do your will.

All: I rise before dawn and cry for help,
I hope in your word.
My eyes watch through the night
to ponder your promise.

Choir: In your love hear my voice, O Lord;
give me life by your decrees.
Those who harm me unjustly draw near;
they are far from your law.

All: But you, O Lord, are close,
your commands are truth.
Long have I known that your will
is established for ever.

All: Glory be to the Father and to the Son,
and to the Holy Spirit:
as it was in the beginning, is now,
and ever shall be, world without end. Amen.

WORD OF GOD

1 John 3:21-23

BELOVED, if [our] hearts do not condemn us, we have confidence in God and receive from him whatever we ask, because we keep his commandments and do what pleases him. And his commandment is this: we should believe in the name of his Son, Jesus Christ, and love one another just as he commanded us.

Please seat.

HOMILY**ANTIPHON**

Glory to God in the highest, and on earth peace, good will toward men. (cf. Luke 2:14)

George. F. Handel, *Messiah* (17)

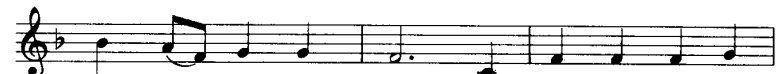
Please stand.

CANTICLE OF ZECHARIAH

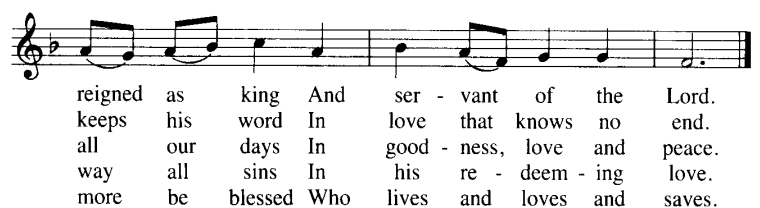
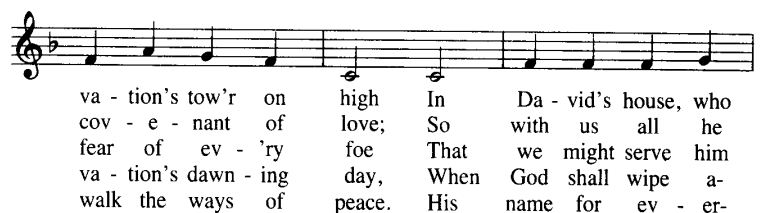
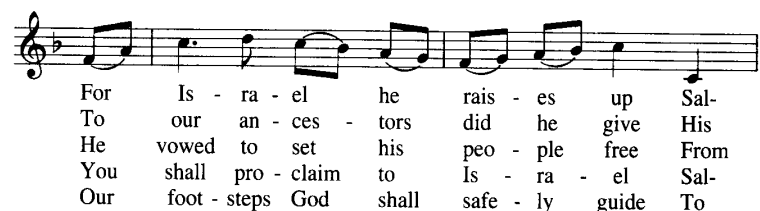
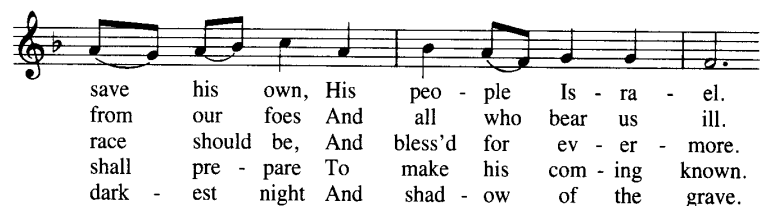
(All singing)



1. Blessed + be the God of Is - ra - el, The
2. Through ho - ly proph - ets did he speak His
3. Of old he gave his sol - emn oath To
4. O ti - ny child, your name shall be The
5. The ris - ing Sun shall shine on us To



ev - er - liv - ing Lord, Who comes in pow'r to
word in days of old, That he would save us
Fa - ther A - bra - ham: His seed a might - y
proph - et of the Lord; The way of God you
bring the light of day To all who sit in

**INTERCESSIONS****OUR FATHER...****(All singing)****CLOSING PRAYER**

O God, who from living and chosen stones
 prepare an eternal dwelling for your majesty,
 increase in your Church the spirit of grace
 you have bestowed,
 so that by new growth your faithful people
 may build up the heavenly Jerusalem.
 Through our Lord Jesus Christ, your Son,
 who lives and reigns with you
 in the unity of the Holy Spirit,
 one God, for ever and ever.

DISMISSAL

Priest: The Lord be with you.
All: And with your spirit.

May God, the glory and joy of the Saints,
 who has caused you to be strengthened
 by means of their outstanding prayers,
 bless you with unending blessings.

All: Amen.

Freed through their intercession from present ills
 and formed by the example of their holy way of life,
 may you be ever devoted
 to serving God and your neighbor.

All: Amen.

So that, together with all,
 you may possess the joys of the homeland,
 where Holy Church rejoices
 that her children are admitted in perpetual peace
 to the company of the citizens of heaven.

All: Amen.

And may the blessing of almighty God,
 the Father, and the Son, ✠ and the Holy Spirit,
 come down on you and remain with you for ever.

All: Amen.

CLOSING HYMN

(All singing)

Sing with All the Saints in Glory

Ode to Joy



1. Sing with all the saints in glo - ry, Sing the res - ur -
 2. O what glo - ry far ex - ceed - ing All that eye has
 3. Life e - ter - nal! heav'n re - joic - es: Je - sus lives who
 4. Life e - ter - nal! O what won - ders Crowd on faith; what



rec - tion song! Death and sor - row, earth's dark sto - ry,
 yet per - ceived! Ho - liest hearts for a - ges plead - ing,
 once was dead: Shout with joy, O death - less voic - es!
 joy un - known. When, a - midst earth's clos - ing thun - ders.



To the for - mer days be - long, All a - round the cloud's are break - ing,
 Nev - er that full joy con - ceived. God has prom - ised, Christ pre - pares it,
 Child of God lift up your head! Pa - tri - archs from dis - tant a - ges,
 Saints shall stand be - fore the throne! O to en - ter that bright por - tal,



Soon the storms of time shall cease; In God's like - ness
 There on high our wel - come waits; Ev - 'ry hum - ble
 Saints all long - ing for their heaven. Proph - ets, psalm - ists,
 See that glow - ing fir - ma - ment, Know, with you, O



we a - wak - en, Know - ing ev - er - last - ing peace.
 spir - it shares it, Christ has passed the e - ter - nal gates.
 seers, and sag - es, All a - wait the glo - ry giv'n.
 God im - mor - tal, "Je - sus Christ whom you have sent!"

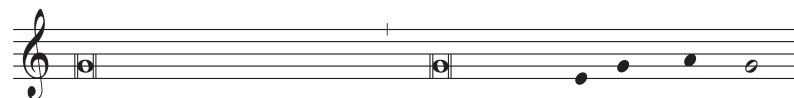
PRAYER FOR THE MIDDAY



O God, + come to my as - sis - tance.



Lord, make haste to help me.



Glory to the Father, and to the Son, and to the Ho - ly Spir - it:



as it was in the beginning, is now, and will be for ev - er. A - men.



Al - le - lu - ia

Please seat.

ANTIPHON

Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen. (cf. Revelation 5:12, 13)

George. F. Handel, *Messiah* (53)

PSALM 119:41-48

(All singing)



Choir: Lord, let your love come upon me,
the saving help of your promise.

All: And I shall answer those who taunt me
for I trust in your word.

Choir: Do not take the word of truth from my mouth
for I trust in your decrees.

All: I shall always keep your law
for ever and ever.

Choir: I shall walk in the path of freedom
for I seek your precepts.

All: I will speak of your will before kings
and not be abashed.

Choir: Your commands have been my delight;
these I have loved.

All: I will worship your commands and love them
and ponder your will.

Choir: Glory be to the Father and to the Son,
and to the Holy Spirit:

All: as it was in the beginning, is now,
and ever shall be, world without end. Amen.

