



# Vox Clamantis

Bulletin of the Society of Saint Pius X in Scotland

May 2022

*"The will to do, the soul to dare"*

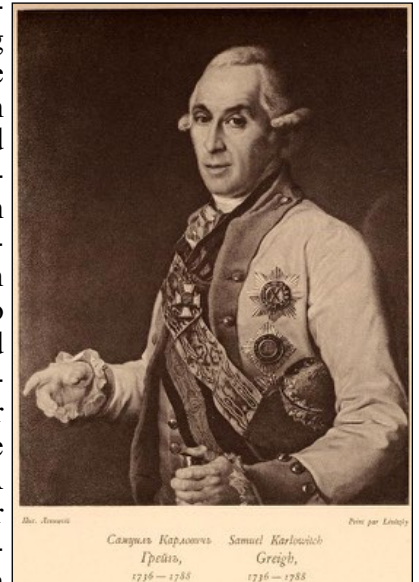


Dear Faithful,

May sees the feast of the Translation of St. Andrew (still kept in the diocese of St. Andrews and Edinburgh on the 9<sup>th</sup>). It is not as important a feast as the national one in November and marks strictly speaking the translation of St. Andrew's relics to Constantinople by Constantine's son, Constantius (the traditional date for the translation to St. Andrews is 6<sup>th</sup> February though Scottish documents generally refer to the feast being kept this month). In previous issues we have looked at the history of how St. Andrew became the patron of Scotland but an interesting addition became clear last month when the reverse saltire (shown above) which had been 'part of the branding toolkit' of the present government, seen regularly on broadcasts from Edinburgh and indeed all official publications. Someone had pointed out that the reverse saltire (i.e. blue on white instead of the version seen by King Angus of white on blue) is presently used as the marine flag of the Russian navy. Since St. Andrew is not only the patron of Scotland but also of many other countries including Russia (and, indeed, Ukraine) this is hardly a surprise but it was an acute em-

barrassment to the current regime and was hastily removed and 'must not now be used under any circumstances'.

It is, however, interesting to see that the links between Scotland and Russia, particularly the Russian navy, go far further back than the last two months, indeed to the 18<sup>th</sup> century and Peter and Catherine the Great. A young mariner born on St. Andrew's day in

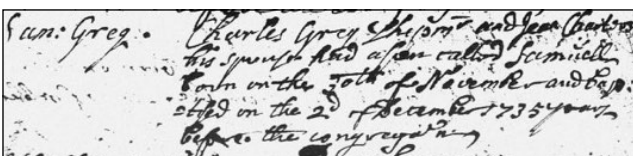


1735 in Inverkeithing, Fife, is credited with the modernisation of the Russian navy and has many historical victories to his credit. Samuel Greig was a lieutenant in the British navy when Catherine called him to Russia where his skill saw him quickly promoted to Captain. After the battle of Chesma he was made an Admiral of the Russian Empire by the Empress, Catherine the Great. On his death in his 53<sup>rd</sup> year, he was given a full state funeral including lying in state, cannons and bells and a magnificent tomb designed by the court architect, Giacomo Quarenghi.

This month is also the feast of the Ascension on the 26<sup>th</sup>. It is still a Holy Day of Obligation in Scotland and there will be a Mass in both chapels in the evening that day.

With every good wish and blessing,

Rev. Sebastian Wall (Prior)





# The Scots poet



Now firmly in the Easter season, while marshalling my facts for the extremely complicated process of Scottish Emancipation and the Restoration of the Catholic hierarchy, I was struck by a small volume distributed after the funeral of Dr. Ruth McQuillan (R.I.P.) while still in the octave. She had been a scholar at Cambridge and published a small collection of Scottish poetry with her own notes, translations where necessary, and commentary. This collection of gems inspired me to revisit my studies of some forty years ago and to put before you a small sample of the tremendous Catholic culture, studiously ignored by State education and yet so evocative of the profoundly Catholic spirit that animated this Nation before the tragic events of 1560. Our number of Gaelic readers, however, is extremely small so I have confined myself to the Scots poets of the pre-‘Reformation’ period since that is still accessible to most Scots today. It necessarily excludes perhaps the most well-known of all, Robert Burns, since he was neither Catholic nor particularly edifying from a moral point of view, though this is not to discredit the talent evident in his written word.

