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Box 11, Folder 32 - "...Another Reason Why it is called 'The Open Book'" (E.M.S.)[The Guide-Children's Missal]

Edwin Mortimer Standing

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ANOTHER REASON WHY IT IS CALLED
"THE OPEN BOOK"

In this material, as in so many others, Montessori has made use of an important psychological principle. Curiously enough this same principle was vividly described many years before by Cardinal Newman in his "Idea of a University" -- quite unknown to Montessori who was unacquainted with his works. "If we wish to improve the intellect", says Newman, "first of all we must ascend: we cannot gain real knowledge on a level.....It matters not whether our field of operation be wide or limited, to command it we must rise above it".

to know

What Montessori has done in "The Opened Book", with masterly effect, is to enable the student to spread out what he knows visibly before him by means of a material. This latter is so constructed that, as he uses it, he spreads his knowledge out in front of him, as it were in two dimensions. Then by a different kind of mental operation he rises, so to say a manner of speaking, above this knowledge thus spradd out, and thus looks down upon it from a new and higher angle. And in doing this he suddenly becomes aware of new facts and relationships which were not, and could not, be evident before he made this kind of approach.

One might call this a form of three-dimensional-knowledge, or again one might describe it as a sort of mental chewing of the cud, suggesting over again your knowledge in a different way. Or again--for it is really the same thing--one could say that it is a form of meditation. For what is meditation but the mind dwelling on what it already knows but in a new and different way?

We cannot dwell any longer here on this psychological principle but we have analyzed it at much greater length in a forth coming book in a chapter entitled "Spontaneous Mental Expansion and the conditions that favour it." So now we can see clearly the second reason for calling this material "The Opened Book".

In her opening remarks Montessori pointed out how, in the early days of the Church, the laity took a more active part in the Great Drama of the Mass than they do at present. With the passing of Latin into a dead language, however, the detailed knowledge of the text and of the ritual became more and more limited to the clergy. In this way the Book of the Mass became in some respects "a closed book". But now, thanks to the modern liturgical movement inaugurated by Pope Benedict XV and carried on by his successors, the Book of the Mass has once more been "opened" to the people, and translations of the sacred text ~~have been printed in all the vernaculars.~~ *are recited by the people.*

Footnote?

"Amongst those to whom the book had been "opened" are the children; and the education problem, which has now arisen, is how to make it accessible to them in a manner suitable to their limitations".

Quote? footnote?

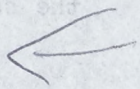
When one comes to a more detailed study of Montessori's material for teaching the Mass one finds a second reason for calling it "the Opened Book". In any book--and this applies to the Ordinary of the Mass and the Missal--generally one can only see two pages at a time, the ones facing each other. The rest of the pages remain "closed" and out of sight. In this material Montessori has hit upon the happy and original idea of having each of the prayers of the Mass printed on a separate card. In this way one is able to spread out a whole series of pages, alongside of each other, next to each other, side by side, and *so we* can thus view them all at once. In this way the Book of the Mass becomes literally as well as symbolically "an opened book".

RISING TO KNOW

Rising

By this simple expedient of printing each of the prayers of the Mass on a separate card, and the equally simple idea of spreading the cards out in their order, side by side, Montessori enables the student to "rise above his

In her opening remarks she pointed out how, in the early days of the Church, the Holy Spirit came upon the first disciples, and that this was the basis of their faith and language. However, the detailed knowledge of the text and of the ritual became more and more limited to the clergy. In this way the book of the Mass became in some respects a closed book. But now, thanks to the modern liturgical movement inaugurated by Pope Benedict XV and carried on by his successors, the Book of the Mass has once more been "opened" to the people, and translations of the sacred text have been printed in all the vernaculars.



"opened" places to which the text had been "opened" and the original text of the Mass. This is now done in a way which is accessible to all. It is to be noted in a manner entirely in their interests.

When one goes to a more detailed study of Montessori's material for teaching the Mass one finds a second reason for calling it "the Opened Book". At any time one can refer to the original text of the Mass and the ritual. Generally one can refer to a text at a time, the one facing each other. The text of "the great version" is closed and set in stone. In this material Montessori has put upon the page the original text of having each of the prayers of the Mass printed on a separate card. In this way one is able to go out and a whole series of cards, each to each prayer, side by side, and can thus view the whole. Another way the Book of the Mass becomes literally as well as symbolically an opened book.

THE OPENED BOOK
 A NEW METHOD OF TEACHING THE MASS

With this material the child can learn the meaning of the words of the Mass on separate cards, and can easily study the book of teaching the cards out in their order, and by a Montessori method the student can "read" more in

LITURGY
OF THE MASS

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11 N.B.
see below

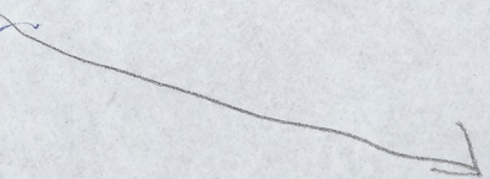
knowledge" and see a whole group of them--e.g., those that form the ~~Mass~~
~~of the Catechumens~~, or of the ~~Consecration~~--at the same moment. Regarded
 in this way it is quite surprising what new facts and relationships reveal
 themselves. Finally, after working ^{perhaps} it may be for several weeks at the
 various sections of the Mass, the student ends up with ~~spreading out before~~
~~him~~ the whole of the Mass in a magnificent "Birds' Eye View"--similar to
 the famous "Birds' Eye View" of the Decimal System of Numbers which forms
 such an imposing and illuminating spectacle to the child of five to six in
 his study of Numbers. (~~see illustrations~~).

THE USE OF COLOURS

In the Opened Book material, as in so many others, Montessori has made
 a helpful use of colour. Thus the prayers in each of the main sections of
 the Mass are printed on cards of differing colours--those of the Mass of the
 Catechumens on Green cards; those of the Offertory on Orange; those of the
 Consecration on Red cards; whilst the prayers of the Communion are printed
 on Blue cards. This, symbolically, the child immediately, on looking at
 the material, before he has begun to work with it, at once becomes aware
 that there are certain divisions or sections on the Ordinary of the Mass.

new
divisions

In addition to this, those parts of the Mass which vary from day to
 day--the Propers--are shown by blank white cards. At the top of each of
 these is written the name by which it is known--e.g., Introit, Offertory,
Post Communion, etc. In this way, when the cards are placed side by side
 in their proper order, certain new factors strike the child at once--how, for
 instance, there are more Propers in the Mass of the Catechumens, the more
 instructional part of the Mass--than in any others. And he sees that in the
 Consecration there are ~~no~~



knowledge, and the whole group of them... those that form the basis
 of the Government, or of the Administration--of the same nature. Regarding
 in this way to be quite surprising what new laws and regulations would
 themselves. Finally, after working in order to several weeks at the
 various sections of the Mass, the present ends up with preparing the before
 the whole of the Mass in a magnificent "idea, the view"---initially to
 the same direct, the view of the Federal System of Empires which forms
 with an interesting and historical episode to the child of five or six and
 the way of the art. (see illustrations).

THE USE OF COLORS

In the present book material, as in so many others, the author has made
 a special use of color. The first part of the main section of
 the Mass has been given on cards of different colors--those of the Mass of the
 Government on white cards, those of the University on green; those of the
 Constitution on blue cards, and the projects of the Commission are printed
 on five cards, blue, symbolically--the white, immediately, on looking at
 the material, before he has begun to work with it, it once become aware
 that there are certain revisions of sections on the outline of the Mass.
 In addition to this, those parts of the Mass which were given to
 him--the projects--are shown by black white cards. At the top of each of
 these is written the name of the subject to which it is referred, (for example,
Local Commission, etc.). In this way, when the cards are placed side by side
 in their proper order, certain new factors appear in the case--now, for
 instance, there are more projects in the case of the Government--the more
 that are on the part of the Mass--and in the other. And it is seen that the
 Commission has been

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changeable parts at all, as the majestic action of the great Sacrifice moves on un^{der} interruptedly to its climax.