ANTIPHON

Behold the Lamb of God, that taketh away the sins of the world.
(cf. John 1:29)

George. F. Handel, *Messiah* (22)

PSALM 119:49-56

(All singing)



Choir: Remember your word to your servant
by which you gave me hope.

All: This is my comfort in sorrow:
that your promise gives me life.

Choir: Though the proud may utterly deride me
I keep to your law.

All: I remember your decrees of old
and these, Lord, console me.

Choir: I am seized with indignation at the wicked
who forsake your law.

All: Your commands have become my song
in the land of exile.

Choir: I think of your name in the night-time
and I keep your law.

All: This has been my blessing,
the keeping of your precepts.

Choir: Glory be to the Father and to the Son,
and to the Holy Spirit:

All: as it was in the beginning, is now,
and ever shall be, world without end. Amen.

Please stand.

WORD OF GOD

James 2:14-17, 20, 26

WHAT GOOD IS IT, my brothers, if someone says he has faith but does not have works? Can that faith save him? If a brother or sister has nothing to wear and has no food for the day, and one of you says to them, "Go in peace, keep warm, and eat well," but you do not give them the necessities of the body, what good is it? So also faith of itself, if it does not have works, is dead. Do you want proof, you ignoramus, that faith without works is useless? For just as a body without a spirit is dead, so also faith without works is dead.

BENEDICTION

ANGELUS**Priest:** The angel of the Lord declared unto Mary.**All:** And she conceived by the Holy Spirit.

Hail Mary... (All together)

Priest: Behold the handmaid of the Lord.**All:** Be it done unto me according to your word.

Hail Mary... (All together)

(All bow)

Priest: And the Word was made flesh.**All:** And dwelt among us.

Hail Mary... (All together)

Priest: Pray for us, O Holy Mother of God.**All:** That we may be made worthy of the promises of Christ.**FINAL PRAYER**

Priest: Let us pray.
 Pour forth, we beseech you, O Lord,
 your grace into our hearts,
 that we, to whom the Incarnation of Christ
 your Son
 was made known by the message of an Angel,
 may by his Passion and Cross
 be brought to the glory of his Resurrection,
 through the same Christ our Lord.

All: Amen.**PRAYER FOR THE EVENING**

"Faith that touches our everyday life"

INTRODUCTORY MUSIC**Please seat.**

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, The Lord mighty in battle.

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts, He is the King of Glory. (cf. Psalm 24:7-10)

George. F. Handel, Messiah (33)**Please stand.**

O God, + come to my as - sis - tance.



Lord, make haste to help me.



Glory to the Father, and to the Son, and to the Ho - ly Spir - it:



as it was in the beginning, is now, and will be for ev - er. A - men.



Al - le - lu - ia

HYMN

All Creatures of our God and King
Lasst Uns Erfreuen

1. All crea - tures of our God and King, lift
 2. Great rush - ing winds who are so strong, You
 3. Dear moth - er earth, who day by day un -
 4. Let all things their cre - a - tor bless, and



up your voice - es let us sing: Al - le - lu - ia! Al - le -
 clouds a - bove that sail a - long, O praise him! Al - le -
 fold your bless - ings on our way, O praise him! Al - le -
 wor - ship him in hum - ble - ness, O praise him! Al - le -



lu - ia! Bright burn - ing sun with gold - en beams, Soft
 lu - ia! Fair ris - ing morn, with praise re - joice, Stars
 lu - ia! All flow'rs and fruits that in you grow, Let
 lu - ia! Praise God the Fa - ther, praise the Son, And



sil - ver moon that gent - ly gleams, O praise him! O
 night - ly shin - ing find a voice, O praise him! O
 them his glo - ry O so show O praise him! O
 praise the Spir - it, Three in One: O praise him! O



praise him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
 praise him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
 praise him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
 praise him! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Please seat.

ANTIPHON

*The Lord gave the word; great was the company of the preachers.
 (cf. Psalm 68:12)*

Break forth into joy, glad tidings. Thy God reigneth! (Isaiah 52:9)

George. F. Handel, Messiah (37)

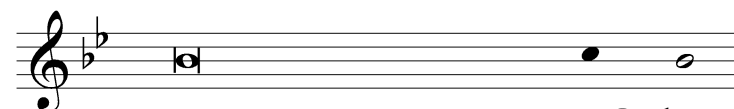
PSALM 1

(All singing)

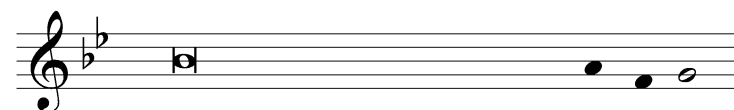
Cantor: Happy indeed is the man
 who follows not the counsel of the wicked;

Choir: nor lingers in the way of sinners
 nor sits in the company of scorners,

All:



but whose delight is the law of the Lord

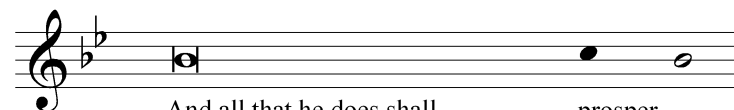


and who ponders his law day and night.

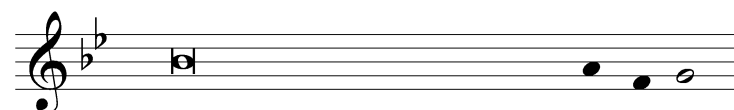
Cantor: He is like a tree that is planted
 beside the flowing waters,

Choir: that yields its fruit in due season
 and whose leaves shall never fade;

All:



And all that he does shall prosper.



Not so are the wick - ed, not so!

Cantor: For they like winnowed chaff
 shall be driven away by the wind.

Choir: When the wicked are judged they shall not stand,
nor find room among those who are just;

All:

for the Lord guards the way of the just
but the way of the wicked leads to doom.

Choir: Glory be to the Father and to the Son,
and to the Holy Spirit:

All:

as it was in the beginning, is now,
and ever shall be, world without end. A - men.

ANTIPHON

Let us break their bonds asunder, and cast away their yokes from us. (cf. Psalm 2:3)

George. F. Handel, *Messiah* (41)

PSALM 13

(All singing)

Choir: The fool has said in his heart:
‘There is no God above.’
Their deeds are corrupt, depraved;
not a good man is left.

All: From heaven the Lord looks down
on the sons of men
to see if any are wise,
if any seek God.

Choir: All have left the right path,
depraved, every one;
there is not a good man left,
no, not even one.

All: Will the evil-doers not understand?
They eat up my people
as though they were eating bread:
they never pray to the Lord.

Choir: See how they tremble with fear
without cause for fear:
for God is with the just.
You may mock the poor man’s hope,
but his refuge is the Lord.
O that Israel’s salvation might come from Zion!
When the Lord delivers his people from bondage,
then Jacob will be glad and Israel rejoice.

All: Glory be to the Father and to the Son,
and to the Holy Spirit:
as it was in the beginning, is now,
and ever shall be, world without end. Amen.

ANTIPHON

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. (1 Corinthians 15:57)

George. F. Handel, *Messiah* (51)

CANTICLE REVELATION 11:17-18; 12:10B-12A (All singing)

Cantor: We praise you, the Lord God Almighty,
Who is and who was.
You have assumed your great power,
You have begun your reign.

Choir: The nations have raged in anger,
But then came your day of wrath
And the moment to judge the dead:
The time to reward your servants the prophets
And the holy ones who revere you,
The great and the small alike.

All: Now have salvation and power come,
The reign of our God and the authority
Of his Anointed One,
For the accuser of our brothers is cast out,
Who night and day accused them before God.

All: They defeated him by the blood of the Lamb
And by the word of their testimony;
Love for life did not deter them from death.
So rejoice, you heavens,
And you that dwell therein!

All: Glory be to the Father and to the Son,
and to the Holy Spirit:
as it was in the beginning, is now,
and ever shall be, world without end. Amen.

Please stand.

