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Box 11, Folder 51 - "The Teaching of the Mass", "The Model Altar and Its Appearances", "How to Present the Material", "To Death and Beyond" (E.M.S.)

Edwin Mortimer Standing

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THE TEACHING OF THE MASS

In teaching children about the Mass it is difficult to do so all at one time. We should rather do so - seriatim - and in the manner most suitable to the possibilities of the various ages through which the child passes. Thus, at one epoch - the earliest - the senses and movement have psychologically the greatest importance; and other means at this epoch would not be ~~xxxxxxxxxxxx~~ within the child's comprehension. So then the question might be asked: Ought we to leave the children in a state of complete ignorance with regard to the Mass until they are old enough to understand it - or should we teach them what we can under the aspect and through the means of the senses and movement?

We know that very small children have a special sensibility to fix well those things they ^{understand} know through the senses and movement. Therefore our aim - to take an example ^{as} the little dramatic scenes represented below is to create in the children who do them and a sentiment of tenderness and love and to impress on the minds of the little ones certain particular things which will remain. In these representations as they carry them out as a sign of homage they move ~~with~~ delicacy and in silence and in this way their little minds are brought to remember these things ~~with~~ facts with a real devotion.

If in this way at this ~~xxx~~ precious age we make use of these innate sensory - motor tendencies which characterise this epoch at a later age the children will advance more readily on this foundation without having to recommence at the very beginning.

This form of preparation is a preparation of sentiment, because thorough the senses and movement which are the vital factors at this age, these things are taken in in such a way as to stimulate and cultivate the corresponding sentiments.

To illustrate what we mean let us take the example of a little child of 2-3 years who is near her mummy and thinks her the most beautiful and lovable being in the world. She will delight in doing something to show her love for her - but she will do it through movement. She might do it by giving her mummy a flower or a kiss and this action strengthens her sentiment of love for her mummy. All this sort of thing - through action - causes to arise and to be strengthened this sentiment of love and tenderness. And similarly through the ~~acting~~ acting of the little scenes as described below there is born in the souls of the little ones a sentiment of tenderness and love for Our Lord. These expressive actions at this early stage are like the first seeds of love and tenderness sown in the souls of the children, producing an ~~effect~~ effect which could not be attained at this stage by means of a purely intellectual comprehension.

If it is objected - Why should these things be done in the Atrium why not take the children into the Church where everything is more beautiful? Our answer would be, In the Church the children would not be able to carry out all these actions so slowly, so patiently so exactly, so often and with such attention as they would be able to do so in this room set apart and so arranged and furnished that they would be able to carry out these actions and be so doing ^{corresponding} evoke the sentiments ..

So then if it is true - as it undoubtedly is - that the little child can learn things in this way through activity it is our duty to find out the best ways of exercising this and implementing this special sensibility for the advance of religion. It would be manifestly impossible for ~~xxxxx~~ a group of children to do all these things in the Church (even if it was at hand) Nevertheless these exercises represent something which will leave a lasting impression which will remain when the mind of the child is more matured.

THE TEACHING OF THE MASS --SECOND PERIOD

There is a second epoch in which children are interested in words and like to learn the names of a series of objects - a period which begins as the child approaches the age of five and is beginning to learn to read . At this period he likes putting out a series of objects and placing next to each a little card on which has been written its corresponding name - in fact it is a reading exercise .(see ppp)

Later on there is a THIRD PERIOD still more advanced in which the child is interested in and able to understand the explanation of more elevated things . For these too we must prepare special means which are however always by means of some sort of a material which solicits an activity which can be carried on alone and spontaneously by the children after they have been initiated into its proper use .We have such a material in THE MASS CARDS - or in "The Opened Book " . See below .

So in this way - we repeat -we should not wait ~~until the children are~~ ~~xxx~~ to begin teaching children about the Mass (and other things like The Liturgical Year) until they are "cultured and intelligent " but we should seek how to do so at every epoch of life -thus following different forms of instruction which correspond to those ~~epoch~~ differing epochs $\frac{1}{2}$

THE ATRIUM

Let us re-cap some of the essential points that Montessori would have us remember with regard to the teaching of the Mass (and also other religious subjects) First. That instruction should not be given ~~inxxx~~ during the Mass itself .Second . - that we should present the subject of religion (as every other subject)not so much in a logical way ,as in accordance with the various epochs or Sensitive Periods thro ugh which the child is passing in the course of his development -- that is to say in a psycho-logical way ,Third. In the sensory-motor periods (2½-- 4) we should aim not so much at evoking in the child an intellectual response to definite oral teaching but rather - through action to evoke certain sentiments of love and tenderness , which would remain in the chil ' s soul as a foundation Fourth .We should , as in other subjects make use of graded Didactic materials , specially prepared to solicit in the children who have been taught how to use them a sponataneous and repeated activity by which the child teaches himself through thematerials .How long he works with any particular material is not for us to say : the child himzself knows better than we do when he has reached "saturation point " (See "araMontessori "The Inner Guide ".pp269)