HOW TO PRESENT THE MATERIAL

As with all Montessori's teaching materials there is a special technique to be used in their presentation to the children. We shall not attempt here to give a full description of how the Opened Book should be presented to the child because a booklet of directions will be included, along with the cards and other objects. But we may pause to note a few salient points. In the first place, the material is so complete--providing the means to so much instruction--that it would be impossible to expect a child^{or} an adult for that matter^{to} master it all at ~~once~~^{once}. For here, as elsewhere, Montessori has made use of the principle of "the separation of difficulties", dealing with one difficulty at a time, and that by means of a separate activity, which can be repeated until practice makes perfect.

So, without going into the matter fully we might indicate, as ~~an~~ example, the manner of presentation of the Mass of the Catechumens. On opening the box in which the material is contained the teacher first takes out the four sets or groups of cards which compose the whole Mass--each set being in its own colour and separated by an elastic band. She explains that the green cards compose the Mass of the Catechumens, and the other three sets--orange, red and blue--comprise the Mass of the Faithful. These last three she puts back in the box, keeping out only the cards of The Mass of the Catechumens.

She begins now by shuffling these green cards, as one would a pack of cards, and then spreading them out at random, without any attempt at order, on the table--or on a mat if they are going to work on the floor for greater



Diagrams on little slips which have to be placed on the appropriate prayers in the Offertory.

room space. It is almost certain that, at this ^{point} juncture, any intelligent child will ask why there are certain white cards mixed up amongst the green. This gives the teacher the cue to explain that some of the prayers of the Mass are used every day, where as other parts--which are called the Propers--vary with the particular Mass of the Day.

The teacher now, after explaining what she is about to do, begins to set the cards in their right order, ^{STARTING} beginning with the one which has "In the name of the Father and the Son and the Holy Ghost on it" (for, as I heard Montessori once say, "Everything Catholic begins with the sign of the Cross"). As soon as she has finished ^{placing} ~~(putting)~~ them ~~(out)~~ in their right order, she asks ^a her pupil if he (or she) would like to do it himself. This is the moment to explain how to make use of The Control of Error (see p). The child could do this in two ways: (a) either by having a Missal with the Ordinary of the Mass in it, and consulting it as he goes along or (b) by looking on the back of each card. There he will find a number which indicates the position of that particular card in the true succession which make up this first part of the Mass. Once the child has learned how to proceed, the teacher can go away and leave him to work it out at his own pace, and by his own efforts. If he likes to repeat the exercise and do it all over again well and good. But perhaps he has had enough for the day. Anyway, now he knows how to use the material. He can choose to work with it the next day, and probably for many days afterwards, until he can "beat his own record" and put all the cards out in their right order without once having to ^{consult} ~~(have recourse to)~~ the Control of Error. (Very often if two children work with the material together--as they are allowed to do if they wish--one knows it better than the other and he acts as the Control of Error to his partner.)

As soon as a child can put out the cards of the Mass of the Catechumens

in their proper order the teacher will let him take out the orange cards of the Offertory; and, after a brief explanation, let him ^{start} set to work on those in the same manner. And after that with the cards of the Consecration; and finally to those of the Communion. One day--perhaps of his own accord or, perhaps,) at the suggestion of the teacher--the child or a group of children-- will put out all the cards of all four parts of the Mass together; thus composing the impressive Birds'-Eye View of the Mass. (see p.).

OTHER DETAILS

So much for the Prayers and Propers of the Mass, and when and where they are said. But the Priest does much more than speak when he says Mass: He also performs many actions (besides the great central action of the Sacrifice itself); in fact, he performs some 500 actions during the course of the celebration. It would be manifestly impossible to try and draw the child's attention to every one of these; nevertheless--at the same time-- to follow Mass properly in a true liturgical manner, it is necessary to know at least a minimum of these actions most because they are charged with a deep symbolism. ^{ly} significance.

So the next part of the presentation of The Opened Book would deal with a number of the actions made by the Priest, such as the many and different signs of the Cross; some of which are made over himself, some on, or with, objects; one, at least, over the congregation. Again there are the many times during the Mass when the Priest kisses an object--either the altar or the missal or the paten--and then too there are his genuflections and also the times when he beats his breast as a sign of contrition. With her ⁿimitable skill Montessori has ^sdivided a means of drawing the child's attention to these signs and also ^showing when, during the Mass, they take place.



Checking their work with
Mass Cards from
Key Diagram
(Rome)

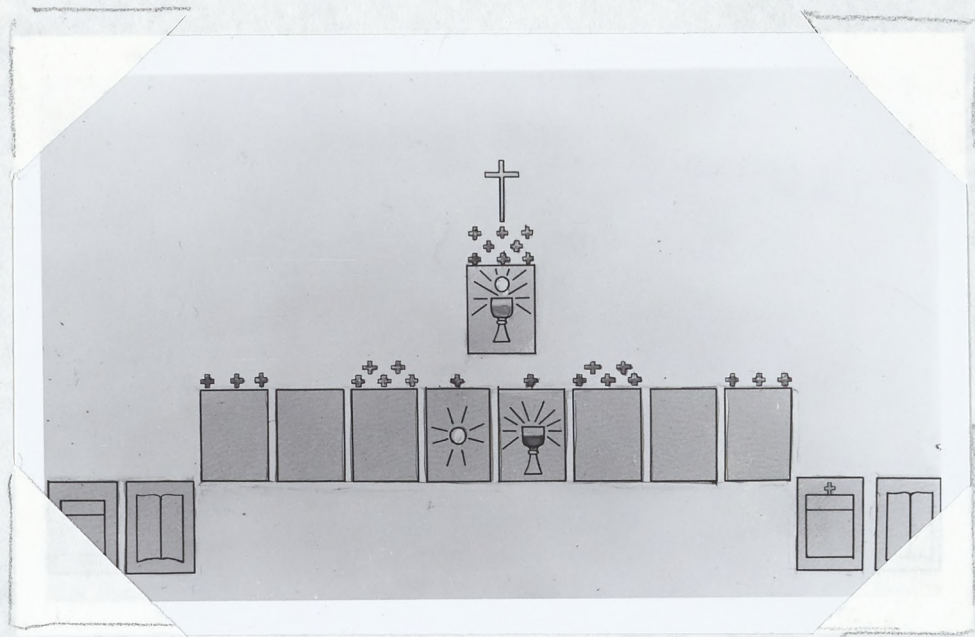


Diagram of the Prayer Cards of the Consecration showing the unexpected symmetry which reveals itself . The prayer card at the top is the Little Elevation, which is placed above the two Consecrations. The Dyptics = for the living and for the dead are seen on the bottom line .

Dyptycho

And thus she does, as always, by means of an activity which rivets the child's attention and gives him the possibility of perfecting his knowledge through spontaneous repetition. How she does this--and much else besides-- will be found in ^{the} little booklet of explanations and directions referred to above.

Meanwhile we give below a brief summary of the main advantages of this Open Book material.

S U M M A R Y

8/10 fold

1. It rivets the attention of the children (and adults too, for that matter) through the fact that this mental concentration is accompanied by a corresponding movement.

