



SSPX



# In Principio

Sub Tuum Praesidium



*Woman of the Apocalypse, Szoldatits Ferenc (1820 - 1916)*

*et signum magnum paruit in caelo mulier amicta sole et luna sub pedibus eius et in capite eius corona stellarum duodecim*

*And a great sign appeared in heaven: A woman clothed with the sun, and the moon under her feet, and on her head a crown of twelve stars. (Rev 12:1)*



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# In Principio

## **Society of St. Pius X in Ireland**

Year Planner 2021

46



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# Letter from the Superior

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**Rev. Fr Robert Brucciani, District Superior**

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## Seasons of Mary

In a special way, Advent and Christmastide are Our Lady's seasons for they commemorate the expectation and birth of her Child, and her motherhood too - both physically and spiritually.

She was the bearer of Christ both physically and spiritually: physically, she carried the Word Incarnate in her womb and then in her arms; and spiritually, she was the tabernacle of the Second Person of the Blessed Trinity by sanctifying grace.

She gave birth to Christ both physically and spiritually: physically, in a stable in Bethlehem; and spiritually she gives birth to Christ in souls when they are baptised or

restored to grace through the sacrament of penance, and as they grow in grace until they are made perfect in supernatural charity.

She was and remains the tender mother of Our Lord: physically on earth and in heaven; and spiritually, by being the mother of the souls incorporated into His Mystical Body.

## The prayer

The theme for this edition of *In Principio* is the prayer *Sub tuum praesidium* which is believed to be the earliest known hymn to Our Lady, dating from the 3rd or 4th century. It is a short prayer, and simple, but it contains great treasures of Mariology.



Birth of Jesus, Giotto (c.1267-1337)

The prayer was first written in Greek; the standard Latin translation runs thus:

*Sub tuum praesidium confugimus, Sancta Dei Genitrix. Nostras deprecationes ne despicias in necessitatibus, sed a periculis cunctis libera nos semper, Virgo gloriosa et benedicta.*

As to be expected, there are several translations of varying fidelity in English; here is one that seems to be accurate:

*We fly to thy patronage, O holy Mother of God. Despise not our prayers in our necessities, but deliver us ever from all dangers, O glorious and blessed Virgin.*



Mary as the Mother of God  
The first jewel we encounter in this is prayer is the title "Mother of God". It is from this jewel that all the others follow. Mary is the mother of the Person Who is God. More precisely, she is the mother of the Second Person of the Blessed Trinity according to His human nature. As this Person is God, then Mary is rightly called the Mother God.

### Mary as our mother and protectress

As the Mother of God, she necessarily becomes our mother too, and therefore protectress, not according to our human nature, but according to Divine Nature when we participate in the Divine Life of her Son by grace. She gives birth to us in grace at baptism, and in the sacrament of penance. She gives birth to us continuously until we become perfect members of the Mystical Body according to the Divine Will.

From the Apocalypse of St. John, we read of "*the woman clothed with the sun, and with the moon under her feet and a crown of twelve stars upon her head.*" "*And, being with child, she cried travailing in birth, and was in pain to be delivered*" (Apoc. 12:1 & 2).

Pope St. Pius X says of these verses:

*Everyone knows that this woman signified the Virgin Mary, the stainless one who brought forth our Head. John, therefore, saw the Most Holy Mother of God already in eternal happiness, yet travailing in a mysterious childbirth. What birth was it? Surely it was the birth of us who, still in exile, are yet to be generated to the perfect charity of God, and to eternal happiness. And the birth pains show the love and desire with which the Virgin from heaven above watches over us, and strives with unwearying prayer to bring about the fulfilment of the number of the elect. (§24. Ad Diem Illum Laetissimum 1904).*

### Mary Co-Redemptrix

If Mary is to be Mother of God, and our mother by giving birth to us in grace, then she plays a singular part in our redemption (the Subjective Redemption) and so merits the title Co-Redemptrix, although it must be said that this title is primarily merited by her physical and spiritual participation in the redemption wrought by her Son during His life and especially at His death on the Cross (the Objective Redemption).





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## Mary Mediatrix of All Grace

Furthermore, if Mary is to be Mother of God, our mother by grace, and our Co-Redemptrix, then she is rightly called the Mediatrix of All Grace too. Not only did she give birth to the source of all grace, not only did she participate in the Objective Redemption by which all graces were merited, it is through her "unwearying prayer to bring about the fulfilment of the number of the elect," that is, through her mediation that grace is given to souls. She does not replace the sole Mediator Who is Christ but has the singular privilege of dispensing the fruits of His Redemption.

### Our prayer

All of this treasure may be found in this three-line prayer. It would be a salutary thing, therefore, to

learn this prayer. Learn it in Latin first rather than English, for the multiple English translations are the cause of confusion in congregations when the prayer is recited in common. The same is true of the prayers to St. Michael Archangel and St. Joseph.

Against a backdrop of general apostasy in the Church and looming tyranny of the state, we should recite this prayer often, or even better, sing it and meditate on its meaning and implications.

I wish you every grace of Christmas. May Our Lord and Saviour find a home in your hearts. May the Blessed Virgin Mary be honoured as His mother, and loved as your mother.

In Jesu et Maria,  
Rev. Robert Brucciani

# We fly to thy patronage: Our Lady, Protectress of Ireland

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Liam Foley

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The background to Ireland's consecration to Our Lady lies in the Irish rebellion of 1641-42. This was a response to increasing anti-Catho-



Cardinal Giovanni Battista Rinuccini

lic discrimination emanating from England and Scotland, seen most clearly in a new wave of Plantations that deprived many native Irish and Anglo Irish Catholics of their livelihood, as well as in an attempt to stamp out the Catholic faith. The rebellion led to the bishops meeting in Kilkenny in May 1642 to declare the rebellion a Just War and the formation of an Irish and Catholic government known as the Confederation of Kilkenny. This was done under the protection of Our Lady and the nation was duly consecrated to her by the assembled bishops, in union with the whole Church and in the presence of the representatives of the people. The Irish Catholic troops would carry the image of the Blessed Mother on their standards as they went into battle.



Whilst the Irish Catholics' attempt at self defence and self assertion was ultimately unsuccessful, there were some notable victories. One of the most important victories was at the Battle of Benburb, Tyrone, on 06 June 1646. Owen Roe O'Neill, who was noted for his caution, was buoyed by weaponry and money supplied by Pope Innocent X and delivered by Cardinal Giovanni Battista Rinuccini, his legate. When his army met the Calvinists he was slightly outnumbered, but nevertheless won a staggering victory. This was probably the most significant victory by an Irish army on the field of battle since Hugh



Owen Roe O'Neill c.1585 - 1649

O'Neill won the Battle of the Yellow Forde in 1598. Before going into battle Owen Roe gave one of the most moving speeches before battle in Irish history. His words were recorded by an unnamed English officer:

*for All Christendom know your quarrel is good – to fight for your native birth-right and the religion which your forefathers professed and maintained since Christianity came first to this land. So now is the time to consider your distressed and slavish condition; you have arms in your hands, you are as numerous as they are; and now try your valor and your strength on those who have banished you, and now resolve to destroy you, bud and branch. So let your manhood be seen by your push of pike and I will engage if you do so, by God's assistance and the intercession of his Blessed Mother and all the Holy Saints in Heaven, that the day will be your own. Your word is Sancta Maria; and so in the name of the Father, Son and Holy Ghost, advance, and give not fire till you are within pike-length.*

With this ringing in their ears the Irish went into battle praying the Litany of the Blessed Virgin and when they finally faced the enemy they charged to the cry of Sancta



Maria! Some days later the battle standards of the enemy were presented to Cardinal Rinuccini in Limerick. There a Te Deum was sung and Holy Mass offered in thanksgiving.