THE GOOD MANNERS REQUIRED IN THE CHURCH

Coming now to dealwith subject in a more particular way we might well begin with what Montessori once described as the good manners which are required by the child attending a service in the Church . No one would dream sais Montessori of letting a girl go to a ball or a debutante to Court without a prior instruction on how to behave on such occasions with good manners and propety . In the smae way it is unjust for us to expect small children to behave properly in Church without a prior definite and accurate instruction on how to conduct themselves .So s upernaturalising the

the benefits gained by the children at this age through the Exercises in Practical Life in the ordinary Montessori Class for the under-fives we should (in the Altar if there is one - but in any case not in the Church) teach the children with great care and accuracy how to perform such actions as making the sign of the cross , genuflecting , blessing itself at a Holy Water stoup , standing up and sitting down correctly and quietly , how to place a coin in the box , select a candle , light it and place it on a stand , or carry it in a procession , how to empty and refill the vases with fresh flowers to be placed before the statue of a saint and so on . And we should do this very early on in the Sensitive Period which children go through at that age for fixing sensory-motor activities - at which time they will do them with special interest , attention and pleasure .

THE ALTAR WHAT IS IT ?

The above should be done just before

unorganized

ON THE TEACHING OF THE MASS (By MONTESSORI) 1
taken from the ~~Assumption~~ Calce lectures (1940) 2
3

In teaching children about the Mass it is difficult to do so all at one time. We should rather do so ^{over a long period of time} ~~seriatim~~ and in the manner most suitable to the possibilities of the various ages through which the child passes. Thus, at one epoch - the earliest - the senses and movement have psychologically the greatest importance; and other means at this epoch would not be ~~xxxxxxxxxxxxxxxx~~ within the child's comprehension. So then the question might be asked: Ought we to leave the children in a state of complete ignorance with regard to the Mass until they are old enough to understand it - or should we teach them what we can, under the aspect of and through the means of the senses and movement?

We know that very small children have a special sensibility to fix well those things they ^{understand} know through the senses and movement. Therefore our aim - ^{and we} ~~to~~ take an example the little dramatic scenes represented below ^{is} to create in the children who do them ~~and~~ a sentiment of tenderness and love; and to impress on the minds of the little ones certain particular ^{facts} ~~things~~ which will remain. In these representations, ^{which} ~~as~~ they carry them out as a sign of homage, they ^{will} move ~~with~~ delicacy and ^{reverent} ~~in~~ silence, and in this way their little minds are brought to remember ^{clearly} ~~these things~~ facts with a real devotion.

If ~~in this way~~ at this ~~xxx~~ precocious age we make use of these innate sensory-motor tendencies which characterise this epoch, at a later age the children will advance more readily ^{upon} ~~on~~ this foundation, without having to recommence at the very beginning.

This form of preparation is ^{then} a preparation of sentiment; because thorough the senses and movement, which are the vital factors at this age, these things are taken in in such a way as to stimulate and cultivate the corresponding ^{emotions} ~~sentiments~~.

To illustrate what we mean let us take the example of a little child of 2-3 years, who is ^{say} ~~near~~ ^{beside} her mummy and thinks her the most beautiful and lovable being in the world. She will delight in doing something to show her love for her - but she will do it through movement. She might do it by giving her mummy a flower, or a kiss, and ^{Such an expression} ~~this action~~ ^{the} strengthens her sentiment of love for her mummy. ~~All this sort of thing - through action - causes to arise and to be strengthened this sentiment of love and tenderness.~~ And similarly, through the ~~actions~~ acting of the little scenes as described below, there is born in the souls of the little ones a sentiment of tenderness and love for Our Lord. These expressive actions at this early stage are like the first seeds of love, and ~~tenderness~~ sown in the souls of the children, producing an ~~early~~ effect which could not be attained at this stage by means of a purely intellectual comprehension. ^{early} ^{direct oral appeal to the}

? If ~~it is~~ ^{might be} objected, ^W why should these things be done in the Atrium? why not take the children into the Church where everything is more beautiful? Our answer would be: In the Church the children would not be able to carry out all these actions so slowly, so patiently, so ^h exactly, so often, and with such attention, as they would be ^a able to do ~~so~~ in this room set apart, and so ^{with} ~~arranged and~~ furnished that they would be able to carry out these actions, and ^{with great deliberation,} ~~be so doing~~ ^{corresponding} evoke the ~~sentiments~~ ..

