

\* · BENEDICTA · TU · IN · MULIERIBUS · \*

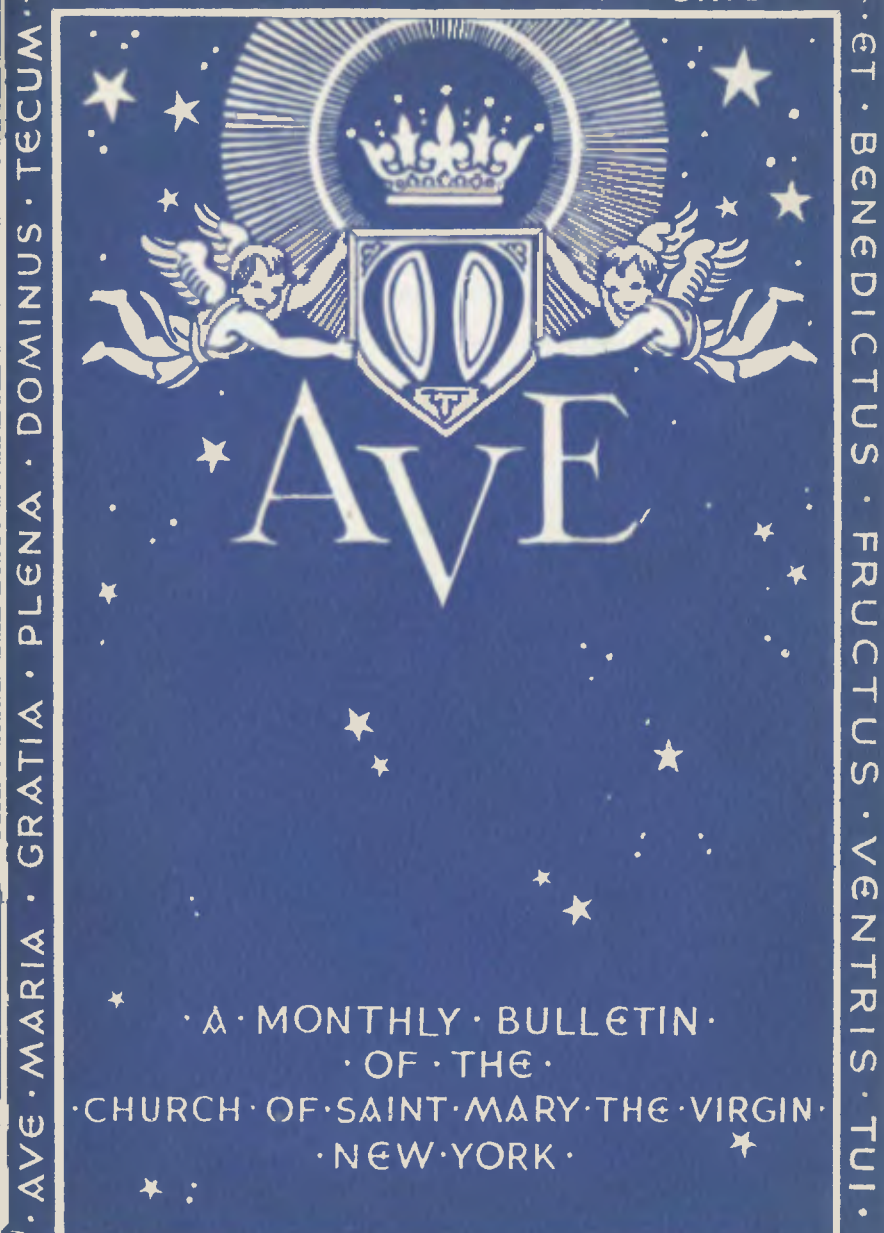
· AVE · MARIA · GRATIA · PLENA · DOMINUS · TECUM ·



· A · MONTHLY · BULLETIN ·  
 · OF · THE ·  
 · CHURCH · OF · SAINT · MARY · THE · VIRGIN ·  
 · NEW · YORK ·

· ET · BENEDICTUS · FRUCTUS · VENTRIS · TUI ·

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THE CHURCH OF SAINT MARY THE VIRGIN

139 West 46th Street, New York, N. Y.  
(Between Sixth and Seventh Avenues)

CLERGY

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THE REV. WINTHROP PEABODY

THE REV. ARNOLD BATES CRAVEN

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THE SISTERS OF THE HOLY NATIVITY

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*Sexton:* MR JACOB KIND

# AVE

A Monthly Bulletin of  
The Church of Saint Mary the Virgin  
New York City

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Vol. IX

June - September, 1940

No. 76

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Dear Parishioners of Saint Mary's:—

The summer season is upon us and this is the last issue of AVE until the October number, with which we hope to resume our modest publication.