This was a time of great joy and it seemed as if the Irish, now with the upper hand, could finally take their country back and practise their faith unhindered. And so in early 1647, Cardinal Rinuccini consecrated Ireland to the Blessed Mother in the cathedral of Kilkenny. In January of that year Ireland was placed under her protection and she was chosen as the Protectress of the Kingdom of Ireland. A few months later, around the Feast of the Annunciation, a solemn procession took place. A silver statue of Our Lady was carried from the cathedral to the residence of the Papal Legate where an enthronement ceremony was held “... as if presiding like a Queen over the assembly” as Fr Augustine OFM put it. However this was not to last and the fractured Irish forces were once again defeated with the help of those who changed sides for their own benefit and not the benefit of the faith or their countrymen.

The ‘Counter-Reformation’ was a period of increasing devotion to the Blessed Virgin Mary and whilst this

was spread by new religious orders like the Jesuits, it was also seen in the work of the mendicant orders like the Dominicans and the Franciscans, who founded sodalities to Our Lady in the main towns where they had houses. These sodalities in particular were known for providing the Irish seminaries with recruits. The members of these sodalities were counted amongst the most devout of Irish Catholics at this time. It must be noted that the Rosary was, at this time,



Replica of a Confederation flag found in Rothe House, Kilkenny; it depicts the Coronation of Mary as Queen of Heaven by the members of the Holy Trinity



widespread throughout Ireland; so much so, that a figure no less than Cromwell himself, with unhidden frustration, wrote to his superiors in England that all the resources given him, whilst they could defeat men on the field of battle, the stubborn Irish would not surrender the faith holding up what he disparagingly called a 'string of beads', proclaiming their adherence to the faith of their fathers and the prayers to the Virgin that sustained them.

The two hundred years between the defeat of the Confederacy and the Great Famine were amongst the darkest in Irish history. The faith was at first suppressed and later, whilst it was free, the people were largely reduced to poverty. Nevertheless a number of dedicated men and women, largely from the merchant class that were able to escape the worst excesses of the Penal Laws, rose to the challenge and created a system of schools, doing this under the patronage of Mary. They included, of course, the founders whose names are known to us, such as Nano Nagle, Mary Aikenhead and Edmund Ignatius Rice but also the countless religious women and men who followed in their footsteps.

The period after the Great Famine did not improve things greatly for some people, Emancipation removed the last of the anti-Catholic legislation but poverty, famine and emigration were still common for maybe 100 years after. Yet Ireland's devotion to Mary, her one Queen, did not wane. In 1879 (see article by Fr Francis Gallagher p.21) she appeared to offer consolation in one of the poorest parts of the country in a place called Knock and almost 40 years later in the midst of the political turmoil of Independence, Frank Duff and a number of friends founded what we know today as the Legion of Mary.

Despite being deprived of their rights because of their Catholic faith, or being offered power and wealth if they renounced their belief in Our Lord in the Blessed Sacrament, or Our Lady as his virginal Mother; the Irish remained loyal to her and constantly turned to her for protection. Our prayer today should be the same that was on the lips of the men who fought alongside Owen Roe O'Neill, Sancta Maria!

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# Praying in Our Necessities: I. Our Lady's Island, Co. Wexford

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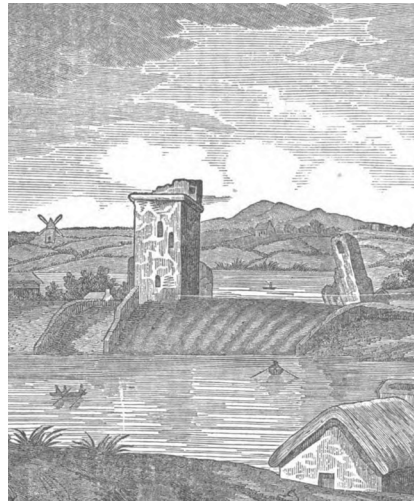
**Brian Nugent**

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Our Lady's Island is easy to find on a map: at the very southeastern point of Ireland, you can see a lake a little to the west, and in that, the long peninsula jutting in from the north is Our Lady's Island. That lake is actually a lagoon, attracting some exotic bird and fish life to its both fresh and salt water.

It is difficult to be precise regarding the ecclesiastical and devotional origin of the island. It is associated with St Ibar (or Iobhar), whose main site was at Begerin not far away in the Wexford sloblands, and whose death is well documented c.500 AD. It is also presumably a corruption of 'Ibar' that gives you Barry's Island, which seems to be the oldest name for the island.<sup>1</sup> At some point the island came into the possession of the Augustinians, a reformed Continental

order that appropriated many early medieval pilgrimage sites in Ireland, like Croagh Patrick and, from 1135, Lough Derg. The main Augustinian establishment in the district was at Ferns, which they



The Dublin Penny Journal, 19th Jan 1833, p 1



Rev John O'Hanlon, *Lives of the Irish Saints* (Dublin, 1875) vol iv, p 463

were invited to establish by the infamous Diarmaid MacMurrough in 1160–62, and which they named St Mary's; so when they took possession of this island it may have been a natural step to dedicate it as well to Our Lady.

1237

This is the date normally quoted for the building of the castle on the island by the local Norman lord Rudolph Lambert. It is stated that he built a drawbridge connecting the island to the mainland, surrounding walls with corner turrets, one of which remains but in a very lopsided condition, and an archway and small tower leading to the old church. At some later point, the drawbridge was extended to form a causeway leading to the shore. From then on, Our Lady's Island essentially became a peninsula and

also this might point to the origin of the Irish name for the lagoon – Lough Togher, the lake of the causeway.

1417–31

In the mid-twentieth century, a papal bulla (seal) of Pope Martin V (reign 1417–31) was uncovered in a ploughed field on the island<sup>2</sup>; this would have been attached ordinarily to a papal bull (now lost), which it is believed granted indulgences to those undertaking pilgrimages on the island.

1540–01

As mentioned before, the island's church site was a dependency of the Augustinian monastery at Ferns, and so when the latter was closed and confiscated in 1540–41 under the depredations of Henry VIII, their possessions included: 'Seyntmary Iland, 10 acres arable and pasture; 3s and 4d. [annual valuation]'.<sup>3</sup>

Most of the lands of this monastery were waste and unprofitable because of the war with the Kavanaghs, but this island was one of the exceptions.