WORD OF GOD

Ephesians 4:17-24; 5:1-2

SO I DECLARE and testify in the
Lord that you must no longer live
as the Gentiles do, in the futility of their minds; darkened

in understanding, alienated from the life of God because of their ignorance, because of their hardness of heart, they have become callous and have handed themselves over to licentiousness for the practice of every kind of impurity to excess. That is not how you learned Christ, assuming that you have heard of him and were taught in him, as truth is in Jesus, that you should put away the old self of your former way of life, corrupted through deceitful desires, and be renewed in the spirit of your minds, and put on the new self, created in God's way in righteousness and holiness of truth. So be imitators of God, as beloved children, and live in love, as Christ loved us and handed himself over for us as a sacrificial offering to God for a fragrant aroma.

Please seat.

HOMILY

Please stand.

THE RENEWAL OF BAPTISMAL PROMISES

Priest:

Dear brothers and sisters, through the Paschal Mystery we have been buried with Christ in Baptism, so that we may walk with him in newness of life. And so, now that we have heard the call of the Lord to believe in his Word and to put it into practice, and have spent this Day rediscovering how our Faith must touch our everyday life, let us renew the promises of Holy Baptism, by which we once renounced Satan and his works and promised to serve God in the holy Catholic Church. And so I ask you:

Priest: Do you renounce sin,
so as to live in the freedom of the children of God?

All: I do.

Priest: Do you renounce the lure of evil,
so that sin may have no mastery over you?

All: I do.

Priest: Do you renounce Satan,
the author and prince of sin?

All: I do.

Then the Priest continues:

Priest: Do you believe in God,
the Father almighty,
Creator of heaven and earth?

All: I do.

Priest: Do you believe in Jesus Christ, his only Son,
our Lord,
who was born of the Virgin Mary,
suffered death and was buried,
rose again from the dead
and is seated at the right hand of the Father?

All: I do.

Priest: Do you believe in the Holy Spirit,
the holy Catholic Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and life everlasting?

All: I do.

And the Priest concludes:

Priest: And may almighty God,
the Father of our Lord Jesus Christ,
who has given us new birth by water and the
Holy Spirit
and bestowed on us forgiveness of our sins,
keep us by his grace,

in Christ Jesus our Lord,
for eternal life.

All: Amen.

Please seat.

THE BLESSING OF WATER

Music: George. F. Handel, *Messiah*, Amen!

Please stand.

Priest: Dear brothers and sisters,
let us humbly beseech the Lord our God
to bless this water he has created,
which will be sprinkled on us
as a memorial of our Baptism.
May he help us by his grace
to remain faithful to the Spirit we have received.

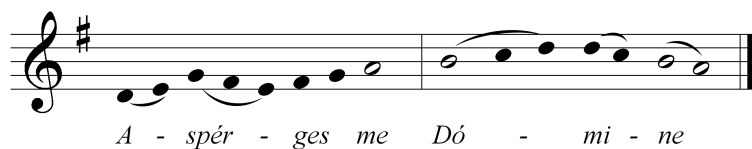
Almighty ever-living God,
who willed that through water,
the fountain of life and the source of purification,
even souls should be cleansed
and receive the gift of eternal life;
be pleased, we pray, to ✠ bless this water,
by which we seek protection on this your day,
O Lord.

Renew the living spring of your grace within us
and grant that by this water we may be defended
from all ills of spirit and body,
and so approach you with hearts made clean
and worthily receive your salvation.
Through Christ our Lord.

All: Amen.

SPRINKLING OF HOLY WATER

HYMN



Choral setting by Tomas Luis Victoria

Choir: lavábis me et super nivem dealbábor.**All:** Aspér - ges me Dómine hyssópo et mundábor:**Choir:** Misérére mei, Deus,
secúndum magnam misericórdiam tuam.**All:** Aspér - ges me Dómine hyssópo et mundábor:**Choir:** Glória Patri, et Filio, et Spirítui Sancto:
Sicut erat in princípio, et nunc, et semper,
et in saécula saéculórum. Amen.**All:** Aspér - ges me Dómine hyssópo et mundábor:*Purge me with hyssop, and I shall be clean:
wash me, and I shall be whiter than snow.**Have mercy upon me, O God, according to thy loving kindness.**Glory be to the Father, and to the Son, and to the Holy Ghost.**As it was in the beginning, is now, and ever shall be,
world without end. Amen.***Please seat.**

ANTIPHON

*Glory to God in the highest, and on earth peace, good will toward
men. (cf. Luke 2:14)***George. F. Handel, *Messiah* (17)****Please stand.**

CANTICLE OF MARY

(All singing)



1. My being proclaims the greatness of the Lord,
my spirit finds joy in God my Savior;
for he has looked upon his servant in her lowliness;
all ages to come shall call me blessed.

2. God who is mighty has done great things for me,
holy is his name;
his mercy is on those who fear him
from generation to generation.

3. He has shown great strength with his arm,
dispersed the proud in the conceit of their hearts;
he has put down the mighty from their thrones,
and exalted those of low degree.

4. The hungry he has given every good thing,
while the rich he has sent empty away.
He has upheld Israel his servant,
ever mindful of his mercy.

5. The mercy which he promised unto our Fathers,
to Abraham and his seed:
mercy promised to our fathers forever and evermore.

6. Give glory to the Father almighty, to his Son,
Jesus Christ the Lord,
to the Spirit who dwells in our hearts both now
and forever. Amen.

INTERCESSIONS



OUR FATHER...**CLOSING PRAYER**

Set our hearts aflame, O Lord,
with the Spirit of your charity, we pray,
that we may always think thoughts
worthy and pleasing to your majesty
and love you sincerely in our brothers and sisters.
Through our Lord Jesus Christ, your Son,
who lives and reigns with you
in the unity of the Holy Spirit,
one God, for ever and ever.

BLESSING

Priest: The Lord be with you.

All: And with your spirit.

(If a bishop is doing the blessing:

Bishop: Blessed be the name of the Lord.

All: Now and for ever.

Bishop: Our help is in the name of the Lord.

All: Who made heaven and earth.)

Priest: May almighty God bless you,
the Father, and the Son, and the Holy Spirit.

All: Amen.

Please seat.

CLOSING MUSIC

*Hallelujah! for the Lord God omnipotent reigneth. he kingdoms of
this world are become the kingdoms of our Lord, and of His Christ:
and He shall reign for ever and ever. King of Kings, Lord of Lords.
(cf. Revelation 19)*

George. F. Handel, *Messiah*, Hallelujah

The Gift of Indulgences for the Year of Faith

Reverend Gerald Dennis Gill

Director, Office for Divine Worship



The Year of Faith invites all the members of the Church to seek a deeper holiness of life and a firmer commitment to the Gospel with a renewed understanding of the faith. *Magnificat Day* as a Year of Faith event assists all of us to respond to this invitation. The Church blesses our response with the Gift of Indulgences so that the graces we receive may be a help to us after our own earthly life and for those awaiting the glory of heaven.

Ordinary conditions for obtaining a plenary indulgence
In order to obtain a plenary indulgence, the faithful must, in addition to being in the state of grace:

- have the interior disposition of complete detachment from sin, even venial sin;
- have sacramentally confessed their sins;
- receive the Holy Communion;
- pray for the intentions of the Supreme Pontiff.

Indulgences can always be applied either to oneself or to the souls of the deceased, but they cannot be applied to other persons living on earth.



An Examination of Conscience

THE MORAL TEACHINGS OF THE NEW TESTAMENT

“Beloved, if our hearts do not condemn us, we have confidence in God. And his commandment is this: we should believe in the name of his Son, Jesus Christ, and love one another just as he commanded us.” (1 Jn 3: 21, 23)

- Have I loved God our Father with my whole heart, soul, mind, and strength?
- Have I been truly faithful to Jesus Christ as the Son of God made man and our savior?
- Have I loved my own in the world and loved them to the end?
- Have I loved others as Jesus Christ loved us?
 - Have I professed my love for God while hating my brother or sister?
 - Have I noticed and cared for those who are suffering on my way?
 - Have I given food to the hungry, drink to the thirsty, welcome to the stranger, clothing to the naked? Have I visited the sick and imprisoned?
 - Have I loved my enemies?
- Have I paid attention to the inspirations of the Holy Spirit and cooperated with his grace?
- Have I lived as a faithful member of the Body of Christ, doing the Father’s work in the world?
- Have I been poor in spirit, meek, merciful, pure in heart, a peacemaker, hungry and thirsty for righteousness?