Although the summer months mean for many of us a change of scene, yet wherever we find ourselves on any Sunday or important holy day we shall be in our place before God's altar at the offering of the Holy Sacrifice of the Mass. And whenever we are within reach of Saint Mary's, it is before Saint Mary's altars that we shall find ourselves as happy worshippers.

The Summer Schedule of Services is printed elsewhere. If this Schedule means some slight inconvenience to you, kindly remember first, that personal inconvenience is very much in keeping with the Sacrifice of the Mass; and second, that sane and wise economy decrees that our three parish priests be responsible for the Masses and confessions here in the home parish and at Saint Mary's Summer Home in Keyport without any assistance from outside priests.

When war clouds are darkening so large a part of the world let us pray fervently for the guidance of the Holy Spirit that as faithful Christians and as loyal citizens of the United States we may clearly see and cheerfully accept our moral obligations to God and our beloved country.

Affectionately,

*Grieg Taber*

## SUMMER SCHEDULE OF SERVICES

JUNE, JULY and AUGUST

## SUNDAYS

Low Mass . . . . . 8 a.m.

Sung Mass, with sermon . . . . . 11 a.m.

## WEEK DAYS

Mass, daily . . . . . 7.30 a.m.

Also on Wednesdays (and greater Holy Days) . . . 9.30 a.m.

## SEPTEMBER

## SUNDAYS

Low Masses . . . . . 8 and 9 a.m.

High Mass, with sermon . . . . . 11 a.m.

## WEEK DAYS

Masses, daily . . . . . 7 and 8 a.m.

Also on Wednesdays (and greater Holy Days) . . . 9.30 a.m.

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CONFESSIONS.—Thursdays, 4.30 to 5.30 p.m. Saturdays, 3 to 4 and 7.30 to 8.30 p.m. and also by appointment.

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The Church is open daily from 6:30 a.m. to 6 p.m. except on Saturdays, when it remains open until 8:30 p.m.

THE appeal for funds for the running expenses of Saint Mary's Summer Home at Keyport has already resulted in gifts of over three hundred dollars and more gifts are coming in. We are indeed grateful for this ready response and hope that those who have not already done so will send in a contribution in the very near future.

It has been decided to re-open the Summer Home for one month this summer, — from the middle of July to the middle of August. Naturally, we shall hope another year that we may again be enabled to extend the summer season at Keyport for a longer period. Invitations for vacations at Keyport are being sent to parishioners who would otherwise have no opportunity for any respite from the heat of the city. The list of those to be invited has been carefully drawn up, though some may have been overlooked. The Rector would, therefore, appreciate it very much if you would bring to his attention any who have not been and should be invited. As we have before intimated, it is possible to invite only those who are members of Saint Mary's and would happily fit into the life at Keyport, the center of which is the Chapel dedicated to Saint Anne and used daily in the celebration of the Holy Mass. Our Blessed Lord, present in the Reserved Sacrament, is the heart and center of our summer family life.

Father Craven will be in charge of the Summer Home during that portion of July in which it is opened, and Father Taber will be in charge for that portion of August in which the Summer Home is open. Miss Pauline Titus will again act as directress of social activities.

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AT nine-thirty on Monday morning, June 3, there will be the annual anniversary requiem for Joseph Gayle Hurd Barry, priest and third rector of Saint Mary's who entered into life eternal on May 28, 1931.

An anniversary requiem will also be celebrated for Selden Peabody Delany, priest and fourth rector of Saint Mary's on Friday, July 5, at 9.30 a.m. Dr Delany entered into life eternal on July 5, 1935.

Then, too, it is a privilege year by year to offer the Holy Sacrifice for the repose of the soul of Sara Louise Cooke by whose generosity the present edifice of Saint Mary's was built. Miss Cooke entered into life eternal on July 21 and the requiem this year will be celebrated at nine-thirty on July 22.

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**A**S a matter of economy during the summer months the Weekly Service leaflets will be discontinued. Hymn books will be used at the eleven o'clock Masses and it is hoped that there will be good congregational singing of the familiar hymns. Four or five of the beautiful Gregorian Masses, alternated, will be sung by four cantors in the choir gallery.

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**I**T would be greatly appreciated if the regular contributors to the parish would pay up their pledges before going on any vacation. It should be borne in mind that the running expenses of the parish and the Church's missionary work go on during the summer as well as the winter months. Thank you!

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**P**LEASE carefully preserve this copy of AVE for reference during the summer months. It is the only printed matter from Saint Mary's which will be put into the hands of the congregation until the autumn.