So then if it is true - as it undoubtedly is - that the little child can learn things in this way, through activity, it is our duty to find out the best ways of exercising this ~~and implement-~~ ^{ment} ~~ing this~~ special sensibility for the advance of religion. It would be manifestly impossible for ~~skilful~~ ^{There were one} a group of children to do all these things in the Church (even if it was at hand). Never-
^{we should attempt them somehow & somewhere because they} ~~theless these exercises represent something which will leave a lasting impression which will remain when the ^{at} mid of the child is more matured.~~ ^{until the age}

Footnote . Many years ago I was sitting at the back of an empty church in Galway, Ireland, when a little child of about five to six years of age came in. She went with brisk - almost eager steps - straight up the central aisle to the altar rails. There she stopped, genuflected, but

and before she turned to go back she looked up at the tabernacle and sent a flying kiss with her hand to its Divine Occupant - her Friend, within it.

It was a charming sight, and made an immense impression on me as I was not a Catholic at the time. I am quite sure the little one entered the church, performed her spontaneous act of devotion, and went out again blissfully unaware that anyone else was in the Church at the time.

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nomencelature? Didactic
(3)

THE TEACHING OF THE MASS --SECOND PERIOD

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putting out a series of objects and placing next to each a little
card on which has been written its corresponding name ^{It is} in fact
it is a ^{genuine} reading exercise. ~~(see page)~~ ^{headings} (pp.)

Later on there is a THIRD PERIOD still more advanced in which the
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elevated ~~things~~ ^{nature}. For these too ^{facts about the man} we must prepare special means,
which are ~~however~~ ^{line all our Didactic Materials} always by means of some sort of a material
which solicits an activity which can be carried on alone and
spontaneously by the children, ^{once} after they have been initiated into
their ~~proper use~~ ^{As examples of such materials are} ~~we have such a material in THE MASS CARDS~~
or ~~the~~ "The Opened Book". See below. ^{See inset on next}
~~we~~ ^{page to come here}

~~we~~ ^{to sum up} So in this way ~~we repeat~~ -we should not wait ~~until the children~~ ^{religious}
~~to begin~~ ^{matters} teaching children about the Mass (and other things
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but we should seek how to do so ^{thus} at every epoch of ~~life~~ ^{thus} -thus
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~~THE ATRIUM~~

Examples of such materials are dealt
with later on

(new page)
here

Let us re-cap some of the essential points that Montessori would have us remember with regard to the teaching of the Mass (and also other religious subjects) First. That instruction should not be given ~~inxxxx~~ during the Mass itself .Second . - that we should present the subject of religion (as every other subject)not so much in a logical way ,as in accordance with the various epochs or Sensitive Periods thro ugh which the child is passing in the course of his development -- that is to say in a psycho-logical way ,Third. In the sensory-motor periods (2 $\frac{1}{2}$ -- 4) we should aim not so much at evoking in the child an intellectual response to definite oral teaching but rather - through action to evoke certain sentiments of love and tenderness , which would remain in the chil ' s soul as a foundation Fourth .We should , as in other subjects make use of graded Didactic materials , specially prepared to solicit in the children who have been taught how to use them a sponataneous and repeated activity by which the child teaches himself through thematerials .How long he works with any particular material is not for us to say : the child himzself knows better than we do when he has reached "saturation point." (See "araiMontessori "The Inner Guide ".pp269)

(f) inset for American page

THE GOOD MANNERS REQUIRED IN THE CHURCH

Begin new page here see over

Coming now to deal with ~~the~~ ^{this} subject in a more particular way we might well begin with what Montessori ~~once~~ ^{used to} described as the good manners which ~~are~~ ^{are} required by the child attending ~~a~~ ^a service in the Church . ^{or making a visit to the Blessed Sacrament} No one would dream said Montessori of letting a girl go to a ball ^{or a} debutante to Court without a prior instruction on how to behave ~~on~~ such occasions ~~with good manners and propriety~~ . In the smae way it is unjust for us to expect small children to behave properly in Church without ^(giving them first some very) a prior definite and accurate instructions on how to conduct themselves .So's upernaturalising the

THE TEACHING OF THE MASS (CONT'D.)

~~The good~~

THE GOOD MANNERS REQUIRED IN THE CHURCH

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- ~~at which time they will do them~~ ^{and do so} with special interest, attention
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THE ALTAR WHAT IS IT ?

The above should be come just before

changeable parts at all , as the majestic action of the great Sacrifice moves on uninterruptedly to its climax .