- Have I damaged the unity of the Church?
 - Have I fostered quarrels or divisions in my parish?
 - Have I unjustly criticized a bishop or a priest?
 - Have I rashly judged some other member of the Body of Christ?
- Have I doubted the holiness of the Catholic Church, founded by Jesus Christ, and authentic teacher of the truth necessary for my salvation?

CONCRETE APPLICATIONS OF CHRIST’S COMMANDMENT

“This is how all will know that you are my disciples, if you have love for one another.” (Jn 13: 35)

- Have I seriously wished that some evil happen to another person?
- Have I honored my parents, and helped to care for them?
- Have I hated or harmed anyone by my words or actions?
- Have I had an abortion, or advised someone else to have one?
- Has my behavior been a bad example to others, or even encouraged others to sin?
- Have I been honest and just in my work and business affairs?
- Have I disrespected or damaged what belongs to another?
- Have I taken advantage of anyone in a sale or purchase? Have I stolen anything or cheated in some way?
- Have I lied or deliberately deceived someone?
- Have I revealed confidential information or shared the secrets of another?

- Do I make excuses when I fail in some way?
- Have I worked so much that it has harmed my physical or emotional health or my relationships? Have I taken my family and friends for granted?
- Have I harbored resentment or failed to forgive?
- Have I been eager for gossip, or quick to spread rumors?
- Have I made reparation for the damage I have done to the reputation of others by gossip, calumny or detraction?

REFLECTIONS ON MY PERSONAL RELATIONSHIP WITH GOD

“For you were once darkness, but now you are light in the Lord. Live as children of light, for light produces every kind of goodness and righteousness and truth. Try to learn what is pleasing to the Lord. Take no part in the fruitless works of darkness; rather expose them.” (Eph 5: 8-11)

- Have I distorted the Creator’s loving design for sexuality?
 - Have I sought undue attention from others by dressing immodestly? Have I entertained immodest thoughts?
 - Have I viewed pornographic material?
 - Have I engaged in extra-marital relations?
- Have I participated in superstitious activities, consulted horoscopes or a fortune-teller, or experimented with other occult practices?
- Have I refused to trust in God’s goodness, or persisted in doubts of his love for me?
- Have I missed Mass on Sunday or on a holy day? Have I done unnecessary work or shopping on a Sunday?

- Have I given in to addictive behaviors?
 - Have I failed to practice moderation in drinking, eating, or other activities?
 - Have I been careless in my use of the media?
 - Have I been overly concerned about current trends, fashions, or the latest technology?
- Have I been preoccupied with comparing myself with others? Have I failed to be grateful for the many blessings I have received? Have I hated my life, my body, or my situation in the world?
- Have I been presumptuous, or dismissive of the seriousness of my sins?
- Have I been lazy or slow to do the good that I know I should? Have I procrastinated or wrongfully wasted time?
- Have I desired to grow in holiness and taken the time to pray?

SPECIAL QUESTIONS FOR MARRIED COUPLES

“For this reason a man shall leave his father and his mother and be joined to his wife, and the two shall become one flesh.’ This is a great mystery, but I speak in reference to Christ and the church.” (Eph 5: 31-32)

- Have I loved my wife in good times and in bad, as Christ loves the Church?
- Have I loved my husband in good times and in bad, as the Church loves Christ?
- Have I separated in some way what God has joined?
 - Have I pursued my personal development (either professional, social, or spiritual) to the detriment of unity with my spouse?

- Have I allowed my career, my leisure activities, my volunteer service, my relationships, or financial worries to drain energy from my primary vocation?
- Have I committed adultery in my heart?
- Have I wrongfully pursued intimacy (of body, of spirit, or of soul) with someone other than my spouse?
- Have I treated my spouse as a sexual object or used them in some other way as a means to an end?
- Have I been generously open to the gift of life?
 - Have I cherished life from the moment of conception?
 - Have I discussed with my spouse the important questions regarding responsible parenthood?
- Have I been sufficiently vigilant and generous with my time regarding the education, recreation, and spiritual development of my children? Have I made my care and instruction credible by the example I show my children?
- Have I prayed about God's plan for my family?
- Does the beauty of our love draw our children and others to Christ?

Rite of Reconciliation

RECEPTION OF THE PENITENT

When the penitent comes to confess his sins, the priest welcomes him warmly and greets him with kindness. Then the penitent makes the sign of the cross which the priest may make also.

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

The priest invites the penitent to have trust in God, in these or similar words:

May God, who has enlightened every heart, help you to know your sins and trust in his mercy.

The penitent answers: Amen.

READING OF THE WORD OF GOD (Optional)

Then the priest may read or say from memory a text of Scripture which proclaims God's mercy and calls man to conversion.

CONFESSION OF SINS AND ACCEPTANCE OF SATISFACTION

Where it is the custom, the penitent says a general formula for Confession (for example, I confess to almighty God) before he confesses his sins. If necessary, the priest helps the penitent to make an integral confession and gives him suitable counsel. He urges him to be sorry for his faults, reminding him that through the sacrament of penance the Christian dies and rises with Christ and is thus renewed in the paschal mystery. The priest proposes an act of penance which the penitent accepts to make satisfaction for sin and to amend his life.

PRAYER OF THE PENITENT AND ABSOLUTION

The priest then asks the penitent to express his sorrow, which the penitent may do in these or similar words:

My God, I am sorry for my sins with all my heart. In choosing to do wrong and failing to do good, I have sinned against you whom I should love above all things. I firmly intend, with your help, to do penance, to sin no more, and to avoid

whatever leads me to sin. Our Savior Jesus Christ suffered and died for us. In his name, my God, have mercy.

Or:

Lord Jesus, Son of God, have mercy on me, a sinner.

Then the priest extends his hands over the penitent's head (or at least extends his right hand) and says:

God, the Father of mercies, through the death and resurrection of his Son has reconciled the world to himself and sent the Holy Spirit among us for the forgiveness of sins; through the ministry of the Church may God give you pardon and peace, and I absolve you from your sins in the name of the Father, and of the Son, ✠ and of the Holy Spirit.

The penitent answers: Amen.

PROCLAMATION OF PRAISE OF GOD AND DISMISSAL

After the absolution, the priest continues:

Give thanks to the Lord, for he is good.

The penitent concludes:

His mercy endures for ever.

Then the priest dismisses the penitent who has been reconciled, saying:

The Lord has freed you from your sins. Go in peace.

Or:

May the Passion of our Lord Jesus Christ, the intercession of the Blessed Virgin Mary and of all the saints, whatever good you do and suffering you endure, heal your sins, help you to grow in holiness, and reward you with eternal life.

Go in peace.

Presentation of Handel's Messiah

Beethoven once said: "Handel was the greatest composer that ever lived."

Georg Friederich Handel was born in Halle, Germany in 1685. After some initial success in Italy, he moved to England in 1712. There he embarked on a long and prolific career, which included about 40 operas and 26 oratorios, among works in many other styles. His London years were full of ups and downs, due in part to increased regulations on the performance of operas during Lent, and his dry periods were often quite extreme. The situation was so bleak in 1741 that he seriously contemplated returning to Germany. But instead of surrendering to his fate, he surrendered himself to God. Handel then composed the *Messiah* in 24 days, without once leaving his house. During this time, his servant would bring him food, which he often left uneaten. While writing the *Hallelujah Chorus*, his servant discovered him with tears in his eyes. He exclaimed, "I did think I did see all Heaven before me, and the great God Himself!!"

The word "Messiah," of course, refers to the savior God had promised to send to redeem his people after the sin of Adam and Eve. Handel's *Messiah* is a true profession of Faith to Jesus Christ, beginning with God's promises as spoken by the prophets, and ending with Jesus Christ's glorification in heaven.