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**T**HE Trustees of the parish, acting upon specific recommendations from the Rector, have graciously voted the following vacations:

Father Taber — June 17 to July 31  
 Father Peabody — June 1 to June 30  
 Father Craven — August 1 to August 31  
 Mr Nold — July 1 to July 31  
 Mr White — August 16 to September 6  
 Miss Doremus — July 1 to July 31

In connection with the announcement of this vacation schedule the Rector strongly believes (and his brother priests on Saint Mary's staff concur in this belief) that clergy vacations are too

often out of control and that parish priests are away from their parochial duties for an unpardonably long portion of the year. Believing that the laborer should be worthy of his hire, we also believe that as laborers in the vineyard of the Lord we are most generously dealt with here at Saint Mary's.

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**T**HOUGH realizing full well that, concerning musical tastes (as well as other tastes) there should be no disputes, the Rector gladly sets forth the following article contributed so kindly by Mrs Charles T. Evans. This article has already been given in the form of a paper before the New York Branch of the Associates of the Sisters of the Holy Nativity.

#### “CHURCH MUSIC THROUGH THE AGES”

**M**USIC is an art of human expression which directly voices the human soul in tone governed by rhythm. It can really utter the voice of the spirit through the flesh, and make the spoken word more vital and sincere. In its combination of the sensible and the spiritual, it corresponds to the nature of man and to the sacramental idea characteristic of the religion of Jesus. Both religion and art are expressions of the nature of being, and therefore allied.

A widespread belief, not wholly conscious, exists in America that music, far from being an essential part of life, is merely a surface decoration. It is a grave impoverishment of our culture that so many classify music as an amusement, and not as a collective voice of mankind that unites men on a higher level of spiritual sensitiveness than they could otherwise obtain.

Music is not merely a succession of pleasing sound patterns formed of sensuous tones, but it is essentially an utterance of the whole man. Its message is not primarily addressed either to the intellect or the emotions, but to the complete personality of the listener, and that message to be valid must spring from the complete

personalities of both composer and performer. In it, heart speaks directly to heart; mind to mind; life to life. To singer or listener the message becomes as his own voice speaking within so that he adores with the voice of Palestrina, prays with that of Bach, rejoices in the mighty tones of Beethoven, loves and suffers in the surging crescendos of Wagner.

How, then, did the Catholic life of the first Christian centuries manifest itself in music? That life was not the sum total of individual human lives combined in an organization for purposes of church government and administration. It was the life of the mystical Body of Christ. Thus the Catholic Church is not an organization, but a living organism and it is this organic life which the Church music of the early Christian centuries expresses. Church music is the earthly form of an eternal and primary activity of redeemed mankind.

The formative period of early Christian music was very brief, after the bitter persecution of the Roman State came to an end. Soon after the Edict of Milan, in the Fourth Century, a song school for the training of Church musicians existed in Rome. Within three centuries, the period of experiment, assimilation and codification had ended with the establishment, in the time of Saint Gregory the Great, of the first complete corpus of fully artistic music which the world had ever known, in which the enduring principles of relationship between Church music and Catholic worship were perfectly and permanently set forth.

Both experiment and assimilation were inevitable. Christianity began in a Jewish environment in the midst of a Graeco-Roman culture. In a rapidly changing world it became a growing force that was to become dominant and to bring about a unification. Not until this unity had been in some degree achieved could the Christian music of the West reach its first culmination under Saint Gregory the Great, in which a perfect fusion of Hebrew, Greek and Roman elements formed a new embodiment of artistic expression comparable only to the culmination of Greek sculpture of the Periclean age.

In the beginning of the Seventh Century the Church possessed, in the Gregorian Antiphonal Missarum, a full collection of music for the Holy Eucharist which is the most complete treasure of antiquity bequeathed to us by any art. Out of the cruder and less

organized music of earlier days had been produced a body of song, homogeneous, coherent and of noble and thrilling beauty. Liturgy and music, reformed and unified, stood as a complete model and standard for the worship of the Church. Its principles are as valid today as they were in the year 604 when Saint Gregory died. Its actual melodies are heard throughout the civilized world instead of only in the basilicas of Pontifical Rome.

The unique and complete collection of ancient worship music did not achieve its perfection through blind chance, nor was it the work of a single inspired genius, Saint Gregory or any other. It was undoubtedly the work of a definitely organized musical body, the Roman Schola Cantorum. This great institution, which preserved its identity and organization unbroken for almost eight hundred years, had the double aim of sustaining a group of ecclesiastical musicians capable of producing, improving and singing devotional music, and of supporting and aiding schools to train a continuous supply of singers to the fullness of religious understanding. However, Saint Gregory did not rest content with this source of supply for the remarkable movement in Church music of which he was the undoubted center; he founded and endowed two houses, one near the Church of the Lateran, the other near Saint Peter's, for the purpose of training orphans in the duties of the Schola Cantorum and of other allied bodies of singers which were appointed to the Churches of Saint Peter, Saint Paul, Saint Mary the Greater and Saint Lawrence-outside-the-Walls.