2. It is an individual occupation and each child goes at his own pace which varies in different children. But we may note, in passing, that it can and often is done later on by children in a little group. This is a matter of choice, and very often when children mix together, the more advanced explain things to their less advanced friends.

3. It enables one to spread out one's knowledge in a ^{plane} ~~plain~~ of two dimensions, and in so doing discover all sorts of new relations which would not be evident if each part was merely studied by itself in isolation from the rest. We must in some sort rise above our knowledge in order to master it and to learn more.

4. This means that the study of the Mass in this way can and does become a form of meditation. ~~For what is meditation but~~ (the learning to know what we know in a new and higher way).

mm

5. Here as in the Bird's-eye view of the Mass the child can see the whole Mass spread out--like the Promised Land--and later by his more detailed

study "he goes in to possess it".

6. Because each prayer is written on a ^{different} separate card the children are disposed to a separate study of each prayer--though at the same time they come to see its position and relation to the whole of the Mass.

7. By means of the ingenious use of colour the the children see at once:

- (a) That the Mass is divided into separate stages--The Mass of the Catechumens--and the three divisions of the ^E ~~Mass~~ mistica. X
- (b) That there are some parts of the Mass which differ from the others in the same section--these are the propers for the day.

8. The material provides a progressive form of instruction. First the general outlines and divisions, and then these are followed by a more detailed study--of the position of the priest at each prayer, his actions and so forth.

9. It has been proved beyond a doubt that children and adults, who have been working with this material, go through their Mass with a heightened interest.

10. This interest, which springs from a deeper knowledge of the Mass--acquired outside the Mass--makes it possible for the child, thus equipped, to enter with deeper reverence during the Mass into the action of the Great Sacrifice.

Certain writers have pointed out that there is a sort of rhythm in the action of the Great Sacrifice of the Mass. Thus there are parts in which we can say that "Man speaks to God" which alternate with parts where the emphasis is the other way, and we can say that God ~~speaks~~ speaks or gives to man.

There are in fact two great waves of this kind. The first comprises the Mass of the Catechumens, and the second ~~is~~ is the Mystical Mass.

In the first part of the Mass of the Catechumens, which includes (the 42nd Psalm, and the dialogue which follows, the Confiteor, Introit, Kyrie, and Gloria) the movement is one of man to God - man speaks to God, whereas in the Collect, Epistle, Gradual, and Gospel, it is God speaking to man.

In a similar way the the prayers and actions of the Offertory and of the Canon of the Mass, up to the Little Elevation, are concerned with man's part in the great sacrifice - what he says and gives to God. Thereafter, however, in the Pax and the Communion, the prayers and actions of the Mass are largely concerned with what God gives to us.

All this is brought out in a clear and vivid, and active manner by the material shown in the illustration. The smaller triangle with its steps going up and down, represents the Mass of the Catechumens, the larger the mystical Mass.

For each of the steps, in both parts of the Mass, there is a little card with the name of the prayer on it e.g. the Confiteor, or Gloria, or the first and second Consecrations. The exercise consists in putting each slip on its correct step.

In the foreground is a diagram, which acts as "The Control of Error" which is so essential when children work (on their own) by themselves.

See diagram.
next page.

Authority

THESE ARE THE TERMS AND CONDITIONS OF THE
AGREEMENT MADE BETWEEN THE UNITED STATES
OF AMERICA AND THE UNITED KINGDOM OF GREAT
BRITAIN AND IRELAND IN RESPECT OF THE
AUTHORITY OF THE UNITED STATES OF AMERICA
TO CONDUCT INVESTIGATIONS IN GREAT BRITAIN
AND IRELAND IN CONNECTION WITH THE
PROSECUTION OF CERTAIN CRIMINAL CASES
AND TO INTERVIEW WITNESSES AND
OBTAIN EVIDENCE IN CONNECTION WITH
THE PROSECUTION OF SUCH CASES.

It is not generally known that Dr. Montessori devised a special Missale dei Bambini, a Children's Missal, for it has never yet been published. Unfortunately the prototype on which she laboured for many months in Barcelona was lost when the ^{Civil} ~~Communist~~ war broke out in Spain, and Dr. Montessori was obliged to leave the country, literally at an hours notice (in a British battle ship) leaving most of her belongings behind.

Happily, however, she has left us a manuscript--entitled La Guida--which gives a full account of what, in her opinion, a Children's Missal should be. Like everything else to which the Dottoressa turned her hand it bears the stamp of genius, and contains many suggestions of striking originality, the fruit of deep meditation on the problems involved. We have not space here to describe the Children's Missal in detail, but mention, below, some of its salient points.

She begins by noting that both the Daily Missal and the Sunday Missal are fairly bulky books, too big to be conveniently carried in one's pocket like a wallet. Furthermore both books are bound in such a way that their sacred nature is patently visible, and their size is such that it necessitates their being carried by hand. Consequently these books are, for the most part, only carried by persons who are going to Mass, and are put on one side when they return. It would be difficult and conspicuous, for instance, to pay a visit or attend a public meeting ostensibly carrying such a sacred book.

"The practical consequence of all this is more important than you might think, because the Book of the Mass should be the Vade Mecum of every Christian, the inseparable companion of all the Faithful. The wisdom which it contains is a guide to life, and a comfort to everyone who feels the need

to have recourse to it at any moment of the day. The Book of the Mass is the heritage which has been handed down to us by the Fathers of the Church, by the Saints, and by all those strong souls who carried on Christianity and transmitted it to us--who, in our turn from the time of our Baptism, have promised to be faithful to it."

"The Mass, celebrated upon the altar, in the Divine Office, puts before us the sublime contents of the Ordinary and the Propers of the day with a solemnity that conquers the soul, for it is made to inspire our devotion. As St. Augustine said, 'The hymns and sacred canticles penetrate our ears, and from there descend to the heart, proclaiming the truth there.' The Divine Office,[?] said Pope Sixtus V, [?] "leads the soul to meditate on the most sublime subjects and inflames the heart with devotion".

"Let us then compare the Church--when she offers to the Faithful the Divine Mysteries--to an incomparable master in the art of arousing interest. If this is so, then everyone should continue in his own soul the work thus commenced, because the eyes which have been opened to the truth wish to re-view it continually. The devotion thus enkindled at the Mass should continue its flame. The Book of Mass, which we carry in our hands, is indeed the Book of the Soul, which studies it in solitude, after having been illuminated at the foot of the altar. The words which we have received in the magnificence of the temple we can re-read anywhere; in the seclusion of our own room, in the silence of the wood where we take our walk, or, there, where we are carrying on our ordinary duties, or in those moments when we suffer from a spiritual aridity, which would be alleviated by the Divine words."

"Here then we have a practical problem--how to prepare for the Faithful, and especially for children, a Book of the Mass which is not only an Opened Book, that is to say intelligible, but also constructed in such form and

dimensions that it will permit of being carried about by the Faithful always and everywhere. >>

π « The book that we have prepared for the children consists exclusively of the text of the Mass, without any additional prayers or introductions--containing in fact only that which the officiating Priest says in his celebration--from the Sign of the Cross at the beginning to the Last Gospel. It also has in it a translation into the vernacular. [Of course, it is quite likely that, when the recommendations of the Ecumenical Council are put into effect, the translation into the vernacular will only be necessary in the Mass of the Faithful--as the Mass of the Catechumens will probably be said by the Priest in the tongue of the people. ^{Ed.}] This represents the minimum for following the ^{Mass} Divine Office, and it makes ⁹ but a small volume. >>

The reader may have noticed that in the description of the Children's Missal, just given above, no mention was made of the Propers of the Day. This does not mean that they are to be omitted--far from it--but rather that Montessori has a new idea as to how they are to be placed in the Missal. They are kept at home in a sort of Liturgical file, in which the Propers for any one ^{Sunday} day, being kept together, can be brought out together. In the little booklet described above, at the place where each Proper comes, there is a blank page (ornamented as described below).