1607

Pope Paul V, recognising the great sorrows and difficulties in Ireland under Protestant persecution, granted indulgences to certain places and feasts in Ireland, includ-



ing an indulgence for visiting the church on Our Lady's Island: 'In testis Nativitatis, et Assumptionis beatae Mariae Virginis ecclesiam in Insula eiusdem beatae Mariae'.<sup>4</sup>

1649

Oliver Cromwell arrived at the castle on 4 October 1649, took the surrender of the garrison but, in a practice characteristic of his Irish campaign, massacred the Augustinians who had returned to their church on the island:

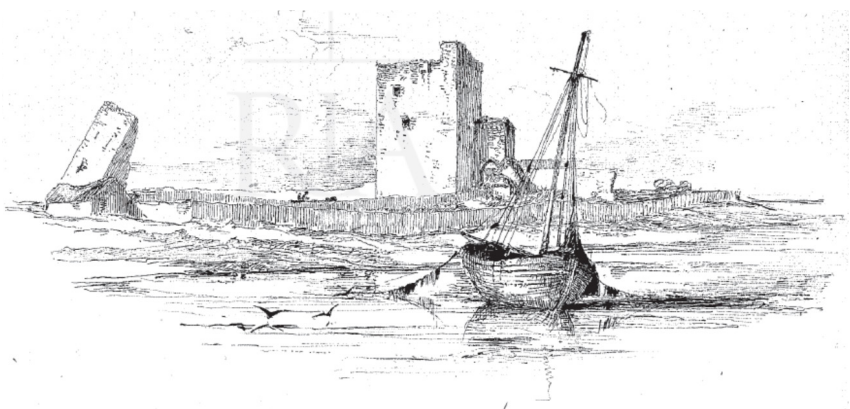
*A Convent of Friars which had long flourished under the protection of the castle was also burnt to ashes, and the brethren, who with more constancy than the garrison, refused to carry arms under the usurper, put to the sword. Their blood sanctified the place where it was shed; and the*

*shrine of the Virgin, to whom the place was dedicated, is to this day [1837] a chosen pilgrimage for the devout of the neighbouring counties.*<sup>5</sup>

1670

The island is in the Barony of Forth in Co. Wexford, which with the neighbouring Barony of Bary has often interested historians because of the very peculiar customs and even unique local language associated with this area. Two early accounts of this area include an anonymous tract composed in 1670:

*Within this Isthmus (containing twelve acres) is a Church, built and dedicated to the glorious and immaculate virgin Mother; by impotent and infirm pilgrims, and a Multitude of persons of all Qualities from all provinces and*



1840 drawing of Our Ladys island (1)





*parts of Ireland, daily frequented, and with fervent devotion visited, who, praying and making some oblations, or extending charitable Benevolence to Indigents there residing, have been miraculously cured of grievous Maladies, and helped to the perfect use of naturally defective Limbs, or accidentally enfeebled or impaired Senses.<sup>6</sup>*

1682

Then we have this account by the more hostile Colonel Solomon Richards:

*In this Lough is an Island called Lady's Island, containing about twelve acres of land, in former times of Ignorance highly esteemed, and accounted Holy – and to this day the natives, persons of honour as well as others, in abundance from remote parts*

*of the Kingdom, do with great devotion, go on pilgrimage thither, and there do penance, going bare-leg and bare-foot, dabbling in the water up to mid leg, round the Island. Some others go one foot in the water, the other on dry land, taking care not to wet the one nor to tread dry with the other. But some great sinners go on their knees in the water round the Island, and some others that are greater sinners yet, go three times round on their knees in the water. This I have seen, as also I have seen persons of no mean degree leave their hose and shoes in Wexford, and go bare-footed in dirty weather from Wexford to this Island, which is eight miles and, having done their penance, make their offering in the Chapel, and return to Wexford in the same posture. This, abundance of people (not the wisest) do every year, to-*



Our Lady's island statue



Our Lady's Island Tower House 2010 - 09 - 26 by Andreas F Borchert

*wards the end of Summer but the chiefest or most meritorious time is betwixt their two Lady days of August 15, and September 8. If any Lady, through indisposition, be loath to wet her feet, there are women allowed to do it for them, they being present and paying half-a crown for a fee ... And this penance is effectual enough.<sup>7</sup>*

The feastday of 15 August remains the most important date for pilgrimage to the island.

1798

If we may not fear to speak of this famous date in Irish history, obviously for the revolt against British rule but also for strife between Irish Catholics and Protestants, we can refer to its effect on the island and local community. The local

curate on the island, Fr Thomas Dixon, was already convicted of associating with the United Irishmen – and sacked by his local bishop for ‘drinking, dancing and disorderly conduct’ – and then when the Irish took control briefly in Wexford, a local, and admittedly hostile source, the Methodist preacher George Taylor, states that:

*In the barony of Forth, all the Protestants were ordered to the chapels to be baptized. Father Mun Stafford, parish priest of the Lady's Island, usually had a crowded congregation. Lady's Island is greatly celebrated for its ancient sanctity, by all of the popish persuasion in the kingdom; they come on pilgrimage to it from all parts to do penance, which consists in going round the*



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*island three times, and repeating their prayers in the church-yard.*<sup>8</sup>

1819

In the nineteenth century, we have a number of accounts of the local peasantry which were famous for their industry and independent living, including this for example:

*The wealth and independence of the inhabitants of Carne, may be inferred from there being but three paupers, who actually stand in need of support in their little cabins, and these are aged females. But we are most abundantly supplied with itinerant beggars from other parts of the kingdom, owing as well to our being in the neighbourhood of St. Mary's Island, commonly called the Lady's Island, a place of great devotion and pilgrimage, as to the means in this parish of administering relief to the poor and wretched.*<sup>9</sup>

1830s–40s

By this time the pilgrimage was beginning to wane somewhat, as indicated by the phrase 'until lately' in this account in the Dublin Penny Journal of 1838:

*This place being dedicated to the Virgin Mary was then, and until lately, a celebrated place of pilgrimage, and even at this day*

*persons resort to it from the counties of Waterford, Kilkenny, Carlow, Wicklow &c.*<sup>10</sup>

We also find this reference by the great John O'Donovan in 1840 when he was doing his research in the area:

*This island was nearly as celebrated for turrases ['perigrinations' added over this word] about forty years since as Lough Derg in Ulster is at present. There is a holy well called after our Blessed Lady in a field lying some distance to the North East of the church at which the pilgrims were wont to say their prayers.*<sup>11</sup>

From about this date the pilgrimage went into abeyance for a time, although I don't think for a whole forty years before that, as O'Donovan speculates, because there is even a specific reference to pilgrims in 1828.

1897

In this year the local parish priest Fr William Whitty is credited with reviving the ancient pilgrimage, with a procession organised there on this date, in cooperation with the Redemptorists in their zeal to revive religion in Ireland and particularly Wexford at the time.<sup>12</sup>



It is clear from the foregoing, that the ancient pilgrimage site of Our Lady's Island was very popular right up to modern times and involved at least three Rosaries said while going that number of times around the island, including in the water, and also focusing on a holy well located there. Finally, it was particularly popular for curing illnesses, as indeed of course are many local wells and holy sites around Ireland but this is in contrast to Lough Derg and Croagh Patrick, the other two great pilgrimage sites.

There are lots of other stories and history connected to the island of course, including the finding of a crucifix said to be lost at the time of Cromwell and now in the local church and indeed the building of the local beautiful Pugin church in the late nineteenth century; but this will have to suffice for a short account. Long may Our Lady's Island continue to attract the faithful of Ireland in recognition of our glorious protector!