England was the first country to receive the Gregorian music from the lips of the little company of forty men sent out by Gregory himself, with Saint Augustine. We possess the very tune they sang as they marched in procession into the presence of King Ethelbert of Kent in 596 A.D. Less than a century from this time John the First, Singer of the Schola Cantorum, established a School of Church Music in the Abbey of Wearmouth whither came a multitude of students from all parts of England.

From the Tenth Century on, we have the development of a new type of sacred music which culminated in the glorious polyphony of the Reformation period. Six hundred years were required to produce the first fully developed body of artistic worship music—the Gregorian Plain Song — and from the first feeble experiments

in the Tenth Century, six hundred years were necessary to evolve the masterpieces of the second and great school—the classical Polyphony, or many-voiced music.

In the Fourteenth Century, a highly significant step was taken in the development of music for the Eucharist. It was the first appearance of the art form which we know as a Mass; that is, the combination of Kyrie, Gloria, Credo, Sanctus and Agnus Dei in a single work. The Mass was composed for the coronation of Charles the Fifth and was the work of Guillaume de Machaut of Rheims. It has been said that the B Minor Mass of Bach, whose 250th anniversary was recently celebrated, is truly descended from the Mass by Machaut and, like it, interweaves, at least in the Credo, the ancient plain chant from which it originally sprang.

In 1562 the Council of Trent censored the prevalent style of ecclesiastical music with extreme severity, and Pope Pius commissioned eight Cardinals to investigate the causes of complaint. These proved to be so well founded that it was seriously proposed to forbid the use of all music in the services of the Church except unison and unaccompanied plain chant—a proceeding which, so far as the Church was concerned, would have rendered the art of music a dead letter not only for the time being but for the future as well, for the decree, once promulgated, could have been repealed only by another General Council.

Two of the Commissioners, while admitting the urgent need for reform, pleaded for a compromise and happily the Commission agreed to postpone its final decision until Palestrina, already recognized as the greatest composer then living, had been permitted to prove (if he could) the possibility of producing a Mass which should not only be free from the abuses complained of, but should bring the plain sense of the words into the strongest possible relief and that so manifestly that it might be presented to all future composers as to the pattern of what true ecclesiastical music ought evermore to be. Palestrina showed how great a work it was possible to accomplish in this direction, as well as the means of

accomplishing it with such good effect that to this day the results are apparent in every Church in which true ecclesiastical music is sung.

The *Missa Papae Marcelli* is undoubtedly Palestrina's greatest work. Its great beauty has often been described by those who have heard it in the Sistine Chapel; but it was never heard in England until 1882 when the Bach Choir consisting of two hundred unaccompanied voices sang it in Saint James's Hall under the direction of Mr Otto Goldschmidt, and the effect produced on that occasion more than justified all that had ever been said of the music which is certainly the most beautiful, the most solemn and the most truly devotional that has ever been dedicated to the service of the Church.

Palestrina numbered at least three saints among his acquaintance—Carlo Borromeo, Pius the Fifth and Filippo Neri. His intimate friendship with Filippo Neri lends plausibility to the legend that he died in the Saint's arms.

The three great masters of the golden age of Sacred Polyphonic Music—Palestrina, di Lasso and Victoria—were all deeply religious men and each of them, at one time or another, took part in the musical life of Rome. The Fleming, Orlando di Lasso was head of the Choir of the Roman Cathedral, the ancient Basilica of Saint John Lateran, while the Italian Palestrina was Master of the Julian Choir at Saint Peter's. Thither came, a little later, the young Spanish priest, Tomas Luis de Victoria. Doubtless he had been profoundly moved by a previous personal acquaintance with Saint Teresa, an influence showing to the end of his life in the mystical tenderness of his music. It can seldom have happened in history that the three greatest exponents of an art were, within a decade or so, displaying it in the same city.

Palestrina stayed in Rome in various capacities, di Lasso went to Munich, and after long lives of ceaseless musical production, they both died in 1594. Victoria returned to Madrid as Chaplain to the widowed Empress Maria. He lived until 1608. The extent of their compositions is amazing. Victoria published one hundred

and eighty, Palestrina about seven hundred, di Lasso over twelve hundred compositions. Among these are found masterpieces which form the very crown and climax of all that has been composed for the use of skilled musicians in the worship of God.