Before the child goes to Mass on Sunday--or probably the day before--he, or she, has to prepare his Missal; P.g., to get it in proper shape for the Mass which is coming. This he does by taking the group of Propers for the Day, from the file, and affixing each on the blank page in its due place in the little book of the Ordinary.

This has a double purpose. First, the one we have mentioned, viz. that the size of the Missal is much reduced, and can be easily carried about, not

only to and from Mass, but kept on one's person as a Vade Mecum, a stimulus to meditation, during the week. The other purpose is a psychological one. Montessori realized that, speaking generally, to attract and hold the child's attention, the more activity one can bring into the process of learning the better. And this is attained here by the child's having to prepare the Missal, through its own self-activity, by first, finding the Propers for the day in the Liturgical file, and secondly fixing them all in their right places.

The consequence of this is that when he does go to Mass everything is ready. There is no need for him to turn hurriedly, this way and that, looking in a flurry for the Propers in a separate part of his Missal, and getting distracted and even losing his place (as many a grown-up person also does!).

Another advantage which derives from this way of doing things, is that during the preparation of his Missal the child is involved in a highly instructive and fascinating research in the Liturgical Year, with its various seasons. To facilitate this work Montessori has devised a strikingly original Calendar, which combines both the secular and the Liturgical Year. (see end of this book next the cover). By means of this calendar the child is able, if he knows its date in the secular year, to find exactly what the next Sunday will be in the Liturgical Year. Thus for instance in the year (1964) if next Sunday will fall on April 19th he will see at once, by comparing the calendars, that it will be The Third Sunday after Easter--and he will look there in the file for the corresponding Propers.

The prayers of the Ordinary are printed very much in the same way as the Mass Cards, which we have described in the "Opened Book", and are printed on one side of the paper only.

En passant it is interesting to note how Montessori came to hit upon

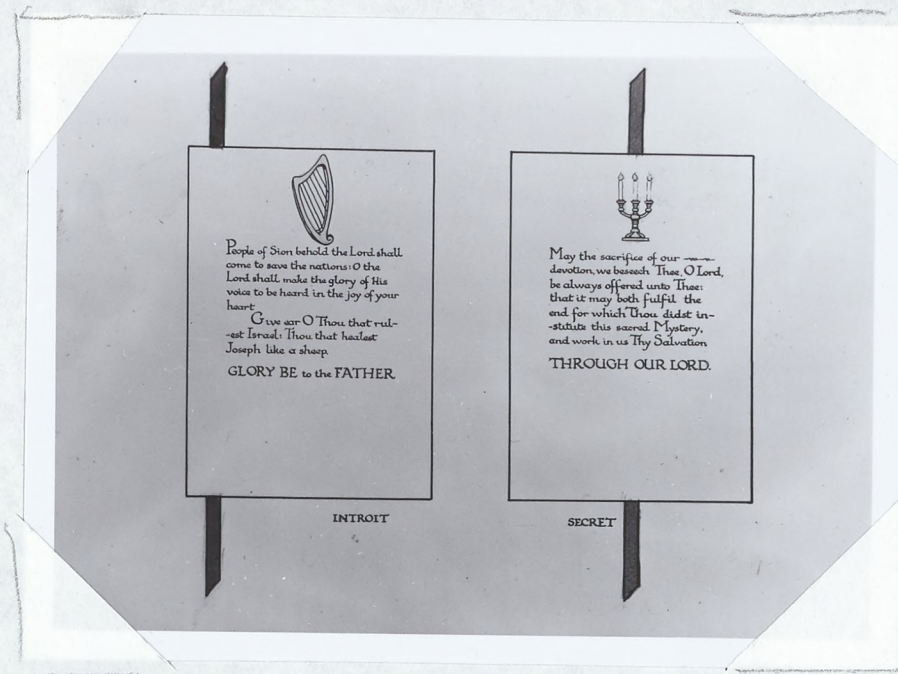
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the idea of not carrying all the Propers for the year at the same time in the Missal. Montessori once told me that, when she was a medical student in Rome, she had to carry to and from the University a number of very bulky medical text books. Her Mother, Renilde Montessori who was very attached to her daughter Maria, hit on the idea of undoing the binding of these big works on Anatomy, Physiology, etc, and taking out only those parts of them that were being dealt with by the lecturers at the time. The Montessoris had no car in those days and this meant a very considerable lightening of Maria's daily burden. And so many years later, remembering this, Montessori made use of the same principles in reducing the bulkiness of the Missal.

The Question of Illustrations

Another point of interest with regard to this Children's Missal is that Montessori would not have any illustrations in it to indicate what the Priest is doing, or his position at the altar while he is doing it, as is so often the case with Missals printed for the use of children. And she gives the following reason for this: "The Missal is not a book which should be illustrated; it should only contain the inspired words; and whole of one's soul should be concentrated on these. Thus the Book itself gives the words whilst before the eyes of the Faithful stands the Divine Theatre where the action is visibly taking place and the Faithful should also remember that they are taking a part in the great Drama. This being so, what would be the use for illustrations?"

The only pictures which Montessori would allow in the Children's Missal are certain symbolical representations. One of these would be a full page picture at the beginning of the Mass of the Catechumens. This would be a Book--opened--to symbolize the fact that the Mass of the Catechumens



If the Proper is a Psalm it is symbolised by a harp,
 but if it is a prayer of devotion like the Secret it is
 represented by a burning candle.

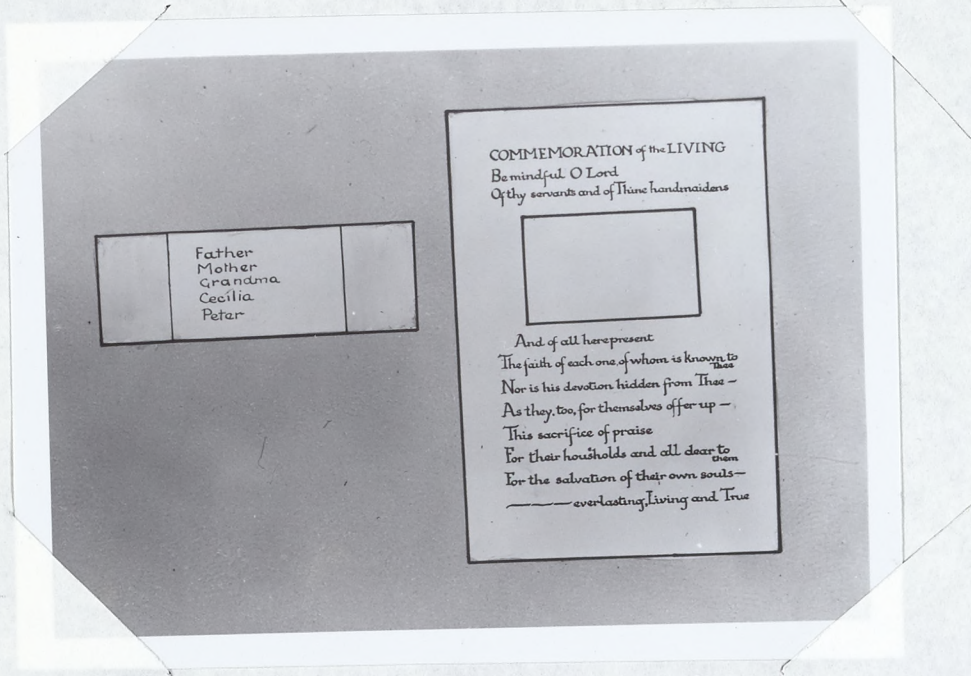
is that part of the Mass devoted to the Instruction of the Faithful. There would be a similar symbolic picture at the beginning of the Mass of the Faithful representing the Lamb about to be sacrificed on the Altar to shed His Divine Blood for the Remission of the sins of the whole world.