Notes

- 1 For St Ibar, see O'Hanlon, J. 1875. *Lives of the Irish Saints*. Vol IV. Dublin, pp.456-465.
- 2 Ó Floinn, R. 2017–18. 'Papal bullae found

- in Ireland'. *Ulster Journal of Archaeology* third series, vol. 74, pp. 167, 170.
- 3 White, N. 1943. *Extents of Irish Monastic Possessions 1540-41*. Dublin, p.372.
- 4 Hagan, J. 1914. 'Hibernica, 1580-1631'. *Archivium Hibernicum: Irish Historical Records* 3, p.264.
- 5 Ritchie, L. 1837. *Ireland Picturesque and Romantic*. London, pp.127-28; *Dublin Penny Journal*, 19 Jan. 1833, p.1.
- 6 Griffiths, G. 1890. *Chronicles of the County Wexford*. Enniscorthy, pp.40-41.
- 7 Hore, H.F. 1862. 'Particulars relative to Wexford'. *Journal of the Kilkenny and South-East of Ireland Archaeological Society* 4(1) , pp. 87-8.
- 8 Taylor, G. 1907. *History of the Rebellion of 1798 in County Wexford*. Dublin, pp.71-2; for Fr Dixon see Martin, S. 1847. *Summary of Irish History from the Reign of Henry II to the Beginning of the Present Century*. Vol. II. London, pp.492-3.
- 9 Mason, W.S. 1819. *A Statistical Account or Parochial Survey of Ireland*. Vol. III. Dublin, p.128.
- 10 McNally, F.R. 2012. *The Evolution of Pilgrimage Practice in Early Modern Ireland*. MA thesis, NUI Maynooth, p.88.
- 11 O'Donovan, J. 1840. *Ordnance Survey Letters: Wexford*. Vol 1, p.358.
- 12 Fitzpatrick, W.J. 1861. *The Life, Times and Correspondence of the Right Reverend Dr Doyle, Bishop of Kildare and Leighlin*. Vol. II. Dublin, p.104.
- 13 McNally, *Evolution of Pilgrimage Prac-*



## II. Our Lady of Knock, Co. Mayo

Fr. Francis Gallagher

### Knock

Like Nazareth before the Holy Family's arrival, Knock<sup>1</sup> was an insignificant place before 1879. Yet St Patrick, whose Irish mission began shortly after the proclamation of Mary's Divine Maternity,<sup>2</sup> is said to have prophesied that Knock would one day be a place of great devotion.

Although Knock escaped the worst effects of the 1845–52 'Great Hunger', by 1879 another famine loomed. Our Lady of La Salette had predicted widespread famines. On 21 August 1879, the statue of Our Lady of La Salette was crowned. On that same day the parish priest's



Archdeacon Cavanagh (1821-1897)



housekeeper at Knock, Mary McLoughlin, thought she saw statues near the church. The following day would eventually become the feast of Mary's Immaculate Heart.

## The Apparition

Later, Mary McLoughlin passed the church accompanied by Mary Byrne, who noticed that the 'statues' were moving. Exclaiming it was the Blessed Virgin, she ran to tell others. Soon some twenty people had gathered. Many would remain before the apparition for two hours before it vanished.

As reports spread, Archbishop John McHale, of Tuam set up a commission of priests that examined fifteen witnesses. Mary Byrne told the commission that she saw three figures at the church's gable, the central one being Our Lady wearing a large crown. St Joseph was on Her right and St John was on her left. They all appeared as white. Our Lady was gazing heavenwards with both hands raised and facing each other. St John wore a short mitre and held a book. St Joseph was bowing towards Our Lady. To the left of the figures was a lamb in front of a cross and resting on an altar. Although it was raining, the area around the apparition was dry. All the seers agreed on the main points of the apparition.

No words were spoken but messages were conveyed. It was considered as a consolation to the persecuted Irish Catholics. The presence of St John, Our Lady, the Lamb of God and the cross suggested the Apocalypse. These, along with Our Lady's priestly gestures, recalled the importance of the Mass. The colour white signifies Marian devotion and the virtue of purity. The crown recalled Mary's queenship.<sup>3</sup> The presence of so much light reminds us of Christ the Light of the World. St John's Gospel makes many allusions to light and darkness. So there is much that the Knock apparition teaches even without words.

Earlier in the day, Archdeacon Cavanagh said his hundredth Mass for the Holy Souls. So we are reminded that we too must pray for them. Many attributed the apparition to their intercession. Mary Byrne maintained that the holiness of the parish priest was also a factor.

## Archdeacon Cavanagh

Bartholomew Cavanagh was born in 1821 and ordained in 1846. He was appointed to Westport and ministered there for twenty-one years. Westport suffered greatly during the Famine. The British



Archdeacon Cavanagh (1821-1897)

government forcibly removed food to England and did little to help the starving Irish.<sup>4</sup> Ireland lost some three million of its eight million people. Most emigrated and at least one million died. Fr Cavanagh often anointed some forty souls before breakfast, and even ran into debt helping people.

In 1867, he became the parish priest in Knock. There, he was opposed by Protestant proselytisers and vicious secret societies who exploited the people's sufferings. He greatly loved Our Lady and was said to have seen Her frequently. Yet he initially dismissed Mary McLoughlin's report of the apparition. He later regretted this and enthusiastically promoted it. He kept records

of the many reported cures (from maladies like blindness, deafness and cancer) caused by touching cement from the gable. His workload increased: he received some eighty letters a day and heard countless confessions. He also attended to the many large pilgrimages at Knock. All this kept him occupied until his death in 1897.

### Knock's Revival

There was a decline in devotions in the early twentieth century. District Justice Liam Coyne and his wife Judy felt inspired, while visiting Lourdes, to remedy things. A film was made and Liam toured the country explaining Knock's significance. He also made a radio broadcast. He was persuaded by Knock's parish priest, Canon John Grealy, to write a



book. A copy was sent to Pope Pius XII who responded warmly. In 1929 there was a large pilgrimage to celebrate the fiftieth anniversary of the apparition with an address by Archbishop Gilmartin.

In 1937 another inquiry was held. The three remaining witnesses were questioned. Shortly afterwards one of these, Mary O'Connell (née Byrne), declared on her deathbed that she was ready to go before God proclaiming her belief in the apparition. Dr Gilmartin, who by now more openly favoured the apparition, sent the inquiry's report to Rome.

There was a large pilgrimage in 1940 imploring Our Lady to protect Ireland during World War II. In 1954, a Marian year, Pope Pius XII blessed the Knock shrine banner.

Rome was becoming increasingly aware of Knock, and in 1979 Pope John Paul II declared it the chief goal of his Irish visit.

### The Statues

In 1935, the newly founded Knock Shrine Society considered having the apparition represented at the gable. Drawings were shown to Mary O'Connell but none satisfied her. It was 1960 before Archbishop Walsh permitted Judy Coyne to plan the erection of statues representing the apparition. The Roman sculptor, Professor Lorenzo Ferri, was contacted. He showed Judy Coyne some clay models but she thought them inadequate. They did not portray Our Lady's rapt expression during the apparition as described by Mary O'Connell. Then Professor



Knock\_Shrine,Co.Mayo\_-john greyo





Ferri had a heart attack and work ceased. After this, Judy attended a Mass said by Padre Pio and prayed fervently that the statues would be completed. Some days later, she visited Professor Ferri's studio and was astonished to find the statues completed in white Carrara marble and that of Our Lady looking exactly as she wanted. Ferri explained to Judy that while she was attending Padre Pio's Mass, he felt an urge to leave his bed and finish the statues. Eventually they were erected at the apparition gable.