In the work of di Lasso we find a superb power combined with a noble and rugged expressiveness of detail which rises far above mere picturesqueness; in that of Victoria, a mystical and passionate tenderness unmatched among others; in that of Palestrina, a high serenity of spirit and a perfection of both musical and liturgical form which makes his music truly angelic.

In England, the greatest choral masterpieces were composed after the Reformation and for the then prescribed Latin service. With the magnificent climax of William Bryd, by common consent the greatest of English musicians, and of his contemporary, Orlando Gibbons, the great period of English Eucharistic music came to an end. Before they died, in 1623 and 1625, the Choral Eucharist practically disappeared and the medieval Roman Catholic practice of celebrating the Holy Mysteries without music became general in the English Church.

After a period of some two hundred years the restoration of the choral Eucharist in Parish Churches followed upon the return to primitive principles set forward by the Oxford Movement. Strangely enough, the first instance was in County Limerick, Ireland. The second was at the Consecration of Leeds Parish Church in 1841 where it was repeated monthly. The plan of a weekly Choral Eucharist was soon begun in the Chapel of Margaret Street, London which was later replaced by All Saints' Church. This normal Christian use spread with amazing rapidity in England and led to a vast volume of new compositions, of adaptations from Latin services and of revivals of ancient music.

It is interesting to note that at Queen Victoria's coronation alone among all Anglican crownings, the Eucharist was said, not sung. Popular taste was then at its lowest ebb in all the arts. There was a tendency towards the sentimental or dramatic, rather than the devotional.

On the Continent, the wane of polyphonic music was followed by the long, slow rise of a type of Mass with orchestral accompaniment which culminated in such unparalleled masterpieces as Bach's B Minor Mass and Beethoven's great Mass in D. But noble as these works are, they are for the concert hall and not the Sanctuary.

A host of lesser works whose length permitted their use in Church came to be considered typical Catholic music. Adaptations of them for English words and with organ accompaniment came into extensive use both in England and America and the great names of Haydn, Mozart, Weber and Schubert give them an almost irresistible appeal.

The great human fountain of consummate praise to God in the words of the Liturgy has not run dry and the devout composers of the future have an eternal inspiration to rouse their emulation in the heavenly work of musical worship, through the priceless treasure that has come down to us through the ages.

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#### STAR OF THE SEA!

Star of the Sea! May we on land appeal  
For thy protection, and thy constant prayer  
For this our country and our common weal,  
For all the things we love and hold most fair.

Star of the Sea! No vessel tossed about  
Has faced more perils than this maddened world,  
Where we on land in agony and doubt  
Behold the nations at each other hurled.

Star of the Sea! Pray God that calm and peace  
May come again to sea and land and air;  
Pray God the storm of war may someday cease.  
Star of the Sea! Make this thy constant prayer.

H. E. H.

## FROM THE PARISH REGISTER

## BAPTISMS

*"As many of you as have been baptized into Christ,  
have put on Christ."*

April 3 — Haley Fiske (Infant)

## RECEIVED BY CANONICAL TRANSFER

*"And they continued stedfastly in the apostles' teaching and  
fellowship, in the breaking of bread and the prayers."*

April 19 — Mrs Elsie Adelaide (Coley) Nierhoff

## BURIALS

*"Grant them, O Lord, eternal rest, and may  
light perpetual shine upon them."*

April 5 — William Wise Raymond

April 20 — Mary Ann (Baughan) Kind

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THE altar flowers during the months of June, July, August and September are given in memory of the following:

June 2 — The Second Sunday after Trinity. Mary Ann Kind.

June 9 — The Third Sunday after Trinity. Gustav N. Ballin.

June 16 — The Fourth Sunday after Trinity. The departed members of the Guild of St Mary of the Cross.

June 23 — The Fifth Sunday after Trinity. John Perrin Appleton.

June 24 — The Nativity of St John Baptist. George W. Lewis.

June 30 — The Sixth Sunday after Trinity. Benedita Carstens.

July 2 — The Visitation of the Blessed Virgin Mary. Emily Spence.

July 7 — The Seventh Sunday after Trinity. Orpha P. Johnson.

July 14 — The Eighth Sunday after Trinity. Anna J. Appleton.

July 25 — Saint James. James Harvey Carll.

July 28 — The Tenth Sunday after Trinity. Andrew Pfau.

August 6 — The Transfiguration. James D. Fitch and Martha A. Fitch.

August 11 — The Twelfth Sunday after Trinity. Lillian T. Blackford.

August 18 — The Thirteenth Sunday after Trinity. William Whitlock Richards and Katharine Richards.

August 25 — The Fourteenth Sunday after Trinity. Benjamin Richards and Eliza Verplanck Richards.

September 1 — The Fifteenth Sunday after Trinity. Harry B. Livingston.