I think it is probably a very modern view of these writers, who, after all, wrote to secure a living at Court or from some wealthy patron, that their continual use of religious imagery and often subject matter is for them a mere formality, a set of symbols or conventions convenient to their poetic expression. But this is far too simplistic and, indeed, anachronistic. When Dunbar writes of the dance of the seven deadly sins through hell this is because for him and his audience Hell is a reality:

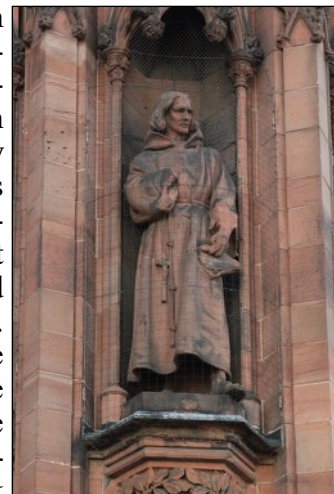
What is this lyfe but ane straucht way to deid,  
 Whilk has a tyme to pass and nane to dwell;  
 A sliding while us lent to seek remeid,  
 A free chois given to paradice or hell,  
 A prey to deid, whom vain is to repell;  
 A short torment for infineit glaidness,  
 As short ane joy for lestand hevynes.

Indeed, he sees poets (*makars*) as being no more exempt from this as his audience in his famous lament:

Our pleasance here is all vain glory,  
 This fals world is but transitory,  
 The flesh is bruckle, the Fiend is sle:  
*Timor mortis conturbat me.*

William Dunbar was born around 1460 and entered the Franciscan novitiate for a time (hence his title ‘the feigned friar’). He was or-

daind as a secular in 1504, seeking a benefice (as was the custom of the time) from the king. Curiously his poetic talents meant the king preferred to keep him at court, though he did increase his pension. He may well have received his benefice after the death of the king in 1513 at Flodden because his work ends abruptly at this time. He is certainly known to have died by 1530. In this Easter season I would like to include one final occasional poem:



**William Dunbar**

Done is a battell on the dragon blak,  
 Our campioun Christ confoundet hes his force;  
 The 3ettis of hell ar brokin with a crak,  
 The signe trivmphall raisit is of the croce,  
 The diuillis trymmillis with hiddous voce,  
 The saulis ar borrowit and to the blis can go,  
 Chryst with his blud our ransonis dois indoce:  
*Surrexit dominus de sepulchro.*

Robert Henryson was a some sort of clerk at Dunfermline Abbey school. He certainly had training in arts and Canon Law, taught for a while at Glasgow University and was a *Maister*, he may have been a monk or some other cleric. Certainly he was part of the Catholic authority system rather than that of the State. There is no evidence, though some speculation, that he wrote for the Court which, of course, was nearby. His poetry is full of charming humour and delightful observation of nature and a peaceful world. He too reflects the profoundly Catholic ethos of his age with the acceptance of life with its pains and joys. In his rendering of Aesop’s fables, a pagan text dealing with animals, there is, nonetheless, a clear Catholic morality expressed:



**Dunfermline Abbey, home of Maister Henryson**

mak the ane strang castell  
 Of gud deidis, for deith will the assay,  
 Thow wait not quhen – evin, morrow, or  
 midday.

And in his completion of Chaucer's *Troilus* and *Cresseid*, the judgment (by the pagan gods) of Cressida's faithlessness and the making of her a leper is seen not so much as revenge but a kind of redemption—the ineluctable moral Law is implicit.

Nocht is your fairnes bot ane faiding flour,  
 Nocht is your famous laud and hie honour  
 Bot wind inflat in uther mennis eiris...  
 Fortoun is fikkill quhen scho beginnis and steiris!



**Gavin Douglas, Bishop of Dunkeld**

Though he should principally be known for his poetry, our third ecclesiastic poet came from an illustrious family and after Flodden hardly wrote anything at all. Gavin Douglas was born in Tantallon Castle as the third son of the Earl of Angus. After a good education, befitting his rank, he entered the Church receiving his first benefice, Monymusk, Aberdeenshire, in 1496. He was later the parson of Lynton, (now East Linton), Rector of Hauch and in 1501 made the Provost of St. Giles in Edinburgh.