## Knock Today

Knock has not escaped the influence of modernism. It has ugly buildings and uninspiring ceremonies. But traditional devotions are making a comeback. The ceremonies and conferences organised by the Society of St Pius X in September 2019 illustrated this. We can also make individual or group pilgrimages which could include the Way of the Cross, i.e. saying Rosaries while circling the old church and various other prayers.

Certainly we need Divine intervention to restore the true faith in Ireland and throughout the world.

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## Notes

1. It became known as Cnoc Muire following the apparition. Muire (pronounced 'Murra' in English) is Irish for Mary the Mother of God. In Ireland, women named after Mary are also called Máire in Irish ('Maura' in English).
2. This was during the Council of Ephesus in 431 AD.
3. During his broadcast to the 1932 Eucharistic Congress, Pope Pius XI declared: 'Finally with both heart and lips We wish you joy and now impart with the most special affection Our Apostolic Benediction, which we unite with our prayers to the Blessed Virgin Mary, Queen of Ireland.' See Augustine, Fr O.F. Cap. 1952. Ireland's Loyalty to Mary, p. 160. Witnesses noticed a golden rose below the crown.
4. Although some English societies did try to help.



# Delivered From Danger Matt Talbot – A Patron for the Addicted

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Gerard Brady

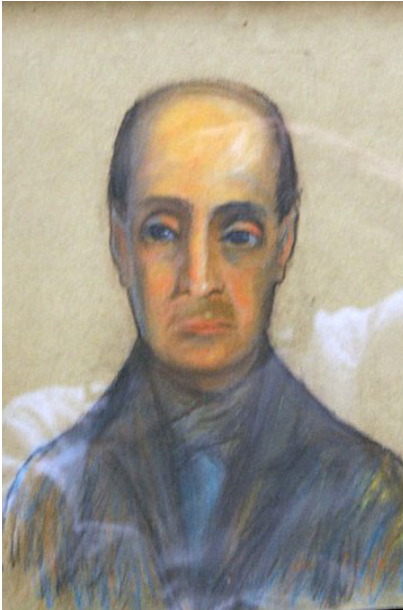
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*“... the faithful servants of the Blessed Virgin may confidently say with St. John Damascene, “If I confide in you, Mother of God, I shall be saved. Under your protection I shall fear nothing. With your help I shall rout all my enemies. For devotion to you is a weapon of salvation which God gives to those he wishes to save.”<sup>1</sup>*

Dubliners were celebrating the end of the war in the Crimea in May of 1856 when Matthew Talbot was born to Charles and Elizabeth Talbot. Baptised on the 5th of May, Matt was the second eldest of the ten surviving children born to Elizabeth in the tenement slums of inner city Dublin. The young priest who baptised Matt in Dublin's Pro-Cathedral died of fever within

months, after having tended to the spiritual welfare of the poor of the area. Charlie, Matt's father, was a heavy drinker who worked in the Customs House bonded warehouse, and as a result of his incipient addiction his wife went to work as a char to earn more money for the struggling family.

Matt did not attend school until his eleventh year. There was no compulsory education at the time and most children attended school in order to be prepared for the sacraments. Matt attended the O'Connell school in North Richmond Street, but only for a year as due to the family's near penury he was required to care for his younger siblings while his mother went out to work. The pressure placed on the family by its head was, no doubt, the catalyst for Matt's taking up



Sketch of Matt Talbot by Seán Dixon, 1931

employment at the age of twelve, bottling the stout and porter which supplied the local pubs. He left school with little education and quickly became addicted to the liquor he was bottling. His father took him to work in the warehouse in order to keep an eye on him, but the course of Matt's life was set and from that point to his rejection of alcohol in his late twenties, he was addicted.

Like most addicts he was focused only on getting his next fix and was not beyond stealing in order to supply his need. He also pawned his

boots and clothes, sometimes walking barefoot in order to get money to feed his habit. His attendance at Mass on Sundays became the only sign that he was a Catholic as he had otherwise stopped practising the Faith or receiving the sacraments.

One evening in 1884 the 28-year old Talbot, who was penniless and out of credit, waited outside a pub in the hope that somebody would invite him in for a drink. After several friends had passed him without offering to stand him a pint, he went home in disgust and announced to his mother that he was going to take the pledge. He walked to Holy Cross College, Clonliffe, the Dublin Archdiocesan seminary, where a priest heard his confession. There and then he took the pledge for three months. At the end of the three months, he took the pledge for six months, then for life. From this point until the end of his life he remained sober.

From the day he decided to renounce his addiction to alcohol he became determined to live a different life. He made some efforts to make restitution to those he had offended, repaying outstanding debts at pubs he had frequented and searching for a blind fiddler whom Matt and his brothers had robbed of his instrument in order to sell it



for the wherewithal to buy drink. He searched in vain but eventually had Masses offered for the musician's soul when the search proved fruitless. He gave his wages to his mother and attempted to reform his brothers' behaviour, but to no avail. In the end he decided to move out of the family home and rented a small flat a few streets away.

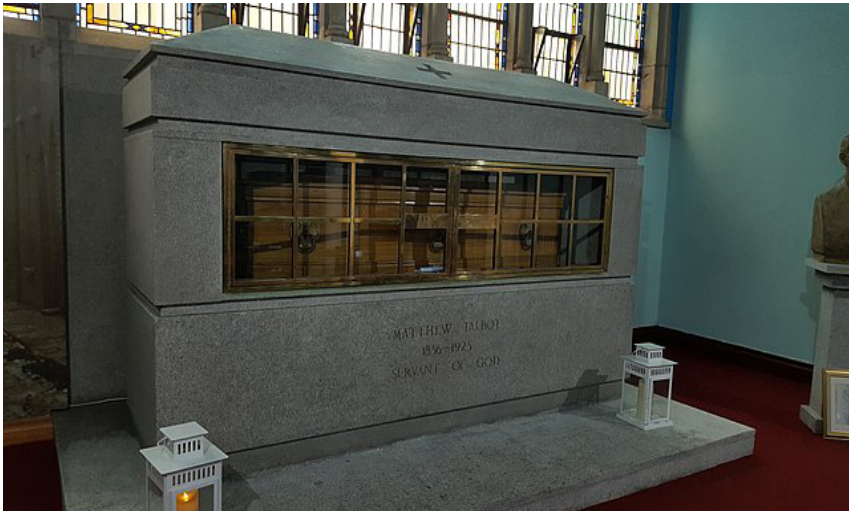
While living at his new address, Matt joined the newly founded Pioneer Total Abstinence Association of the Sacred Heart, founded by Fr James Cullen SJ, in the Church of St. Francis Xavier, Gardiner Street. He found the association a great source of encouragement and support and it gave him the opportunity to assist others through his offering of prayers. Matt eventually ended up living with his mother after his father died in 1889 and Elizabeth Talbot spent the last years of her life living with her son who more than made up for his youthful callousness.

While Matt would not have been familiar with the idea of a spiritual director, he nonetheless knew that he needed guidance and this he received from Fr. James Walsh who from 1884 to 1913 took charge of the men's Sodality in Gardiner Street Church. Although he had practically no schooling, as a child

he had built up a collection of books under the direction of Fr. Walsh. This collection included St. Louis' "True Devotion to the Blessed Virgin". When he found a passage difficult, he would copy it out and after his confession, he would pass it to the priest, who would explain it to him. His favourite books in the Old Testament were the Psalms and Wisdom.