September 8 — The Sixteenth Sunday after Trinity. Glover Crane Arnold.

September 15 — The Seventeenth Sunday after Trinity. Mary Fell Pfau.

September 29 — Saint Michael and All Angels. Abbey Story Marshall.

Of your charity pray for the happy repose of their souls and the souls of all the faithful departed. *Requiescant in aeternam.*

★

CONTRIBUTIONS for AVE are gratefully acknowledged as follows: Mrs Booth Blair, \$1; Mrs Mary L. Boyd, \$1; Mr Robert C. Hawley, \$1; Mrs Carl Ohsiek, \$1; Miss M. R. Townroe, \$1.

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It would be a great help if readers who value AVE would send an annual contribution towards the expense of its printing and circulation.

Inquiries concerning AVE should be sent to the Editor, THE REV. FATHER TABER, 145 West 46th Street, New York.

To insure delivery of AVE, the Parish Secretary should be notified promptly of any permanent change of address.



## KALENDAR FOR JUNE

1. Sa. St Nicomede, M.
- ✠ 2. Su. TRINITY II. Com. Martyrs of Lyons.
3. M. Martyrs of Uganda. Anniversary Requiem for Joseph Gayle Hurd Barry, Rector, 9.30.
4. Tu. *Feria*. Requiem Mass.
5. W. St Boniface, B.M.
6. Th. *Feria*.
7. F. *Feria. Abstinence.*
8. Sa. *Feria*.
- ✠ 9. Su. TRINITY III. Com. St Columba, Ab.C.
10. M. St Margaret, W.
11. Tu. ST BARNABAS, AP.
12. W. *Feria*. Requiem Mass.
13. Th. St Anthony of Padua, C.
14. F. St Basil the Great, B.C.D. *Abstinence.*
15. Sa. *Feria*.
- ✠ 16. Su. TRINITY IV.
17. M. St Botolf, Ab.
18. Tu. *Feria*. Requiem Mass.
19. W. SS Gervasius and Protasius, MM.
20. Th. St Edward, M.
21. F. *Feria. Abstinence.*
22. Sa. St Alban, M.
- ✠ 23. Su. TRINITY V.
24. M. NATIVITY OF ST JOHN BAPTIST.
25. Tu. *Feria*. Requiem Mass.
26. W. *Feria*.
27. Th. *Feria*.
28. F. St Irenaeus, B.M. *Abstinence.*
29. Sa. ST PETER, AP. Com. St Paul, Ap.
- ✠ 30. Su. TRINITY VI. Com. St Paul and St Peter, App.

## KALENDAR FOR JULY

1. M. PRECIOUS BLOOD OF OUR LORD.
2. Tu. VISITATION OF THE BLESSED VIRGIN MARY.
3. W. *Feria*. Requiem Mass.
4. Th. Translation of St Martin, B.C. Votive Mass, *Pro Patria*, 9:30.
5. F. *Feria*. Anniversary Requiem for Selden Peabody Delany, 9.30. *Abstinence.*
6. Sa. *Feria*.
- ✠ 7. Su. TRINITY VII. Com. SS Cyril and Methodius, BB.CC.
8. M. *Feria*. Requiem Mass.
9. Tu. *Feria*.
10. W. *Feria*.
11. Th. *Feria*.
12. F. *Feria. Abstinence.*
13. Sa. St Silas, M.
- ✠ 14. Su. TRINITY VIII. Com. St Bonaventure, B.C.D.
15. M. St Swithin, B.C.
16. Tu. *Feria*. Requiem Mass.
17. W. St Osmund, B.C.
18. Th. *Feria*.
19. F. St Vincent of Paul, C. *Abstinence.*
20. Sa. St Margaret of Antioch, V.M.
- ✠ 21. Su. TRINITY IX.
22. M. St Mary Magdalene. Anniversary Requiem for Sara Louise Cooke, 9:30.
23. Tu. *Feria*. Requiem Mass.
24. W. Vigil.
25. Th. ST JAMES, AP.
26. F. SS Joachim and Anne, CC. *Abstinence.*
27. Sa. *Feria*.
- ✠ 28. Su. TRINITY X.
29. M. St Martha, V.
30. Tu. *Feria*. Requiem Mass.
31. W. St Ignatius of Loyola, C.