In contrast with most of Handel's oratorios, the singers in the *Messiah* do not assume dramatic roles; there is no single, dominant narrative voice; and very little use is made of quoted speech. Charles Jennens, who worked with Handel to compile scriptural texts for the oratorio from the King James Bible, noted that their intention was not to dramatize the life and teachings of Jesus, but to acclaim the "Mystery of Godliness."

The tripartite structure of the work approximates that of Handel's three-act operas, with the three parts subdivided by Jennens into scenes. Each scene is a collection of individual pieces, or movements, which take the form of recitatives, arias, and choruses, as well as instrumental movements.

Part I tells of the *Messiah's* coming and the virgin birth, as predicted by the Old Testament prophets, then announced to the shepherds. Part II covers Christ's Passion and Death, his Resurrection and Ascension, as well as the first spreading of the Gospel through the world, and finishes with a definitive exclamation of God's glory in the familiar *Hallelujah*. Part III begins with the promise of redemption, continues to a prediction of the Day of Judgment, and ends with the final victory over sin and death and the acclamation of Christ.

Throughout the day, our prayer will be accompanied by Handel's *Messiah*, with its most beautiful pieces serving as psalm antiphons during our prayer times.

Tempesta di Mare

Fanfare magazine recently hailed *Tempesta di Mare* for its “abundant energy, immaculate ensemble, impeccable intonation, and an undeniable sense of purpose.” Led by directors Gwyn Roberts and Richard Stone with concertmaster Emlyn Ngai, *Tempesta* performs baroque music on baroque instruments with a repertoire that ranges from staged opera to chamber music. The group performs all orchestral repertoire without a conductor, as was the practice when this music was new.

Tempesta's Philadelphia Concert Series, noted by the *Philadelphia Inquirer* for its “off-the-grid chic factor,” emphasizes creating a sense of discovery for artists and audience alike. Launched in 2002, the series has included 31 modern “world premieres” of lost or forgotten baroque masterpieces.

Tempesta has been recording exclusively for Chandos since 2004, to worldwide popular and critical acclaim. Current releases are *Weiss: Lute Concerti* (2004), *Handel: Flaming Rose* (2007), *Scarlatti: Cantatas and Chamber Music* (2010), and *Fasch: Orchestral Music, vol.1* (2008), *vol.2* (2011) and *vol.3* (2012). Forthcoming releases include *Bach: Trio Sonatas* and *Mancini: Sonatas for a Flute*, both scheduled for release in 2014, and two CDs of *Comédie et Tragédie: French baroque orchestral music for the theater*, scheduled for release in 2015 and 2016.

Tempesta has toured from Oregon to Prague. Notable recent tours have included the Göttingen Handel Festival, our New York debut at the Frick Collection, our orchestra's first European tour to the International Fasch Festival in Zerbst and a sold-out appearance this season on the Garmany Series in Hartford.

Tempesta is collaborating for this performance of *Messiah* with *Choral Arts Philadelphia* and its Artistic Director Matt Glandorf.

Biographies

Father Gerald Dennis Gill is co-Director of the *Magnificat Day* and Director of the Office for Divine Worship of the Archdiocese of Philadelphia. Ordained a priest May 21, 1983 he served as a parochial vicar at Nativity of Our Lord Parish, Warminster, and at Our Lady of Good Counsel Parish, Southampton. Father Gill completed his graduate studies in the Sacred Liturgy at the Catholic University of America in Washington DC and the Pontifical Liturgical Institute of Saint Anselmo in Rome. After his graduate studies he served a five year term as the Director of Liturgy at the Pontifical North American College in Vatican City State. He has been and continues as a professor of Sacred Liturgy at Saint Charles Borromeo Seminary. He lectures on the Sacred Liturgy throughout the country and recently published the book, *Music in Catholic Liturgy: A Pastoral and Theological Companion to Sing to the Lord*.

Working with Father Gerald Dennis Gill from the Archdiocese of Philadelphia for the organization of the *Magnificat Day* are: **Mary Ann Johnson, Pat D'Angelo, Dan J. Kearns, Kathy Morris, John Romeri, Connie Scharff, and Kathy Thomas.**

Pierre-Marie Dumont is co-Director of the *Magnificat Day* and President of the MAGNIFICAT Foundation. He is also the Founding Publisher of the monthly magazine MAGNIFICAT. He is a married layman and father of a large family. He is author of the book, *Splendor of the Rosary*.

Working with Pierre-Marie Dumont for this *Magnificat Day*: **Axel d'Épinay** (CFO of the MAGNIFICAT Foundation), **Clare Faulkner** (Director of the MAGNIFICAT Foundation), **Romain Lizé** (Vice-President of MAGNIFICAT Publishing), **Fleur Nabert, Héléne Durand, Myriam Montagne, Élise Borel, Isabelle Mascaras, Solange Bosdevesy, Frédérique Chatain, and Janet Chevrier.**

Father Romanus Cessario, O.P., currently serves as Chairman of the MAGNIFICAT Foundation. He is a priest of the Eastern Province of the Dominicans, and teaches theology at Saint John's Seminary, Brighton, Massachusetts. His most recent book is published by MAGNIFICAT, *The Seven Joys of Mary*, which is also available in

French and Mandarin. Father Cessario also serves on the editorial boards of several journals and is senior editor of *MAGNIFICAT*. For the last thirty years he has lectured extensively in both the United States and Europe.

Vincent Montagne is Board Member of the *MAGNIFICAT* Foundation and main sponsor of this *Magnificat Day*. He is President of Media-Participation, a leading European Publishing and Media Company, and Chairman of the French Publishers Association. He is a married layman and father of a large family.

Other Board Members of the *MAGNIFICAT* Foundation are: **Bernarda (Berni) Neal** is Board Member and Executive Vice President of the *MAGNIFICAT* Foundation. Her professional background is in marketing. She is committed to applying these skills to Catholic non-profits specifically in the areas of education, pro-life, leadership, evangelization, stewardship, and solidarity through World Priest, Thomas Aquinas College, Birth Choice, Catholic Leadership Institute, Pontifical Missions Society, the Papal Foundation, Orange Catholic Foundation, and Catholic Relief Services. Berni is the wife of Rob Neal and mother of two college-graduates. **Folev van Nispen**, and **Stephen D. Kramer**.

Father Peter John Cameron, O.P., is Editor-in-Chief of the monthly liturgical magazine *MAGNIFICAT*. He was ordained a Dominican priest in 1986. In addition to his work with *Magnificat*, he is the Chairman of the Department of Homiletics at Saint Joseph's Seminary, Dunwoodie, New York, and the Artistic Director of Blackfriars Repertory Theatre in New York City. He is the author of nine books, including *Blessing Prayers: Devotions for Growing in Faith*.

Father Robert Barron is the creator and host of *Catholicism*, a groundbreaking, award winning documentary series about the Catholic Faith. He currently serves as the Rector/President of Mundelein Seminary/University of Saint Mary of the Lake. Ordained in 1986, he is a priest of the Archdiocese of Chicago.

Johnnette Benkovic is host of EWTN's popular radio and television show, "Women of Grace" and "The Abundant Life". After

years of being a non-practicing Catholic, Johnnette experienced a deep conversion back to her Catholic faith in 1981 and discerned a call to share the Gospel message through the media. In addition to her television and radio programs, she is also a popular conference speaker, retreat master and seminar presenter, and has written several books on topics including prayer and spirituality, authentic femininity, conversion and the dangers of the new age movement.

An actor, singer and writer, **John Sacco** was Master of Ceremony for the New York (2002) and Boston (2008) *MAGNIFICAT* Congresses. In music ministry for many years in New York, John currently leads song and directs the children's choir at Saint Eugene's parish in Yonkers, NY. A few years ago, three of John's original songs were performed in Pope John Paul II's play: *The Jeweler's Shop* at the Cathedral Basilica of Philadelphia, PA. John lives in New Rochelle, NY, with his wife Corine and daughter Aili. He currently serves as Manager of Marketing and Communications for *MAGNIFICAT* publishing.