In 1913 Fr. Walsh died. He was a great loss to Matt as he had helped him learn to read and guided him through his most difficult and challenging years. However Matt was fortunate to find another priest to guide him in the person of Mgr Michael Hickey of Clonliffe, where he had first gone to renounce his former life and to return to the sacraments.

On June 7th 1925, Trinity Sunday of that year, Matt, after having been to 5.30 am Mass in Gardiner Street and having returned home for his meagre breakfast, was on his way to 10.00 Mass in Dominic Street when he collapsed and died. As nobody was able to identify him at the scene, he was taken to Jervis Street Hospital where the body was undressed, revealing the chains he wore on his body. These were a mark of his devotion to Our Lady and were inspired by the Jesuit tra-



In 1972 Matt Talbot's remains were moved from his grave in Glasnevin Cemetery to a dedicated tomb in Our Lady of Lourdes Church in Sean McDermott Street.

dition known as *Mancipium Mariae* (slave of Mary), a devotion that involved the recitation of certain prayers and the wearing of a chain with the inscription "Ego Mancipium Mariae".

The details of his life and his reputation for sanctity circulated very quickly after Matt's death and when a book about his life written by Sir Joseph Glynn was published in 1927 by the Catholic Truth Society, his fame spread around the world. The cause for his beatification was opened in 1930.

*"I look forward to a great legion of brave and valiant soldiers of Jesus and Mary, of both sexes to combat the world the devil and corrupted nature in these more than ever perilous times which are to come." St Louis Marie de Montfort*

Notes:

1 (Joan. Damas. Ser. De Annuntiat)." "182, True Devotion to the Blessed Virgin", St. Louis Marie de Montfort



# Symbolising the Sacred: Glorious and Blessed Virgin

Fr. Francis Gallagher

## Marian Devotion

It is my intention to examine several different attributes of Our Lady in four different paintings. Therefore, this article will be presented in two distinct sections; the first will examine the earliest known representation of Our Lady in the catacombs of Priscilla and its development out of the typical Graeco-Roman aesthetics and the influence such aesthetics had on Raphael, in particular his painting *Sistine Madonna* c. 1513-14; and finally, I will reflect on the painting *Immaculate Conception* (1618) by Diego Velázquez, compared with *Vision of St. John on Patmos* (2012) by Giovanni Gasparro. It is my hope that the reader will see the aesthetic language established in the first century, refined and developed by the 16th century, and rendered in



an almost realistic/surrealist style in the 21st century.

Marian devotion in art is as old as Christianity itself. The earliest examples were born out of the Hellen-



istic aesthetic, in what is often referred to as the 'Second Sophistic' and 'Late Antique' periods, circa 100 – 450 AD. Christian art, in this earliest form, was coded, concealed and reduced to simple iconography that could be universally understood by any Christian, no matter what part of the Roman Empire they came from in order to avoid detection by the uninitiated and the authorities; a type of visual equivalent to the universality of the Latin Mass. This codex was developed in a time of persecution, but with the mustard seed-sized idea of an ideological divergence of representation in mind - a contemplation on the part of the early Christian artists on how to move stylistically away from the predominant Pagan classicism and the established appreciation for antiquarianism on the part of the typical Roman citizen.

Roman art, just like the Roman empire, went through a series of evolutions of style, often borrowing heavily from the Greeks. This is often seen visually as the naturalistic element of the arts. But, despite the centralised aesthetic of the Graeco-Roman style, there lay intertwined in its superstructure, several sub-genres that both mimicked and diverged, rather than unified in the more realist/naturalistic form; this is commonly known



as provincialism. Provincialism allowed for other subject-matter to be integrated into the established canon of classical motifs.

There are several positions one has to take into consideration when looking at early Christian art: firstly, it grew out of a necessity for coded iconography; secondly, it adapted the familiar Graeco-Roman aesthetic in order to reach and teach Christian belief, something the Catholic Church would continue to develop long after the fall of the Western Empire; finally, it combined both of the above with a type of sub-antique and/or expressionist form, which utilised Old and New Testament figures, places and events, and juxtaposed them on a firm classic foundation. This abstract-like form is what lat-



er became known as the medieval style, demonstrated in the crude forms of Romanesque (Roman-like) art. However, in the earliest known depiction of Our Lady, one can clearly see that it was rendered in aesthetics very much established during the Augustan period, and it will be this simple painting with which I will start my analysis on Marian depiction, specifically, Mary as mother.

## Our Lady in the Catacombs & the Sistine Madonna

Roman fresco painting, particularly painting from the reign of the Emperor Augustus 27 BC – AD14, became highly stylised and loaded with symbolism. The function of Roman painting was to bombard the viewer with images to saturation point, because, unlike the paintings that sit comfortably within the confines of a canvas, such as Raphael's Sistine Madonna, Roman frescos were usually wrapped around and above the viewer. This was to enable the viewer to 'join in' with the narrative on display. This would serve Christian art perfectly as it developed from the 1st century onward.

The painting of Our Lady in the catacomb of Priscilla is now rather faded after millennia of erosion and

degradation. But one can clearly see a representation with which we have grown so familiar. It is unmistakably the mother and child motif. What is remarkable, in the first instance, when looking at this artwork, is that you can see the compositional tropes which would later inspire Raphael and Titian during the Renaissance.

When initially painted, this fresco would have been very impressive – bright, and typically Roman with its insistence on naturalistic representation. The colouration would have been very similar to Raphael's Sistine Madonna, which acts as bridge for us to understand and reimagine what the earlier painting would have looked like in its prime. Unfortunately, what we are left with in the fresco today, is just the upper half of Mary. Mary is veiled, nursing the infant Jesus on her lap; Jesus turns to face the viewer, as if interrupted. Mary is rendered as an imperial lady, veiled and in the role of pietas – pietas, in the Roman context, being duty and virtue personified. Strength and power are concealed by simplicity, as opposed to vulgar display and over exaggeration of authority.

There is also the faintest allusion to what is known as *velificatio* above Our Lady. This is a visual device in





the form of a veil utilised throughout Roman art history. The chief characteristic of *velificatio* is the billowing veil. In the case of Roman painting, sculpture and coins, the veil frames the deity in the artwork, and operates as both a vault of heaven and emphasises the deity's *pietas* and virtue, while stabilising the composition. It makes sense that Our Lady is represented in this way; firstly, the artist is using established Roman techniques to emphasise power and virtue, but also borrowing Roman aesthetics in order to utilise them for Christian depiction and devotion, as opposed to the pagan.

The structure of Raphael's Sistine Madonna is strikingly similar to the Priscilla Madonna. Raphael was after all, hugely influenced by Clas-



sical Roman art, and in particular the art of the early to middle Principate 27 BC – AD 180. The central figures are, of course, the Madonna and Child. Elegant in their simplicity, on closer examination you can begin to see the connections, such as the orientation of gaze. The viewer is confronted with the eyes of Our Lady and the Child Jesus, as was the case with the Priscilla Madonna.