His principal work is a Scots translation of Virgil's *Aeneid*, the first Anglic translation of a classical work. It is in the short prologues to each of the books that we learn something of his life and times, from the joy of a May morning:

And al small fowlys singis on the spray  
 Welcum the lord of lycht, and lamp of day  
 to the tumultuous political circumstances of the period:

Quhat wickitnes, quhat wanthrift now in the  
 world warkis

As a member of the scheming Douglas family at a time of tragic succession of royal minorities, he was involved in much of the jockeying for power and position. The bishop of Ross, John Lesley, wrote, "If he had not mixed himself up with the national tumults, he would have been truly worthy of being consecrated in the writings and memory of all, on account of his fragrant wit and singular erudition".

He was made bishop of Dunkeld in 1516 and proved a better bishop than many of his contemporaries. In the violent affray between the Douglas faction and the Hamiltons in the streets of Edinburgh ('Cleanse the Causeway' as it is known) he played the mediator. When James Beaton, Archbishop of Glasgow, protested to him, "There is no remedy, upon my conscience I cannot help what is about to happen", striking his breast so that the coat of mail beneath his vestments rattled, Gavin Douglas dryly remarked, "How now, my lord, methinks your conscience clatters!" When the Hamiltons were routed later, the Archbishop could be grateful that he was saved from summary execution by the offices of the same Bishop Douglas. The political turmoil continued and resulted in a brief period of exile where Douglas died of plague in London in 1522.

The last of the makars, Sir David Lindsay of the Mount, is a minor poet, chiefly known for his scathing *Satire of the Three Estates*. It is ironic that the great critic of clerical abuse who gave so much ammunition to the enemies of the Church, also brought about the end of the Scots literary tradition. His own play was performed three times before the King and then, after his death before the Queen, later regent, Mary of Guise, before being consigned to the dustbin as frivolous and unworthy of the attention of the elect. Thus it was to remain for four hundred years when, in a last twist of irony, it was revived at the Edinburgh festival and performed in the Assembly Hall of the Church of Scotland which stands on the site of the palace of Mary of Guise.

# Mass Schedule

	CARLUKE	GLASGOW	EDINBURGH
Sunday 1 <sup>st</sup> May — St. Joseph the Artisan		9am & 11am	9am & 11am
Monday 2 <sup>nd</sup> May	11am		
Tuesday 3 <sup>rd</sup> May	7.15am		
Wednesday 4 <sup>th</sup> May	7.15am		
Thursday 5 <sup>th</sup> May	11am		
Friday 6 <sup>th</sup> May ( <i>First Friday</i> )		6.30pm	6.30pm
Saturday 7 <sup>th</sup> May ( <i>First Saturday</i> )		11am	11am
Sunday 8 <sup>th</sup> May — 3 <sup>rd</sup> Sunday after Easter		9am & 11am	9am & 11am
Monday 9 <sup>th</sup> May	11am		
Tuesday 10 <sup>th</sup> May			6.30pm
Wednesday 11 <sup>th</sup> May	7.15am		
Thursday 12 <sup>th</sup> May	11am		
Friday 13 <sup>th</sup> May	7.15am		
Saturday 14 <sup>th</sup> May		11am	11am
Sunday 15 <sup>th</sup> May — 4 <sup>th</sup> Sunday after Easter		9am & 11am	9am & 11am
Monday 16 <sup>th</sup> May	11am		
Tuesday 17 <sup>th</sup> May			6.30pm
Wednesday 18 <sup>th</sup> May	7.15am		
Thursday 19 <sup>th</sup> May	11am		
Friday 20 <sup>th</sup> May	7.15am		
Saturday 21 <sup>st</sup> May		11am	11am
Sunday 22 <sup>nd</sup> May — 5 <sup>th</sup> Sunday after Easter		9am & 11am	9am & 11am
Monday 23 <sup>rd</sup> May	11am		
Tuesday 24 <sup>th</sup> May	7.15am		
Wednesday 25 <sup>th</sup> May	7.15am		
Thursday 26 <sup>th</sup> May — Ascension of Our Lord		6.30pm	6.30pm
Friday 27 <sup>th</sup> May	7.15am		
Saturday 28 <sup>th</sup> May		11am	11am
Sunday 29 <sup>th</sup> May — Sunday after the Ascension		9am & 11am	9am & 11am
Monday 30 <sup>th</sup> May	11am		
Tuesday 31 <sup>st</sup> May	7.15am		

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**Rev. Fr. Reid Hennick**

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**Saints Margaret and Leonard's  
Church**

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EDINBURGH

EH8 9RD

If you require any further information concerning one of these places, or need to talk to a priest e.g. in case of emergency for the Sacraments, please ring the phone number mentioned in contact details.