Iconography

Stage of the Main Ballroom:

The Annunciation, Fra Angelico (1387-1455), fresco from the Museum di San Marco, Florence, Italy. © Photo Scala, Florence – courtesy of the Ministero Beni e Att. Culturali.

Holy Spirit, detail of the Holy Family (1898), Alessandro Franchi (1838-1914), Duomo, Prato, Italy. © The Bridgeman Art Library.

Entrance of the Main Ballroom:

Crucifixion (c. 1540), Bronzino (1503-1572), Collection Museum of Fine Arts, Nice, France. © Ville de Nice, photo Muriel Anssens.

Adoration Chapel and Back Cover:

The Crucifixion (1450-1455, right panel), Roger van der Weyden (c. 1399-1464), Philadelphia Museum of Art, PA, USA. © The Philadelphia Museum of Art / Art Resource / Scala, Florence.

Confession Chapel:

The Crucifixion, detail of the Stained Glass of the Crucifixion, 12th c., Cathedral Saint-Peter, Poitiers, France. © Photo Scala, France.

Grand Hall and Inside Cover:

Mother and Child, Franz Dvorak (1862-1927), Private collection. © Whitford & Hughes, London, UK / Bridgeman Art Library.

Front Cover:

Head of Christ, Rembrandt (1606-1669), Philadelphia Museum of Art, PA, USA. © The Philadelphia Museum of Art / Art Resource / Scala, Florence.

The Annunciation

(Artwork by Fra Angelico presented on the stage of the Main Ballroom)

Michel Feuillet

The second fresco of Fra Angelico's Annunciation, painted in the monastery of San Marco, can be found on one of the walls of the corridor on the second floor, directly facing the stairs that lead up from the ground floor to the cells. On the way to their cells for prayer or restful silence, whether coming from the cloister, the refectory, the chapter house, or the chapel, the brothers would make this walk several times a day, each time gazing upon this admirable work waiting for them right off the landing.

The artist, also commonly known as Fra Giovanni, painted this work either before his departure for Rome in 1445, or right after his return around 1449-1450.

The effect is a striking one. For the observer who slowly climbs the final flight of stairs, the fresco appears in all its somber impressiveness. Measuring at least two meters high and more than three meters long, the painting was an integral part in the daily routine of the brothers of San Marco.

As do all the works of Fra Angelico, this fresco serves a spiritual function. But more than all the others, this particular fresco is connected to a specific ritual: it inspires the recitation of the Ave. The inscription--painted on the almost tromp-l'oeil edge at the bottom of the painting--is there to give this Annunciation an active role in the daily piety of the monks: *Virginis intacte cum veneris ante figuram, praetereundo cave ne sileatur Ave* ("As you pass in front of this pure image of the Virgin, take care not to forget to say an Ave"). This beautiful invocation is not only a pious suggestion: it authorizes and affirms the very purpose of the image.

Cosimo de' Medici, also called Cosimo the Elder, adhering to the inscription, included crossing himself and saying an Ave Maria in front of the fresco among his favorite devotions. This great patron, without whom the monastery would never

have been built, even made use of a cell, admittedly a larger and more comfortable one than the others, at the end of the corridor. He liked to retire from the world to pray and meditate in this monastery that was, in a way, his own. Setting aside the management of his influence throughout Europe, forgetting the republic of Florence, where he had persistently adulterated institutions for his own profit, this man, the founder of Medici power, would retire to San Marco, and with the other inhabitants of this holy place, would say an Ave Maria each time he passed by the Annunciation.

The encounter takes place beneath a grand portico; the silhouettes of the Angel and the Virgin are framed by the two arcades in the foreground; the colonnade opens to a garden on the left; and at the back of the hall, we can see Mary's cell. The architecture is unadorned yet sumptuous. The vanishing point, carefully placed to the right, accentuates the asymmetry of the space: profound yet open on the side of the Angel, cloistered and intimate on the side of the Virgin. The columns, smooth and solid, are crowned by two different types of capitals. Through a masterful use of light and shadow, the Corinthian capitals in the foreground seem to project out of the picture, true masterpieces of pictorial sculpture; they recall the classic ornamentation so dear to Brunelleschi. Meanwhile, the Ionic capitals in the background are an exact representation of those in the cloister of Michelozzo. Indeed, the vaulted portico, as it is represented, is proof of a collaboration between Fra Angelico and Michelozzo: the painter borrowed from the architect's blueprints, but the architect was perhaps inspired by the illusional spaces of the painter.

To the left, the garden is largely visible through a succession of different viewpoints perfectly shaped by the openings in the arcades. Our attention is drawn to the emphasized fence, which appears as a tall, solid palisade. Fra Angelico took care to imitate the grains in the wood and to clearly indicate the three rows of nails, adding a rustic character to the enclosure. The Marian symbol of the enclosed garden--in keeping with its location--incorporates the reality of monastic seclusion, both physical and moral, between the religious life and the secular world. For all monks, the clausura marks the entrance of the interior in which a ruled existence, dedicated to prayer and work,

unfolds; but for the Dominicans, it is also the wall over which they answer the call to preach. A perfect equilibrium between opening and closing is the ideal life sought by the disciples of Saint Dominic, present in the society of men, and yet always desiring to return regularly to the silence of their monastery.

The palisade distinctly separates that which is within and that which is without. Each side contains very different types of greenery. The flowery meadow is significantly drawn with great finesse: the plants and flowers are intently placed on a perfectly flat and rationally defined surface. Outside the enclosed garden, the trees, growing in abundance, offer an image of freedom and copiousness. Soon, the first impression of the forest as chaotic is succeeded by the discovery of a kind of order: a winding road travels through the wooded hillside; cypresses on tall trunks lend rhythm to the progression of the path. The painter, working with small brushstrokes and different shades of green, consciously gives us a beautiful impression of depth and luxury. A few years later, an assistant of Fra Angelico, Benozzo Gozzoli, would render again, though more picturesquely, the simple poetry of this landscape for his Procession of the Magi in the Medici palace.

The Angel Gabriel in this fresco does not have the radiant splendor the artist usually awards him; but his robe is highly refined, adorned with light braid and fine embroidery, details somewhat lost in the subtle arrangement of the folds. The wings, which are no longer decorated with gold-leaf, guard all their preciousness through the brilliant color palette dedicated to the feathers.

Facing the elegance of the Angel, the image of the Virgin is differentiated by a perfectly natural and total simplicity. The elements that constitute Mary's environment--the stool carved out of a big block of wood and the cell fitted with a barred window--reflect monastic austerity and confer a certain likeness between the monks and the depicted event. The face of the Virgin, with the usual traits, is a captivating truth. Fra Angelico, through the means of his art, pursued the naturalist teaching of Thomas Aquinas. In tangible reality the idea of the divine is present. The Annunciation is the moment of the absolute and mysterious fulfillment of divine love: God, while remaining

perfectly infinite, free in every respect, comes to inhabit the physical world below, a world that can reflect this divinity.

As with his fresco in the third cell, Fra Giovanni wanted to represent this divine working as simply as possible. Beneath the gaze of religious who were familiar with frescos, it is in the quality of the location and in the spirit of a protagonist that God manifests himself, as if spontaneously. If the Theophanic element is absent in the Annunciation in the third cell, we could guess its presence in this one in the corridor by the dove of the Holy Spirit, almost completely erased since it was painted a secco, as a superimposition. Placed above Mary and crowned by the vault, the white dove occupies—or rather occupied, when it was more visible—an axial position in the geometric construction of the image. In the space occupied by Isaiah in the other versions, the painter left an empty architectural motif .