The overall compositional make-up of the Sistine Madonna closely matches with what survives of the Priscilla Madonna when considering the other figures and details in the older painting. In the Sistine Madonna, Our Lady is offset by both Saint Sixtus and Saint Barbara; Our Lady stands on clouds and, in the background, one can see slightly obscured Cherubim in the cloud features, referred to in Renaissance Italy as *Putti*. The composition is then anchored by two *putti*, seemingly detached by comportment and placement, as rest on their elbows on a ledge. Direct reference is made to classical Roman art with the utilisation of *velificatio*, the suitable billowing of Mary's veil as it encloses and frames her body and redirects the gaze of the viewer back around through her arm towards to Child Jesus. This emphasises the divinity



of Our Lord without the need for any obvious motifs – no halos, rays of light, or indeed, a foreshadowing of the Passion and Our Lady’s role a Co-Redemptrix.

Both paintings are essentially icons. But what is inherent in all icons are what are known as attributes. An attribute has several functions; they can tell you what the painting or artwork is about from a narrative point of view; they indicate to whom the painting is dedicated; they illustrate the principal characteristics of the one being depicted. Attributes evolve over time and place, and this is particularly true with Roman and Christian art in general. Icons are also devotional, and predominant throughout



Marian devotion is the theme of Mother and Child, starting with the earliest known example of the Madonna of Priscilla. Additionally, in relation to Our Lady, each rendition is wholly dependent on what vision of Mary is being depicted, e.g. Our Lady of Sorrows, Our Lady of the Rosary, Our Lady of Guadalupe etc. In the case of the Madonna of Priscilla and the Sistine Madonna, both represent some, but by no means all, of the attributes and visual motifs associated with Our Lady.

### The Immaculate Conception and the vision of St. John on Patmos

The Immaculate Conception c.1618 by Diego Velázquez, is a beautifully surreal, almost understated piece, with a limited palette and restrained use of subject-matter. The inspiration for the piece is believed to have been linked to a papal decree defending the mystery of the Immaculate Conception. Velázquez takes, as his inspiration, the writings of Saint John the Evangelist, as he records his vision of the Woman clothed with the Sun, who bears a male child and is threatened by the dragon.

Velázquez, like Raphael, had visited Rome, but unlike Raphael, Velázquez was more interested in the reality of the ancient ruins of

Rome, as opposed to a contemporary appropriation of style influenced by the classical. Velázquez was indifferent to the linear and smooth finish of Raphael's paintings, and instead opted for a more realistic, albeit painterly approach to rendition.

The painting *Immaculate Conception* was painted in conjunction with a painting of *St. John the Evangelist and his vision on Patmos* – the latter, incidentally, being a self-portrait, and the former a rendition of his own wife. Both paintings are significant in the sense that they mark the beginning of Velázquez's career as an artist, in his own right, after he had set up his own workshop. The *Immaculate Conception* features Mary stood upon the Moon, which is semi-transparent, moving from full to crescent; she is also adorned with a crown of twelve stars, with billowing clouds behind her, an echo of the *Sistine Madonna*. In the bottom foreground, one can see a fountain and a little temple, the fountain representing life. The stars above her head, which symbolise both the twelve tribes of Israel and the Apostles, are rendered in a realistic, rather than idealistic manner. Running alongside the stars, one can see subtle rays of light radiating out into the subdued sky. This

works as an alternative device to the *velificatio* utilised by Raphael. Finally, this brings me to Giovanni Gasparro's 2012 rendition of *Our Lady*. Gasparro painted this piece as part of several large commissions for the rededication of *Aquila Cathedral*, Italy, which had been badly damaged in the terrible earthquake of 2009.

The painting borrows the motifs utilised by Velázquez through the





use of a muted palette, the painterly use of the brush, and an insistence on naturalism. Gasparro also pays homage to Raphael's compositional structure in the Sistine Madonna, with the prominent placement of Our Lady. Where Gasparro differs with regard to the other artists, is that he successfully conveys Mary's power and her position as Mother of God and Mother of us, in the clever use of placement – in this case, Our Lady towers above the viewer, emphasising her majesty. Rather than Mother and Child, what is conveyed in this instance, is Mary as expectant mother, cradling the life within her.

What is immediately striking about this painting, is both its sensitive handling of Our Lady's power and her humility. The combination of both is demonstrated by her up-turned gaze to Heaven, her simple white robes, and the use of *contrapposto* – one leg before the other, a relaxed but confident pose traditionally used for Roman emperors, generals and deities. This helps exemplify her calm acceptance of her role and her noble bearing. Again, the demons, beneath her feet, turn away in agony at her brilliance. This is a clever use of visual metaphor as opposed to the more traditional dragon or serpent that is usually depicted just below the moon.

Finally, her veil, adorned above with radiant stars, brings us back to the Madonna and Child in catacombs of Priscilla. The latter only had the vaguest semblance of a *velificatio*, but still exudes power and radiance through the most subtle of ways. One can see, that even after two thousand years, that simple humility of Our Lady's depiction as mother is the also the most enduring.

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# Father Marc Van Es

## 1963-1996

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**Peadar Walsh**

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Christmas is usually a happy time. But the Christmas of 1996 turned out to be a very sad one for the congregation of Our Lady of the Rosary church in Cork, and for the Society of Saint Pius X in Ireland.



Ordination 29th June 1990 (Archbishop Lefebvre in background)

On the morning of December 24th, 33-year-old Father Marc Van Es was found dead in the sacristy of Our Lady of the Rosary: he had died in his sleep. A smiling giant of a man, this simple, zealous French priest who had taken Cork and Ireland into his heart was mourned by the shocked people and priests. We remember him on the twenty-fifth anniversary of his passing.

### Life before coming to Ireland

Marc Van Es was born in Paris in 1963, one of four children. We do not have much information on his younger years, but an episode that occurred on a scout camp when Marc was 16 or 17 shows his courage and selflessness. One day, a younger boy got into difficulty



when swimming; the boy's older brother jumped in to help him, but he too disappeared under the water. Marc then bravely threw himself in and managed to rescue the younger boy but was unfortunately unable to save the older one.

Having finished secondary school, Marc took a three-year course in philosophy at the Institut Saint Pie-X in Paris. Then, he decided to leave the world and entered the Society of Saint Pius X's seminary in Écône, Switzerland, in Autumn 1984. He was ordained a priest there on 29th June 1990.

## A love for the truth and for souls

Father was immediately sent to Ireland and put in charge of the Cork congregation which then met for Mass in Moore's Hotel on Morrison's Quay. He arrived with hardly any English at all, but was determined to master the language, taking classes in UCC, and asking for help from the faithful. Aidan McKeown recalls that whenever Father travelled up North, he would ask him to look over his meticulously prepared sermon notes and insisted on being given the correct pronunciation for more difficult words.



Blessing of Church in Cork

The motivation for this perfection in his sermons was surely his great desire to preach the truth. He used to spend one hour studying every day, usually from Saint Thomas Aquinas, and the priests of the time recall that after his study he would often exclaim with great satisfaction: "I've just spent an hour with the Master!" While in UCC, he tried to interest the students there in the Catholic Faith, and also drew up leaflets on the fight for Tradition, on purity, and on apologetics. He organized the faithful in Cork to distribute one of his pamphlets on the Latin Mass, entitled "Something New in Cork", to hundreds of homes around the city.