The other illustrations which would be permitted would be shown on the blank pages where the Propers have to be inserted (blank in the sense that there is nothing printed on them). These illustrations would indicate the nature of the Propers to be inserted on the respective pages. Thus, for example, on the page where the Introit is to be inserted there would be a picture representing an ancient procession of worshippers--led by the Priest-- entering the portals of a church. Where the Epistle has to go would be a picture of an Apostle reading from the ancient writings on a pergament roll. ^{parchment scroll.} At the page where the Gospel has to come there would be a Book; and beside it a lighted thurifer from which incense is rising in honour of the most wonderful book in the world--containing the words of God Himself.

Each of the places in the Missal where a Proper has to go is marked by a colored ribbon, a special color for each Proper, so that when the child has prepared his Missal for Mass these ribbons visibly indicate what is to come and where--much as it is with the priest who, before he begins to say his Mass, places the guiding ribbons in the places required by Ordo for that particular Mass.

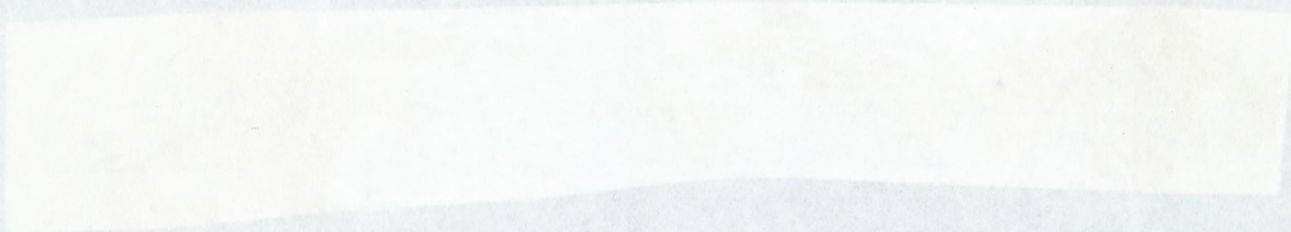
The Diptychs

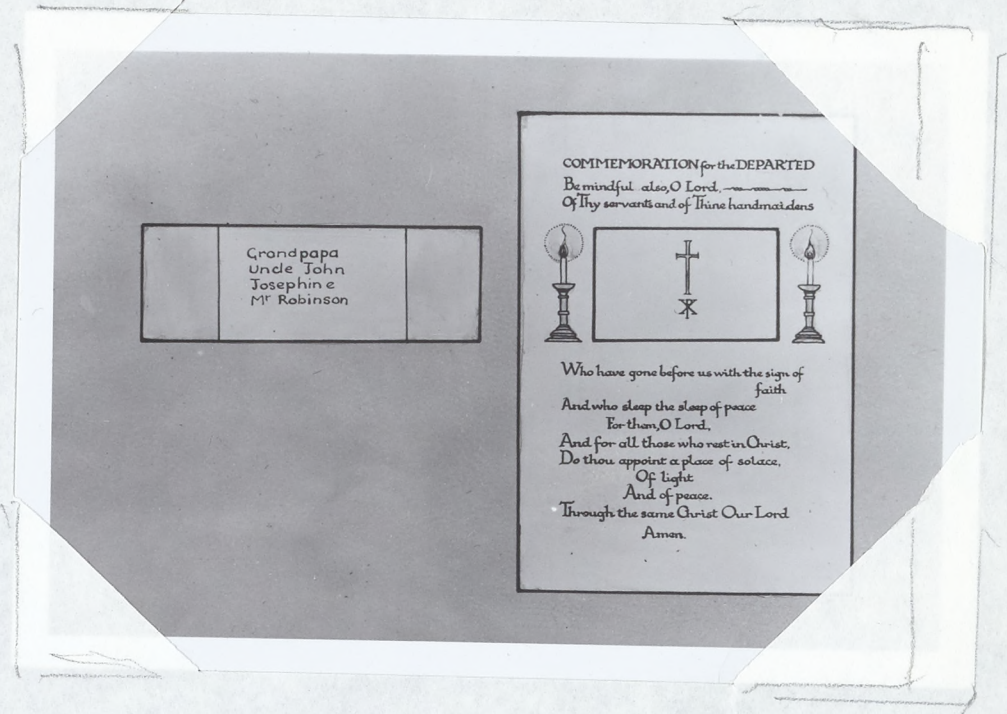
Before leaving this subject we might draw attention to another charming detail. In addition to the blank pages where the Propers are to be inserted there are two other blank pages. These occur in the Prayers for the Living and the Prayers for the Dead. The idea is that the child--before he goes to



Before he goes to Mass the child writes down on slip the names of those persons he particularly wishes to pray for at the Mass, as was done in ancient times on the diptychs.

50
diptychs





He does the same for those of his departed relatives and friends .

Mass, as part of the preparation of his Missal--writes down, on one of the forms kept in the file for this purpose, the names of those for whom he specially wishes to pray. Thus, on the form for the Living he might write: "Daddy, Mummy, John and Mary, Uncle Joe and Miss Sanderson". Similarly on the form for the Dead he might write: "Grandpa, Aunt Jane, Uncle John". The two forms on which these names are written are inserted, in the same way as the Propers at the corresponding places in the Missal. (See P.)

On one occasion in giving a lecture on her Children's Missal Dr. Montessori pointed out that the idea of writing down the names of those persons--living and dead--to be specially remembered during the Mass is no novelty. In fact, it is a return to the ancient custom in the Early Church of writing down the names for those to be specially prayed for by the congregation on the Diptych--stone tablets, overlaid with wax, and used by the Priest for this very purpose.

Footnote

Should any reader be interested in finding out further details with regard to the Children's Missal, with a view to helping on its publication, --which would involve more expense than an ordinary book--he or she is invited to communicate with Mr. Donald Demarest, c/o the Publishers of this book.