The austerity of Fra Angelico distinguishes him from artists who burden the heavens of their Annunciations with a sometimes complex supernatural scenery. Certain artists often depicted in the summits of their canvasses Gabriel receiving from the Eternal his commission for this task. Some, who preferred an almost too explicit didactic style, went so far as to place, on a beam of light from Heaven, an Infant Jesus carrying a small cross on his shoulder, accompanying the dove toward the virginal breast of Mary. Giovanni di Marco dal Ponte (1385 to c. 1437) painted many Annunciations of this type. In the eyes of theologians, putting too much into an image risks adding a mechanistic dimension to the mystery, and Fra Angelico preferred, above all at San Marco, an evocation more simple and natural.

Most likely in a time following or during that when the fresco was painted, an anonymous hand added the beautiful phrase on either side of the base of the middle column: *Salve Mater pietatis et totius Trinitatis nobile Triclinium* (“Salve, Mother of tenderness and noble seat of the Three-fold Trinity”). ■

(Translated by Mary Dudro)

The Crucifixion

Artwork by Bronzino presented above
the Entrance of the Main Ballroom

Despite his extreme pallor, he's not quite dead yet. What's more, the lance has not yet pierced his side. Alone, abandoned by all, the crucified Jesus is not depicted in the usual landscape.

The cross of precious wood leans against the pilasters of an apse in a sixteenth-century church. The crucifix Bronzino presents here is a veritable sculpture in *trompe-l'oeil*. Its striking realism offers for contemplation a man in his death throes before our very eyes. This then is Jesus crucified who, as the Eucharistic sacrifice on the altar of every church, gives his life, his Body and his Blood, to those who come to receive it.

Here, there is no cry, no groaning, just this magnificent body which, of course, corresponds to the canons of beauty of Renaissance art but, more importantly, is an evocation of the gift of love and of life. ■

*The heavenly Word proceeding forth,
Yet leaving not his Father's side,
And going to His work on Earth,
Has reached at length life's eventide.*

*By false disciple to be given
To foemen for His blood athirst,
Himself, the living bread from heaven,
He gave to his disciples first.*

*In twofold form of sacrament,
He gave His flesh, He gave His blood,
That man, of soul and body blent,
Might wholly feed on mystic food.*

*In birth man's fellow-man was He,
His meat while sitting at the board;
He died, our ransom to be,
He reigns to be our great reward.*

(Hymn: *Verbum supernum prodiens*)

The Crucifixion

Artwork by Van der Weyden presented in the Adoration Chapel

Fleur Nabert

Roger Van der Weyden, student of Robert Campin, also known as the Master of Flemalle (c. 1375-1444), and himself a renowned master throughout Europe during his lifetime (c. 1399-1464), is a painter whose colors, fabrics, and postures capture the workings of the soul with infinite sensitivity. Particularly touched by the scene of the death of Christ, Van der Weyden gives us a number of important representations: a dozen Crucifixions, five Pietas, a Descent from the Cross, and a Lamentation. Often, these works were also an opportunity for the painter to reflect pictorially and spiritually on the mystery of the affliction of the *Mater Admirabilis*. His celebrated *Descent from the Cross*, housed in the Prado museum in Madrid, shows the intense correspondence between the suffering of the fainted Virgin and that of Christ, through the exact same configuration of their bodies. The *Crucifixion* in Philadelphia goes even further in its desire to represent the drama of the death of Jesus and the immeasurable pain it causes those who love him.

Painted between 1460 and 1465, this work is an incredible combination of absolute austerity and intense drama, a cry without a voice. The scene was reduced to a strict minimum. Golgotha, the mountain usually so salient, is simply alluded to by a skull and bones placed beneath the wood of the cross. Van der Weyden abstains from grandiosity, and instead shows to what point the crucifixion was a humiliation (bringing back toward the *humus*, the earth in Latin), not a lyric or romantic death. He avoids the grand effects of tormented skies by completely blocking the horizon with a wall and an opaque black sky. This element expresses the expulsion of Christ outside the walls of Jerusalem. If ramparts appear in crucifixions, the cross is rarely approached from this perspective in relation to them: not only does the painter refuse to add a rural element to soften the atmosphere, but also, in this bareness that resemble abstraction before its time, he accentuates, so rarely done in the history of painting, the isolation of the condemned Christ.

Christ has just given his last breath to the Father. His head is drooped towards his chest, his body is stiff and lifeless. All the tragedy of this moment is embodied in the red panel that stretches out behind him. We can see the desire of the painter to emphasize the suffering of the Virgin in relation to that of her son, for the apocryphal gospels say that Mary wore the veil of the temple since her childhood (Protogospel of James 11:1), the veil that was torn during the sixth hour and that rests now, stiff and terrible, behind the separated mother and son. The intensity of the red in contrast with the subtlety of the other colors in the scene has the effect of a clap of thunder in the black sky: Christ is dead.

But Van der Weyden cannot be satisfied with this end: he makes reference to the Paschal hope by a tenuous but very real sign: the *perizonium*, the veil of white, color of resurrection, which girts the loins of the crucified, already quivers with the breath of the Holy Spirit, one side fluttering upwards to the Father, the other reaching for the earth, a sign of the presence of the Living One in the world until the end of time.

The studies made on this work reveal that it honors an order from a Carthusian monastery in Belgium, where the son of Van der Weyden was a monk. The very Carthusian austerity of the décor in this work highlights the intense Eucharistic spirituality that comes from this Christ on the cross. The Son of God has just offered his life for us men and for our salvation: let us stop, free from the boundaries of time, to contemplate this masterpiece of muted pain and unfailing hope, that we may share in the communion of his sacrifice. ■

*O Saving Victim, opening wide
The gate of heaven to us below!
Our foes press on from every side:
Your aid supply, your strength bestow.*

*To your great name be endless praise,
Immortal God head, One in Three;
O grant us endless length of days
When our true native land we see.*

(Translated by Mary Dudro)

Stained Glass Window of the Crucifixion

Artwork presented in the Confession Chapel

————— Pierre-Marie Dumont —————

The art of the stained glass window blossomed in France during the thirteenth century in order to adorn the large arched windows of the cathedrals. Consequently, the stained glass window of the crucifixion illuminating the apse of the Cathedral of Poitiers, and dating back to the end of the twelfth century, is a remarkable exception. It is the largest Romanesque stained glass window that ever existed.

In this window, the style of the drawing of the Crucified resembles that of Byzantine art. He remains majestic even in torment: his eyes are open, his face serene. His horizontal arms and twisted body show that he remains the Lord, even facing death: it is he who outlines the cross, not the cross that outlines him. Did he not say: "No one takes my life, it is I who give it.?"

As it traverses the window, the light takes on a sacred meaning, and each color becomes mystical. On a background of celestial blue, framed by divine gold, is the cross, the tree of life, drawn in a deep, dazzling red. It is the color of the royal garment of the Lord, as sung in the hymn *Vexilla Regis*:

*Arbor decora et fulgida
Omata regis purpura
Electa digno stipite
Tam sacra membra tangere.*

O lovely and refulgent Tree,
Adorned with purpled majesty;
Culled from a worthy stock, to bear
Those limbs which sanctified were.

Stripped of his purple robe, the flesh of the victorious King, which henceforth ennobled the instrument of his suffering, takes the color rose of Laetare Sunday: the Fourth Sunday of Lent, whose liturgy, while plunging us deeper in the spirit of penitence, allows us to catch a glimpse of the joy of the Resurrection to come.

The hymn *Vexilla Regis* was composed in the year 569 by Venance Fortunat, bishop of Poitiers, to celebrate the arrival in

his cathedral of the relic of the true cross sent by the Byzantine Emperor Justin II in honor of the queen Saint Radegonde. No doubt the master glassmaker of Poitiers was inspired by the hymn when he created his cross of light around 1175. When contemplating this same cross, as we prepare ourselves to receive the sacrament of Penance, we can, in our turn, allow this hymn to resound in our hearts:

*Vexilla Regis prodeunt
Fulget Crucis mysterium :
Quo carne carnis conditor
Suspensus est patibulo.*

Abroad the regal banners fly,
Now shines the Cross's mystery:
Upon it Life did death endure,
And yet by death did life procure.