## A love for the Liturgy

Father Van Es loved everything around the altar to be done properly. He made sure that the altar-boys were very carefully trained for all ceremonies, and especially for the most important ones of the year. He was very encouraging of the choir and wanted the singing to be done well. My late father John Walsh always cherished a hand-written note given to him by Father Van Es with the instructions for the singing for Holy Week; at the bottom of the note were written the words: “Bon courage!” The fitting decoration of the church was also a priority for him. “I must buy you a microwave”, John Cronin said to him one day. “I’d prefer a baptismal font”, Father Van Es replied.

Despite his high liturgical standards, he knew mistakes would be made, and used to say with his characteristic grin: “If you make a mistake, make it with dignity!” John Cronin and John O’Callaghan recall that Father had to put his own advice into practice one Sunday in Cork when the top of the holy water sprinkler became disconnected during the Asperges, flying across the church and hitting the opposite wall! The faithful reverently passed the sprinkler top along the row back to the bemused

priest who stood there holding the handle. It must have taken a lot of self-control on Father Van Es’s part to continue the ceremony with dignity that day! “Father, that was a powerful blessing”, commented one of the men after. “Will you be doing that again?”

## A priest with a sense of justice

Father Van Es’s love for the Liturgy shows his desire to give God His due in the first place. The priests in Dublin remarked that he was as regular as a monk in saying Mass, reciting the Breviary and doing his meditation and spiritual reading.



Baptism Belfast April 6th 1991





Father Van Es

But he also wanted to give men their due and had a concern for the common good which could be seen in his exactness when it came to the community life in the priory: he was always on time for everything and brought his smile and good humour with him. His obedience to his superiors was noted by priests and people alike. "I will ask my superior", the people in Cork often heard him say.

A simple, childlike priest with a sense of humour

Those who knew Father Van Es invariably have brilliant memories of him. They remember him as a

priest who did his duty faithfully and consistently but without any fanfare. They remember him as a simple, childlike man, without any airs or graces, who was close to the people and loved to share in their banter, while still remaining their priest and father. He was often laughing and smiling, and really connected with the Corkonian sense of humour! One day, John O'Callaghan relates, Father was talking with some men outside Our Lady of the Rosary church. "You're French, aren't you Father?" John asked. "Yes, of course", Father replied. "But your father is Dutch", John went on. "To tell the truth, Father, you don't look French; you look Dutch". Father Van Es drew up to his full height of six feet, five inches and, pointing at him, laughingly replied: "Well, you speak English, so you must be English!" Touché!

But he could be stern when necessary and had the courage to defend his flock when he saw it was in danger. A man who had started coming to Mass at Our Lady of the Rosary was being intimidated by a family member who drove up to the church one Sunday to taunt him. Father Van Es soon realized what was happening and strode courageously across the road to the car. Indicating that it was time to move



on, he declared: “You leave that man alone!”

### A premonition of death?

Father Van Es’s death on that cold Christmas Eve morning in 1996 came as a terrible shock to the priests and faithful. But one Dublin parishioner, Maurice Callanan, was convinced that Father himself had some premonition of it. He recalled how, some time before Father’s death, parishioners were gathered with him one morning in the hall in Dún Laoghaire after Mass. An unusual conversation was taking place: they were all wondering when and where each other would like to die! When Father Van Es was asked the same question, he was reluctant to answer at first. Eventually, pressed by the men, he is said to have declared: “I would like to die at the age of 33 because it was the age of Our Lord’s death. And I would like to die in Cork”.

### A sad Christmas in Cork

Whatever the case may be, Father Marc Van Es was called by God on the morning of December 24th, 1996. He was 33 years of age and he died in the room next to the Blessed Sacrament in his adopted city where he had spent so much time during his six years of priesthood.

The faithful who were gathered for Mass that morning became anxious when there was no sign of the priest coming out to the altar. So, they broke the lock on the sacristy door, only to find poor Father Van Es dead in his bed. They immediately began to say prayers for his soul while John O’Callaghan rushed over to Wilton to fetch Father Van Es’s friend, the retired SMA priest Father Thomas Higgins (+2005), who had been heroically celebrating the Latin Mass every morning there for some time. When old Father Higgins arrived, he administered conditional extreme-unction to his brother-priest.

Following a solemn Requiem Mass at Our Lady of the Rosary, Father Van Es’s remains were eventually brought home to Paris and interred in the Passy Cemetery on the Rue du Commandant Schloesing.

All of Father Van Es’s years as a priest were spent tirelessly working for the souls of the faithful in Cork and all over Ireland. Whether we knew him or not, we owe him a debt of gratitude which we can discharge by praying for the repose of his soul. We can be sure that he will not forget Ireland when he is before God in Heaven, if he is not already there.





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Jan	8-9	Youth Outing (Athlone)
	15	3rd Order Conference (Dublin) 10am

Feb	1	St Brigid's Day
	2	Ash Wednesday
	19	3rd Order Conference (Dublin) 10am
	19-20	Youth Outing

Mar	12	Youth Lenten Recollection (Dublin)
	19	3rd Order Conference (Dublin) 10am

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T: (01) 284 2206

### **Mass Times**

- Sunday 9am & 11am  
- Monday - Friday 11am & 6:30pm most days  
- Saturday 11am

## **Saint Pius X House**

12 Tivoli Terrace S, Dún Laoghaire  
Co. Dublin A96 KV65  
T: (01) 284 2206

### **Resident:**

Rev. Fr Patrick Abbet (Prior)  
Rev. Fr Leo Boyle  
Rev. Fr Patrick Kimball  
Rev. Fr Jules Doutrebente

## **ATHLONE Corpus Christi Church**

Connaught Gardens, Athlone  
Co. Westmeath N37 E671  
T: 090 643 3703

### **Mass Times**

- Sunday 10am (check website, can be 4pm)  
- Monday - Saturday 11am  
- First Friday 6:30pm

## **Saint Joseph's House**

Court Devenish House, Athlone,  
Co. Westmeath N37 NF77  
T: 090 643 3703

### **Resident:**

Rev. Fr Patrick Kimball

## **BELFAST Saint Pius V Chapel**

78 Andersonstown Road  
Belfast, Co. Antrim  
BT11 9AN  
T: (028) 9445 3654

### **Mass Times**

- Sunday 12noon

## **CORK Our Lady of the Rosary Church**

Shanakiel Road Sunday's Well,  
Co. Cork T23 T389  
T: (090) 643 3703

### **Mass Times**

- Sunday 11am (check website, can be 4pm)  
- Saturday 11am

## **NEWRY Our Lady of Knock Chapel**

Unit 5 Richbrook Business Park,  
Mill Road, Bessbrook,  
Newry, Co. Down BT35 7DT  
T: (048) 30 825730

### **Mass Times**

- Sunday 8:30am

Society of Saint Pius X



S S P X

The Society of St. Pius X is an international priestly society of common life without vows, whose purpose is the priesthood and that which pertains to it.

Since its foundation by Archbishop Marcel Lefebvre in 1970, the Society has formed priests according to the immemorial teachings of the Catholic Church. By offering the Holy Sacrifice of the Mass in the traditional Latin rite and administering the sacraments according to the traditional rites in vigour in 1962 (before the Second Vatican Council 1962-5), the Society's priests perpetuate what the Church has taught and done throughout its history. By the exercise of the teaching office of its priests, the Society fights against the errors that presently afflict the Church.