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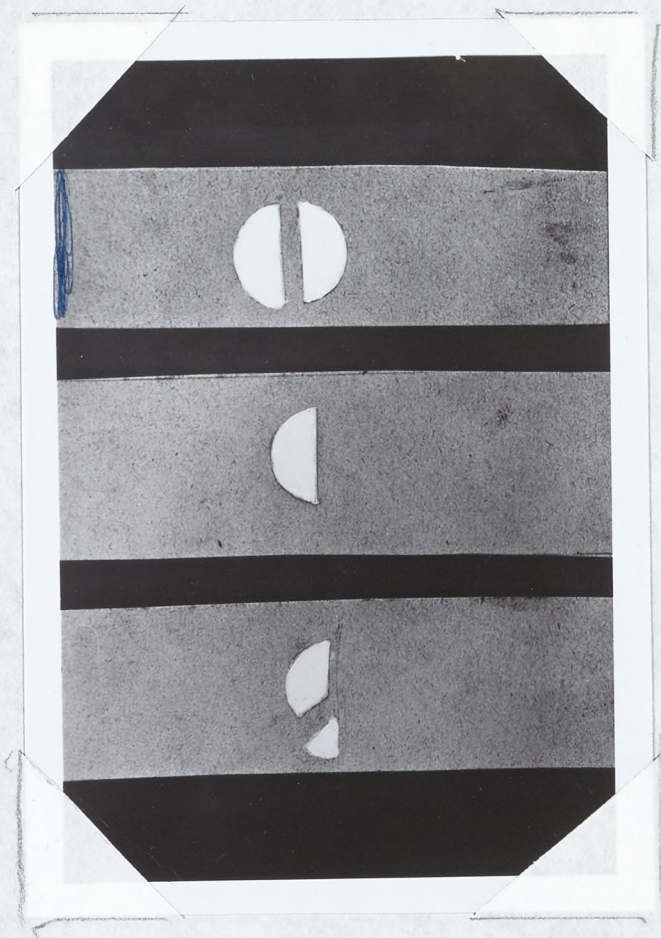
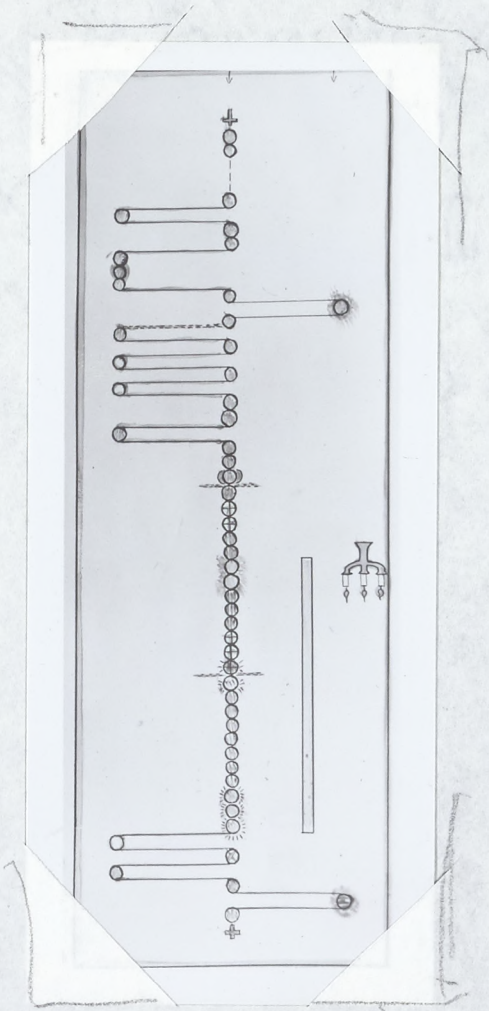
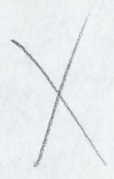


Diagram cards showing the breaking of the Host
which precedes the Pax Domine sit semper Vobiscum. "

*Archived
drop New Photo
(over 8 dots)*



Each dot represents one of the prayers of the Mass with its position at the centre of the altar or on the Epistle or the Gospel side .It is clearly and strikingly seen that during the canon of the Mass there is no movement from side to side of the altar .

"And when He had finished His preaching, the people were in admiration of His doctrine, for He was teaching as one having authority and not as the Scribes." Not all of them were bad, however, for Our Lord said to one, "Thou art not far from the Kingdom of Heaven."

The Herordians

These were partisans of the house of Herod Antipas, Tetrarch of Galilee and Perea, who was responsible for the death of John the Baptist, and to whom our Lord was sent during the course of His trial in Jerusalem.

The Sadducees

This "gang" was composed chiefly of wealthy political aristocrats. At the time of Our Lord the chief priest and the high priests were all Sadducees. They derived much wealth from the business side of the Temple. They cared very little for the ordinary people. They were inclined to be skeptical and denied the existence of spirits, including the angels, and did not believe in the Resurrection of the Body. They were not interested in the "traditions of the Ancients."

Their chief fault was worldliness. Being content with their positions they were in no way anxious for the coming of the Messiah. The Scribes and Pharisees, on the contrary, had always yearned for the Messiah who would conquer the world, set up His throne in Jerusalem and reign gloriously until the end of time.

Not all the Pharisees were bad. There was Nicodemus "a Pharisee and one of the rulers of the Jews", who came to Our Lord secretly by night. Then there was Joseph of Arimathea, "who was a disciple of Jesus, but in secret, for fear of the Jews". He was the one who got Pilate's permission to take down Our Lord's body from the cross, as it was Nicodemus "who brought with him a mixture of myrrh and aloes, of about a hundred pounds weight. Then there was also the wise Gamaliel who counselled the Sanhadrian to refrain from interfering

ANOTHER REASON WHY IT IS CALLED
"THE OPEN BOOK"

In this material, as in so many others, Montessori has made use of an important psychological principle. Curiously enough this same principle was vividly described many years before by Cardinal Newman in his "Idea of a University"--~~quite~~ quite unknown to Montessori who was unacquainted with his works. "If we wish to improve the intellect", says Newman, "first of all we must ascend: we cannot gain real knowledge on a level.....It matters not whether our field of operation be wide or limited, to command it we must rise above it".

to know

What Montessori has done in "The Opened Book", with masterly effect, is to enable the student to spread out what he knows visibly before him by means of a material. This latter is so constructed that, as he uses it, he spreads his knowledge out in front of him, as it were in two dimensions. Then by a different kind of mental operation he rises, ~~so to say a manner of speaking,~~ above this knowledge thus spread out, and thus looks down upon it from a new and higher angle. And in doing this he suddenly becomes aware of new facts and relationships which were not, and could not, be evident, before he made this kind of approach.

One might call this a form of three-dimensional-knowledge, or again one might describe it as a sort of mental chewing of the cud, suggesting over again your knowledge in a different way. Or again--for it is really the same thing--one could say that it is a form of meditation. For what is meditation but the mind dwelling on what it already knows but in a new and different way?

~~We cannot dwell any longer here on this psychological principle but we have analyzed it at much greater length in a forth coming book in a chapter entitled "Spontaneous Mental Expansion and the conditions that favour it."~~

So now we can see clearly the second reason for calling this material "The Opened Book".

In her opening remarks Montessori pointed out how, in the early days of the Church, the laity took a more active part in the ~~Great~~ Drama of the Mass than they do at present. With the passing of Latin into a dead language, however, the detailed knowledge of the text and of the ritual became more and more limited to the clergy. In this way the Book of the Mass became in some respects "a closed book". But now, thanks to the modern liturgical movement inaugurated by Pope Benedict XV and carried on by his successors, the Book of the Mass has once more been "opened" to the people, and translations of the sacred text ~~have been printed in all the vernaculars.~~ *are recited by the people*

Further?

"Amongst those to whom the book ~~had~~ been "opened" are the children; and the education problem, which has now arisen, is how to make it accessible to them in a manner suitable to their limitations".

Circle? Further?

When one comes to a more detailed study of Montessori's material for teaching the Mass one finds a second reason for calling it "the Opened Book". In any book--and this applies to the Ordinary of the Mass and the Missal--generally one can only see two pages at a time, the ones facing each other. The rest of the pages remain "closed" and out of sight. In this material Montessori has hit upon the happy and original idea of having each of the prayers of the Mass printed on a separate card. In this way one is able to spread out a whole series of pages, *alongside of each other,* ~~next to each other, side by side,~~ and *so we* can thus view them all at once. In this way the Book of the Mass becomes literally as well as symbolically "an opened book".

