Through Internment to Repatriation

By Herman Schlund, S.M.

From Hankow to New York

By Francis McCulken, S.M.
THE FOLLOWING "Act of Consecration" is listed as No. 305 in Preces et Pia Opera, since 1938 the official collection of indulgenced prayers and good works:

I. Most holy Virgin, with all my heart I worship thee above all the angels and saints in paradise, as the Daughter of the Eternal Father, and to thee I consecrate my soul and all its powers. Hail Mary, etc.

II. Most holy Virgin, with all my heart I worship thee above all the angels and saints in paradise, as the Mother of the only-begotten Son, and to thee I consecrate my body with all its senses. Hail Mary, etc.

III. Most holy Virgin, with all my heart I worship thee above all the angels and saints in paradise, as the Spouse of the Holy Ghost, and to thee I consecrate my heart and all its affections, praying thee to obtain for me from the ever-blessed Trinity all the graces which I need for my salvation. Hail Mary, etc.

An indulgence of five hundred days is granted for every recitation of this act of consecration. Already in 1823 the same act had been indulgenced by Leo XII.

Father Faber, in his book All for Jesus writes of Mary: "She was the elected Daughter of the Father, the predestinated Mother of the Son, and the chosen Spouse of the Holy Ghost." In No. 49 of his Hymns Father Faber has a similar reference to Mary in stanzas two, three, and four.

By ROBERT HOLZMER, S.M.

The high sanction enjoyed by the practice of saluting and invoking and preaching Mary under the titles that express her unique relations with the three Divine Persons may well account for two devotional practices in vogue in the Society of Mary. At the beginning of morning prayers the prayer-leader says: "Let us prostrate ourselves and adore the Most Holy Trinity." He then continues: "Let us salute the Blessed Virgin Mary as the privileged Daughter of the Father, Mother of the Son, and Spouse of the Holy Ghost." Frequently during the day, prayers are concluded with the ejaculation, "May the Father and the Son and the Holy Ghost be glorified in all places through the Immaculate Virgin Mary!" The latter of the two practices certainly dates from the lifetime of the Founder, Father Chaminade, who had already promoted it in his sodalities.

The text of the Marian hymn, "Consecration to Our Lady," presented in this issue of The Marianist, is a paraphrase of the act of consecration quoted from Preces et Pia Opera. The music, of superior merit, is by an unknown composer. I first saw the hymn about forty years ago in a collection entitled Musica Sacra, published probably in the fifties or early sixties. I next found it in the Roman Hymnal, compiled in 1884 by the late Father J. B. Young, S.J., then and up to the time of his death in 1924, choir
master of the St. Francis Xavier Church, New York City. The harmonies are by Bruno Oscar Klein, a distinguished organ virtuoso and composer of church music. Mr. Klein was organist of St. Francis Xavier Church from 1884 to 1894. He died in 1911.

Though quite an easy part song for a fairly good mixed choir, the hymn seems primarily intended as a unison chorus with organ. An effective band arrangement could be made from Mr. Klein's vocal score. Played by a good band it would make a glorious accompaniment for an outdoor performance by a group of singers, large or small, stationary or marching.

One ordinarily hesitates to call anything the best of its kind. But "Consecration to Our Lady" has for many years held the first place on my list of English Marian hymns for congregational singing. The pleasing and easy intervals of the melody line, carried by the inspiring text and the interesting rhythm, almost "sing themselves" after a few repetitions. The rhythm is challenging, martial in places, but always in perfect keeping with the decorum characteristic of good church music.

The text of "Consecration to Our Lady" is one of obvious appropriateness for a public consecration to Mary, and for sodality meetings and reception ceremonies. And as the music is such an artistic expression of the text, the hymn might very well replace some overworked "favorites" with texts of the "fondly-we-hover" variety and tunes to match. How well the hymn sounds the "keynote" on the occasions mentioned was demonstrated in one instance when the speaker of the day, evidently on the inspiration of the moment, quoted and developed, as part of his sermon, passages from the text he had just heard sung.

While the hymn is a perfect "theme song" for such functions, its usefulness is by no means limited to them. Mary's most glorious titles will always be "Daughter of the Father, Mother of the Son, and Spouse of the Holy Spirit." Her children always want to give themselves to her; they want her to keep them free from sin and to pray for them. A hymn expressing all that, and doing it with good music, is a fine hymn for any occasion.

The famous composer Brahms was once asked for his autograph together with a short musical quotation. Instead of a quotation from his own works, Brahms penned a few bars of the "Beautiful Blue Danube Waltz," by Johann Strauss, and wrote below: "Leider nicht von Johannes Brahms." (Alas, not by Johannes Brahms.) Most of "us composers" of hymns to the Blessed Virgin, could, under like circumstances, copy the first two measures of "Consecration to Our Lady" and write below: "Leider nicht von — — — ."

With this introduction The Marianist offers to its Marian public a little known Marian hymn by an unknown author and an unknown composer. May this offering redound to the honor of the privileged Daughter of the Father, the Mother of the Son, and Spouse of the Holy Ghost."
CONSECRATION TO OUR LADY

1. Daughter of God the Father, O

2. Mother of our Redeemer, O

3. Spouse of the Holy Spirit, O

1. Virgin pure and mild, I venerate and

2. Virgin pure and mild, I venerate and

3. Virgin pure and mild, I venerate and

1. love thee, Accept me for thy child. My

2. love thee, Accept me for thy child. My

3. love thee, Accept me for thy child. My

On the opposite page, in the second line of the score, measure two, beat one, the bass note should be on the second line of the staff, not in the first space as printed.
1. soul and all its powers I consecrate to

2. body and its senses I consecrate to

3. heart and its affections I consecrate to

thee. Be pleas'd most holy Mother, From

sin to keep me free, Be pleas'd most holy

Mother, To pray our Lord for me.