## KALENDAR FOR AUGUST

1. Th. St Peter's Chains. Com. St Paul, Ap.
2. F. *Feria. Abstinence.*
3. Sa. St Nicodemus, C.
- ✠ 4. Su. TRINITY XI. Com. St Dominic, C.
5. M. St Oswald, M.
6. Tu. TRANSFIGURATION OF OUR LORD.
7. W. MOST HOLY NAME OF JESUS.
8. Th. *Feria. Requiem Mass.*
9. F. *Feria. Abstinence.*
10. Sa. St Lawrence, M.
- ✠ 11. Su. TRINITY XII.
12. M. St Clare, V.
13. Tu. *Feria. Requiem Mass.*
14. W. Vigil.
- ✠ 15. Th. ASSUMPTION OF THE BLESSED VIRGIN MARY.
16. F. In the Octave of the Assumption. *Abstinence.*
17. Sa. In the Octave.
- ✠ 18. Su. TRINITY XIII. Com. Octave and St Helena, W.
19. M. In the Octave.
20. Tu. St Bernard, Ab.C. Com. Octave.
21. W. St Jane Francis of Chantal, W. Com. Octave.
22. Th. Octave of the Assumption.
23. F. Vigil. *Abstinence.*
24. Sa. ST BARTHOLOMEW, AP.
- ✠ 25. Su. TRINITY XIV. Com. St Louis, C.
26. M. *Feria. Requiem Mass.*
27. Tu. *Feria.*
28. W. St Augustine of Hippo, B.C.D.
29. Th. Beheading of St John Baptist.
30. F. *Feria. Abstinence.*
31. Sa. St Aidan, B.C.

## KALENDAR FOR SEPTEMBER

- ✠ 1. Su. TRINITY XV. Com. St Giles, Ab.C.
2. M. St Stephen of Hungary, C.
3. Tu. *Feria. Requiem Mass, 7.*
4. W. *Feria.*
5. Th. *Feria.*
6. F. *Feria. Abstinence.*
7. Sa. St Evurtius, B.C.
- ✠ 8. Su. NATIVITY OF THE BLESSED VIRGIN MARY. Com. Trinity XVI.
9. M. *Feria. Mass of Trinity XVI.*
10. Tu. *Feria. Requiem Mass, 8.*
11. W. *Feria.*
12. Th. *Feria.*
13. F. *Feria. Abstinence.*
14. Sa. Exaltation of the Holy Cross.
- ✠ 15. Su. TRINITY XVII.
16. M. St Ninian, B.C.
17. Tu. St Lambert, B.M.
18. W. Ember Day. *Fast and abstinence.*
19. Th. St Theodore of Tarsus, B.C.
20. F. Ember Day. Vigil. *Fast and abstinence.*
21. Sa. ST MATTHEW, AP. EV. Ember Day. *Fast and abstinence.*
- ✠ 22. Su. TRINITY XVIII.
23. M. St Thecla, V.M.
24. Tu. *Feria. Requiem Mass, 7.*
25. W. *Feria.*
26. Th. St Cyprian, B.M.
27. F. SS Cosmas and Damian, MM. *Abstinence.*
28. Sa. *Feria.*
- ✠ 29. Su. ST MICHAEL AND ALL ANGELS. Com. Trinity XIX.
30. M. St Jerome, C.D.

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*Days indicated by ✠ are days of precept, with an obligation of attendance at Mass. Days on which votive and requiem Masses may be said are printed in italics.*

**BAPTISMS.**—Sundays at 3 p.m., by arrangement with the clergy. Proper sponsors should be chosen, and the mother should be churched.

**MARRIAGES** are solemnized only after arrangement with the clergy and after three days' notice has been given. A certificate of Baptism should be produced by both parties. Those to be married should, if confirmed, receive Holy Communion. A nuptial Mass is suggested. It is against God's law to marry anyone divorced, as long as the other partner is living. Marriages are not solemnized during Lent, nor on Sundays or Christmas Day.

**SICK CALLS,** Holy Unction and Communion of the Sick, on application to the clergy, in person, by telephone, or by post.

**BURIALS.**—The clergy should always be consulted *before* any arrangements are made. The bodies of baptized persons may be brought to the Chantry of the church at any time before the day of the funeral. It is the usual custom at St Mary's to have the funeral service a requiem Mass.

**MUSIC.**—Arrangements for music at weddings or funerals should be made directly with Mr Nold, the Director of Music.

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The Parish Secretary's office is open at the following times:

Mondays to Fridays . . . 9:15 to 1 and 2 to 5

Closed on legal holidays and Saturdays, June 1 to August 31

## PARISH GUILDS AND ORGANIZATIONS

*All persons who come regularly to the Church of St Mary the Virgin are urged to ally themselves with one of the Guilds and thus take their share in the work of the Church and its missionary activities. Any inquiries concerning each particular Guild may be addressed to the Chaplain, who will gladly give information.*

**THE WOMAN'S AUXILIARY.**—Second Fridays, Corporate Communion, 9:30 a.m. Business Meeting, 10:30 a.m. **FATHER TABER, Chaplain.**