RISING TO KNOW

X

By this simple expedient of printing each of the prayers of the Mass on a separate card, and the equally simple idea of spreading the cards out in their order, side by side, Montessori enables the student to "rise above his

LITURGY
OF THE MASS

52

11 N B
see below

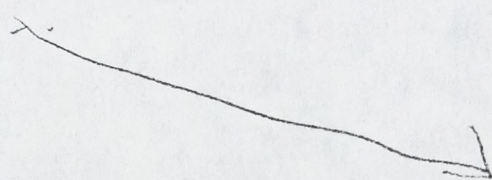
knowledge" and see a whole group of them, e.g., those that form the ~~Mass~~
~~of the Catechumens, or of the Consecration--~~ ^{EUCCHARIST} at the same moment. Regarded
in this way it is quite surprising what new facts and relationships reveal
themselves. Finally, after working ^{perhaps} it may be for several weeks at the
various sections of the Mass, the student ends up with ~~spreading out before~~
~~him~~ ^{spread before him} the whole of the Mass, in a magnificent "Birds' Eye View"--similar to
the famous "Birds' Eye View" of the Decimal System of Numbers which forms
such an imposing and illuminating spectacle to the child of five to six in
his study of Numbers. (~~see illustrations~~).

THE USE OF COLOURS

In the Opened Book material, as in so many others, Montessori has made
a helpful use of colour. Thus the prayers in each of the main sections of
the Mass are printed on cards of differing colours--those of the Mass of the
Catechumens on Green cards; those of the Offertory on Orange; those of the
Consecration on Red cards; whilst the prayers of the Communion are printed
on Blue cards. This ^{is} symbolically ^u the child immediately, on looking at
the material, before he has begun to work with it, at once becomes aware
that there are certain divisions or sections on the Ordinary of the Mass.

new
division

In addition to this, those parts of the Mass which vary from day to
day--the Propers--are shown by blank white cards. At the top of each of
these is written the name by which it is known--e.g., Introit, Offertory,
Post Communion, etc. In this way, when the cards are placed side by side
in their proper order, certain new factors strike the child at once--how, for
instance, there are more Propers in the Mass of the Catechumens, the more
instructional part of the Mass--than in any others. And he sees that in the
Consecration there are ^{no}



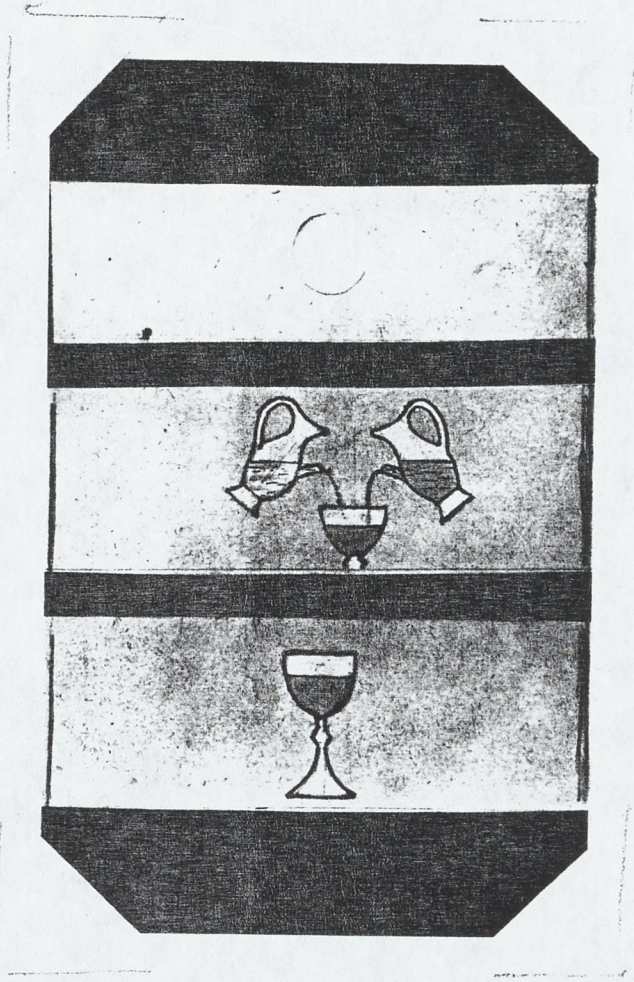
changeable parts at all, as the majestic action of the great Sacrifice moves on un^{der} interruptedly to its climax.

HOW TO PRESENT THE MATERIAL

As with all Montessori's teaching materials there is a special technique to be used in their presentation to the children. We shall not attempt here to give a full description of how the Opened Book should be presented to the child because a booklet of directions will be included, along with the cards and other objects. But we may pause to note a few salient points. In the first place, the material is so complete--providing the means to so much instruction--that it would be impossible to expect a child or an adult for that matter ^{to} master it all at ~~once~~ ^{once}. For here, as elsewhere, Montessori has made use of the principle of "the separation of difficulties", dealing with one difficulty at a time, and that by means of a separate activity, which can be repeated until practice makes perfect.

So, without going into the matter fully we might indicate, ~~as an~~ example, the manner of presentation of the Mass of the Catechumens. On opening the box in which the material is contained the teacher first takes out the four sets or groups of cards which compose the whole Mass--each set being in its own colour and separated by an elastic band. She explains that the green cards compose the Mass of the Catechumens, and the other three sets--orange, red and blue--comprise the Mass of the Faithful. These last three she puts back in the box, keeping out only the cards of The Mass of the Catechumens.

She begins now by shuffling these green cards, as one would a pack of cards, and then spreading them out at random, without any attempt at order, on the table--or on a mat if they are going to work on the floor for greater



Diagrams on little slips which have to be placed on the appropriate prayers in the Offertory.

room space. It is almost certain that, at this ^{point} juncture, any intelligent child will ask why there are certain white cards mixed up amongst the green. This gives the teacher the cue to explain that some of the prayers of the Mass are used every day, where as other parts--which are called the Propers--vary with the particular Mass of the Day.

The teacher now, after explaining what she is about to do, begins to set the cards in their right order, ^{starting} ~~beginning~~ with the one which has "In the name of the Father and the Son and the Holy Ghost on it" (for, as I heard Montessori once say, "Everything Catholic begins with the sign of the Cross"). As soon as she has finished ^{placing} ~~(putting)~~ them ~~(out)~~ in their right order, she asks ^a her pupil if he (or she) would like to do it himself. This is the moment to explain how to make use of The Control of Error (see p). The child could do this in two ways: (a) either by having a Missal with the Ordinary of the Mass in it, and consulting it as he goes along or (b) by looking on the back of each card. There he will find a number which indicates the position of that particular card in the true succession which make up this first part of the Mass. Once the child has learned how to proceed, the teacher can go away and leave him to work it out at his own pace, and by his own efforts. If he likes to repeat the exercise and do it all over again well and good. But perhaps he has had enough for the day. Anyway, now he knows how to use the material. He can choose to work with it the next day, and probably for many days afterwards, until he can "beat his own record" and put all the cards out in their right order without once having to ^{consult} ~~(have recourse to)~~ the Control of Error. (Very often if two children work with the material together--as they are allowed to do if they wish--one knows it better than the other and he acts as the Control of Error to his partner.)

As soon as a child can put out the cards of the Mass of the Catechumens

in their proper order the teacher will let him take out the orange cards of the Offertory; and, after a brief explanation, let him ^{start} set to work on those in the same manner. And after that with the cards of the Consecration; and finally to those of the Communion. One day--perhaps of his own accord or, perhaps,) at the suggestion of the teacher--the child or a group of children-- will put out all the cards of all four parts of the Mass together; thus composing the impressive Birds'-Eye View of the Mass. (see p.).