*Quo vulneratus insuper
Mucrone diro lanceae
Ut nos lavaret crimine
Manavit unda et sanguine.*

Who, wounded with a direful spear,
Did purposely to wash us clear
from stain of sin, pour out a flood
Of precious water mixed with blood

*O Crux ave, spes unica
Hoc passionis tempore
Auge piis justitiam
Reisque dona veniam.*

Hail Cross, of hopes the most sublime !
Now, in the mournful Passion tile;
Grant to the just increase of grace,
and every sinner's crime efface.

*Te summa Deus Trinitas,
Collaudet omnis spiritus :
Quos per Crucis mysterium
Salvas, rege per secula. Amen.*

Blest Trinity, salvation's spring
May every soul Thy praises sing;
To those Thou grandest conquest by
The Holy Cross, reward supply. Amen. ■

Mother and Child

Artwork by Franz Dvorak presented in the Grand Hall

Fr. Michael Morris, O.P.

At first glance the painting is deceptively simple, even modern in its stylization. Yet centuries of Christian iconographical tradition tether this Madonna and Child to the symbolism of the past, to the unconscious recognition of sacred form and function.

The Blessed Mother is clothed in white. A filmy veil through which light can pass frames her head. This recalls the metaphor used by poets and theologians in pondering the mystery of the Virgin Birth. She holds her Holy Child aloft and forward. She is presenting him to the viewer not unlike a priest lifting up the Eucharist encased in a vessel of gold. Light emanates from her offspring and illuminates her face in the same way that the moon reflects the radiance of the sun. But from where does this light originate? It emanates from the Infant's breast in a heart-shaped brilliance. Her hand does not so much shield that light as grasp it and embrace it. And she holds it over her own. For as her heart beats so does his. The Sacred Heart and the Immaculate Heart pulsate together in the harmony of Divine Love. That love, Scripture reveals, was ordained to be pierced through suffering. When in the Temple, old Simeon held Mary's Holy Child in his own arms, he predicted that her boy would be the light of salvation for the Gentiles and the glory of Israel. But he also told the Mother that a sword would pierce her. The piercing of the heart would be the Child's destiny as well. A soldier lanced Christ's side on the cross, causing water and blood to pour forth. This salvific fountain would forever symbolize the water of Baptism and the Blood of the Eucharist. Not by chance has the artist splayed the Child's arms outward and his legs downward with one foot placed over the other in a cruciform position.

The Madonna and Child provide us with a beacon of hope in a world of strife. Treading upon life's stormy sea they stand tall, with a beckoning gesture of love toward all. It is this loving welcome that the *Magnificat Day* extends to those who take part in it. Our Blessed Lady carrying her Child joins our Day. She comes from the East. It was across these same waters that eighteenth-century French missionary priests arrived in the United States. It is now the call of the MAGNIFICAT Foundation to be at the service of bishops, priests, deacons and lay people, who are engaged in the New Evangelization to help Catholics throughout the country to enter deeply into the religious mysteries symbolized by "Blessed Mother and Child." ■

Head of Christ

Artwork by Rembrandt on the front cover

Pierre-Marie Dumont

Rembrandt unceasingly explored the depiction of the face of Christ, not through the use of traditional stereotypes, but as though he were truly painting the portrait of a living person. So, do the many faces of Jesus he painted reflect a contemplative image the artist developed within his innermost soul? Undoubtedly, in part. But in an inventory he made of his belongings is the mention of "a portrait of Jesus from life." To explain this surprising turn of phrase, some have not hesitated to affirm that Rembrandt had experienced an apparition of the Lord, and that "Jesus himself had posed for him" in his studio. Perhaps, more simply, Rembrandt used as models the young rabbis who lived in the Jewish quarter near his home. Whatever the case, he here offers for our contemplation a face of Christ that is at one and the same time the most humanly human and the most divinely divine ever created by an artist—and he takes us along on the spiritual quest that drove him to contemplate the man Jesus in order to discover the true God.

To start with, the entire canvas is covered in a dark brown background, like the shadow of sin that engulfs all humankind. Then, from the very core of this abyss emerges a gentle light that warms without burning, that illuminates without blinding, that consoles without condemning. Thus, from the heart of sin, grace flows forth. And now this divine light shining in the darkness takes on a face—and what a face! A face like ours, a human face finely delineated in the light by the very shadows of our darkness. This face of the Son of God, begotten, not made, bears our likeness just as his body will bear our sins. O happy darkness which gained for us such light!

And finally, how can we fail to recognize in this human visage the face of divine mercy itself? As in other of Rembrandt's works, where the gaze of Jesus rests for example upon the adulterous woman fallen at his feet, the artist here wished to paint the face of a God moved with compassion, his gaze turned toward the fallen humanity he will raise up once again. ■

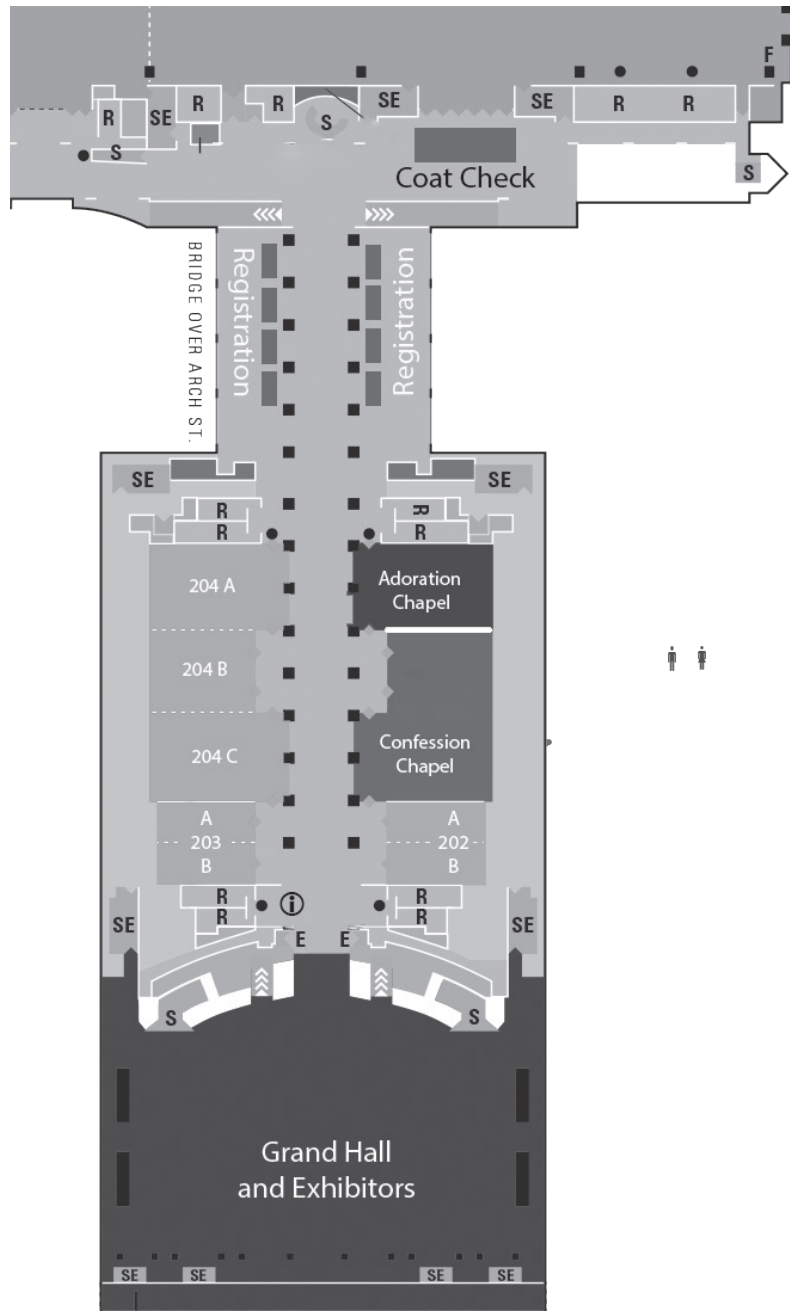


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