**ST MARY'S GUILD.**—For making and care of vestments. Working meetings, Wednesdays, 10:30 a.m. to 4 p.m. Corporate Communion, first Wednesdays, 9:30 a.m., monthly business meeting, 10:30 a.m. **FATHER TABER, Chaplain.**

**GUILD OF ST MARY OF THE CROSS.**—Works for the support of St Mary's Summer Home, Keyport, New Jersey, and for missions of the Church. Wednesdays, 8 p.m. Monthly devotional meeting, third Wednesdays, 8:30 p.m. Corporate Communion, first Sunday, 9 a.m. **FATHER TABER, Chaplain.**

**GUILD OF ST MARY OF NAZARETH.**—For Young Women. Supper, Sewing and Games, Tuesdays, 6.30 p.m. Corporate Communion, first Sunday, 9 a.m. **FATHER PEABODY, Chaplain.**

**GUILD OF HELP.**—For forwarding the social service work of the Church. Meetings as announced from time to time. **FATHER TABER, Chaplain.**

**ST MARY'S DRAMATIC SOCIETY.**—**FATHER PEABODY, Chaplain.**

**GUILD OF ST VINCENT.**—For Altar Servers. Meetings last Wednesday of the month, 8 p.m. **FATHER CRAVEN, Chaplain.**

**GUILD OF ST FRANCIS.**—For Young Adults. Meetings first and fourth Sundays, 5:30 p.m. Corporate Communion, second Sunday, 9 a.m.

**CHURCH SCHOOL.**—Saturdays, Children's Mass and catechism, 9:30 a.m. Sundays, Sung Mass, 9 a.m. **FATHER CRAVEN, in charge.**

## DEVOTIONAL GUILDS

CONFRATERNITY OF THE BLESSED SACRAMENT.—St Mary's Ward. Corporate Communion, usually first Thursdays, 8 a.m.  
FATHER TABER, *Chaplain*.

GUILD OF ALL SOULS.—St Mary's Ward. Corporate Communion, usually first Mondays, 8 a.m. Meetings as announced.  
FATHER CRAVEN, *Chaplain*.

LIVING ROSARY OF OUR LADY AND ST DOMINIC.—St Mary's Ward. Meetings (Lady Chapel) first Fridays at 8:15 p.m.  
FATHER PEABODY, *Chaplain*.

## OTHER ORGANIZATIONS

FELLOWSHIP OF ST JOHN.—Object: Prayer and work for the Society of St John the Evangelist. Corporate Communion, December 27th and May 6th. FATHER TABER, *Chaplain*.

ASSOCIATES OF THE SISTERHOOD OF THE HOLY NATIVITY.—Object: Prayer and work for the Sisterhood of the Holy Nativity. Meetings, as announced. Corporate Communion, first Mondays, 8 a.m., in the Sisters' Chapel in the Mission House.

## THE PARISH LIBRARY

WILLIAM EDWARD JONES MEMORIAL LENDING LIBRARY.—In the Sisters' Mission House there is available a collection of books in theology, apologetics, ecclesiastical history, religious biography and devotional literature. Books may be borrowed for home-reading. Hours: Week-days, 4 to 6 p.m. Sundays, half-an-hour after High Mass and before Evensong.

## DIRECTORY

CHURCH OF ST MARY THE VIRGIN, 139 West 46th St

THE RECTORY

144 West 47th Street. Telephone: BRyant 9-0962

The Rev. Father Taber  
The Rev. Father Craven

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THE MISSION HOUSE, Sisters of the Holy Nativity  
133 West 46th Street. Telephone: BRyant 9-3232

The Sister Ruth Mary, S.H.N., *Sister-in-Charge*  
The Sister Mary Gertrude, S.H.N.  
The Sister Charlotte Therese, S.H.N.  
The Sister Sheila Raphael, S.H.N.

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THE PARISH HOUSE, 145 West 46th Street

The Rector's Office. Telephone: BRyant 9-0962  
Miss Elizabeth Doremus, *Secretary*. Telephone: BRyant 9-0962  
The Rev. Father Peabody. Telephone: BRyant 9-8858  
Mr Raymond Nold. Telephone: BRyant 9-5913

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Mr Philip C. Bardes, *Undertaker*. Telephone: STillwell 4-2357

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MR NEWBURY FROST READ, *Parish Treasurer*  
373 Fifth Avenue, New York

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*The Church of St Mary the Virgin is supported largely by voluntary offerings through the use of weekly envelopes. Persons desiring the Duplex Envelopes for the support of the Parish and Missions are requested to apply to one of the clergy after High Mass or Evensong on Sundays, or to communicate with the Parish Secretary, Rector's Office, 145 West 46th Street.*