OTHER DETAILS

So much for the Prayers and Propers of the Mass, and when and where they are said. But the Priest does much more than speak when he says Mass: He also performs many actions (besides the great central action of the Sacrifice itself); in fact, he performs some 500 actions during the course of the celebration. It would be manifestly impossible to try and draw the child's attention to every one of these; nevertheless--at the same time-- to follow Mass properly in a ^{us} true liturgical manner, it is necessary to know at least a minimum of these actions ^{ly} most because they are charged with a deep symbolism. ^{Significance}

So the next part of the presentation of The Opened Book would deal with a number of the actions made by the Priest, such as the many and different signs of the Cross; some of which are made over himself, some on, or with, objects; one, atleast, over the congregation. Again there are the many times during the Mass when the Priest kisses an object--either the altar or the missal or the paten--and then too there are his genuflections and also the times when he beats his breast as a sign of contrition. With her ^v inimitable skill MONTessori has ^e devised a means of drawing the child's attention to these signs and also ^s showing when, during the Mass, they take place.

And thus she does, as always, by means of an activity which rivets the child's attention and gives him the possibility of perfecting his knowledge through spontaneous repetition. How she does this--and much else besides-- will be found in little booklet of explanations and directions referred to above.

Meanwhile we give below a brief summary of the main advantages of this Open Book material.

S U M M A R Y

8/10 fold

1. It rivets the attention of the children (and adults too, for that matter) through the fact that this mental concentration is accompanied by a corresponding movement.

2. It is an individual occupation and each child goes at his own pace which varies in different children. But we may note, in passing, that it can and often is done later on by children in a little group. This is a matter of choice, and very often when children mix together, the more advanced explain things to their less advanced friends.

3. It enables one to spread out one's knowledge in a ^{plane} ~~plain~~ of two dimensions, and in so doing discover all sorts of new relations which would not be evident if each part was merely studied by itself in isolation from the rest. We must in some sort rise above our knowledge in order to master it and to learn more.

4. This means that the study of the Mass in this way can and does become a form of meditation. ~~For what is meditation but~~ (the learning to know what we know in a new and higher way).

5. Here as in the Bird's-eye view of the Mass the child can see the whole Mass spread out--like the Promised Land--and later by his more detailed

mm

study "he goes in to possess it".

6. Because each prayer is written on a ^{different} separate card the children are disposed to a separate study of each prayer--though at the same time they come to see its position and relation to the whole of the Mass.

7. By means of the ingenious use of colour the the children see at once:

- (a) That the Mass is divided into separate stages--The Mass of the Catechumens--and the three divisions of the ^E ~~Mass~~ mistica.
- (b) That there are some parts of the Mass which differ from the others in the same section--these are the propers for the day.

8. The material provides a progressive form of instruction. First the general outlines and divisions, and then these are followed by a more detailed study--of the position of the priest at each prayer, his actions and so forth.

9. It has been proved beyond a doubt that children and adults, who have been working with this material, go through their Mass with a heightened interest.

10. This interest, which springs from a deeper knowledge of the Mass--acquired outside the Mass--makes it possible for the child, thus equipped, to enter with deeper reverence during the Mass into the action of the Great Sacrifice.

changeable parts at all, as the majestic ^{action} ~~movement~~ of the ~~great~~ sacrificial ~~xxxxxxxxxxxx~~ ~~action~~ moves on uninterruptedly to its great climax.

HOW TO PRESENT THE MATERIAL

As with all Dr Montessori's teaching materials, there is a special technique to be used the presentation of them to the child, which varies according to the nature and function of the material in question. We shall not attempt to ^{here} ~~show~~ how the Openend Book is to be presented, as a booklet of directions will be included along with the cards and other objects.

We note here however that the material is so complete and contains the means ^{to} ~~in it of~~ so much instruction that it would be quite impossible ~~xxxxxxxxxxxxxxxxxxxx~~ to expect a child - or even an adult - to learn it all at one go. As usual with Montessori the principle ^{here} made use of is that of dealing with one difficulty at a time ("The Separation of Difficulties") - each difficulty being overcome by means of a separate activity, repeated until practice makes perfect.

Without going into ^{to matter fully} ~~details~~ we might, take ^{an} an example, the manner of presentation of the Mass of the Catechumens. ~~This would be quite enough~~ ^{for to be used} to start with. The teacher takes the cards out of the box - just the first fifteen that have to do with the Mass of the Catechumens and shuffles them like a pack of cards. The first thing The next thing is to place these cards in their right order. There must of course be a Control of Error (another fundamental Montessori principle) This could be found either by the child (or adult for it is of equal interest to adults) consulting the Missal or a book with the Ordinary of the Mass, or by looking on the back of the cards, where numbers have been written indicating the position of each card with respect to the others.

It is practically certain that by this time any intelligent child will ask "Why are some of the cards white and the rest green?" ^{and} ~~this~~ ^{is of course} the moment to explain that some of the prayers of the Mass are used every day whilst others - called the Propers - vary with the particular ^{Mass} of the Day.

The person who is presenting the material then begins to put the cards out in their right order. As soon as ^{he} ~~the~~ child had ^{she has found} ~~cottoned~~ on to the idea of what she is doing he or she might be asked if he ~~would like to finish the job herself.~~ ^{Thus} ~~That~~ would be the time to explain wherein lies the Control of Error - so that the child can finish it without any help from the teacher. ^{Explain}

~~When it is finished the child would be asked if he would like to do it himself.~~ ^{Can he do it} And doing it over and over again it is quite surprising how quickly one learns ~~to do it properly.~~

As soon as the ~~child~~ pupil has learnt how to put the cards out in their right order the next thing is to learn at which particular part of the altar each particular prayer is said, -- either at the foot of the altar (as in the Psalm 42 or Confiteor) or, if at the altar itself at which part of it -- the ^{Middle} or the Epistle or Gospel side. This too is taught by means of an activity- as simple as it is ingenious. ^{with a control of error.}

On another day or ~~day~~ or it might be a week or two later the orange cards ^{of} which the Offertory part of the Mass ^{can be done at Propers} ~~are printed~~ could be mixed and spread out in order in the same way, and also the particular place where the priest stands to say each prayer. ^{in the same way} ~~And the same way~~ with the Consecration prayers and the Communion.

OTHER DETAILS

So much for the prayers of the Mass and when and where they are said. But the Priest, as he says Mass not only speaks but he

WHAT IS

THE RIGHT AGE FOR THE USE OF THE MASS CARDS

OR "OPENED BOOK"

To Come in at the End of

This is really a question of intelligence on the one hand ~~and~~ ^{Contentment} previous preparation on the other. It is a principle with Montessori that, in each subject, there is a serie of graded materials each material being led up to by a previous one and itself leading on to a ~~more~~ still more advanced one. (See Vol III Chapt the Principle of the Hook) Generally speaking of course this material can be used by anyone - child or adult - who is intelligent enough to understand it.

Results

For the Montessori child there has already been a long and varied preparation in the study of the Mass - We have spoken elsewhere of the way in which the child is made to realise that the altar is really in essence the same as the table of the Lord's Supper ; and of the " Liturgical Table " which is kept in the Atrium as a semi- sensoria activity . The child has already become acquainted with the sacred vessels and vestments , and has placed reading slips beside them . Furthermore he has learnt how to put out the first set of the Mass cards showing in broad outlines the main divisions of the Mass .. *cut to* }

~~In this material xxxxxxxxxxx~~

Those interested in procuring ~~the~~ The Open Book - ^{either present or for sale} which is in process of being prepared for publication at will to men - should write to