HOW TO PRESENT THE MATERIAL

As with all Montessori's teaching materials there is a special technique to be used in the presentation of them to the children - or child , for it will ^{usually} often be an individual presentation . We shall not attempt here to give a full description of how the Opened Book should be presented to the child , as a ^{booklet} book 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 one go . For here as elsewhere Montessori has made use of the principle of "the ~~ixaxix~~ separation of difficulties " dealing with one difficulty at a time , and that by means of a separate activity which can be repeated and 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 on 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 are held together by a larger elastic band to show that they collectively make up the Mass of the Faithful . These last three she puts back in the ^{cards of} box , keeping out only The Mass of the Catechumens .

She begins now by shuffling the 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 mat if they are going to work on the floor for greater room space . It is almost certain that at this 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 , whereas other parts - which are called the Propers - vary with the particular Mass of the Day .

The teacher now , after explaining what she is doing , begins to set the cards in their right order beginning with the one which has "In the name of the Father and the Son and the Holy Ghost on it " (for as Montessori once said "everything Catholic begins with the sign of the Cross) . As soon as she has finished putting them out in their right order she asks her pupil if he or she would like to do it himself . This is the moment to explain how to use 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 succession of cards 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 it 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 (which is very likely - without having to refer so often to Control of Error , well and good . But perhaps he has had enough for the day . But now he knows how to use the material and can choose to work with it the next day , and probably for many days afterwards until he can "beat his own record " and put the cards out in their right order without once

having to have a recourse to the Control of Error .(Very often if two children work at the material together - as they are allowed to do if they wish - one knows it better than the other and he or she 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 properly the teacher will let him take out the orange cards of the Offertory , and after a brief explanation let him set to work on those in the same manner .And after that with the cards of the Consecration , and finally to the Communion . One day - perhaps on his own accord or perhaps at a 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 making~~ ^{small} ~~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 (beside the great central action of the Sacrifice) ; in fact he performs some 500 actions in the course of the celebration .It would be manifestly impossible to try and draw the child's attention to every one of these ; but , at the same time , to follow Mass properly and a true liturgical manner , it is necessary to know at least a minimum of these actions most of which are charged with a deep symbolism .

So the next part of the presentation of The Opened Book would deal with a number of these actions made by the Priest , such as the many and different signs of the cross , some made on himself , some on or with objects , one over the congregation . Again there are many times during the Mass when the Priest kisses an object , - the altar , or the missal or the paten : then there his genuflect and again the times when he beat his breast as a sign of contritio

With her imitable skill Montessori has devised a means of
drawing the child's attention to these signs , and
also showing when , during the Mass , they take place - and
 , as always , by means of an activity which rivets the child's
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through spontaneous repetition . How she does this and much else
besides will be found in little booklet of explanation and
directions which is included with the material itself .

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

(To typist -- see other MS)

changeable parts at all , as the majestic action of the great Sacrifice moves on uninterruptedly 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} ~~the~~ presentation of ~~them~~ to the children ^{usually} or child , for it ~~will often be an individual presentation~~ . We shall not attempt here to give a full description of how the Opened Book should be presented to the child , ^{because} ~~as a~~ ^{booklet} ~~book~~ 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 one go . For, here as elsewhere Montessori, has made use of the principle of "the ~~isolation~~ separation of difficulties," dealing with one difficulty at a time , and that by means of a separate activity, which can be repeated ~~and 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} ~~whole~~ Mass - each set being on its own colour and separated by an elastic band . She explains that the green ~~cards~~ ^{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 are held together by a larger elastic band, to show that they, collectively, make up the Mass of the Faithful . These last three she puts back in the ^{cards of} box , keeping out only The Mass of the Catechumens.

She begins now by shuffling ^{these} ~~the~~ 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} ~~going~~ to work on the floor for greater room space . It is almost certain that, at this 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 , whereas other parts - which are called the Propers - vary with the particular Mass of the day . ^{about to do,}

The teacher now , after explaining what she is ~~doing~~ , begins to set the cards in their right order, beginning with the one which has "In the name of the Father and the Son and the Holy Ghost on it " (^{I heard} for, as Montessori once said, "everything Catholic begins with the sign of the Cross) . As soon as she has finished putting them out in their right order, she asks her pupil if he (or she) would like to do it himself . This is the moment to explain how to ^{make use of} ~~use~~ 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~~ ^{back} of each cards. There he will find a number which indicates the position of that particular card in the ^{full} ~~succession of cards~~ 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 it to work it out at his own pace, and by his own efforts. ^{well & good} If he likes to repeat the exercise and do it all over again (~~which is very likely - without having to refer so often to Control of Error, well and good .~~ But perhaps he has had enough for the day ^{anyway,} ~~but~~ now he knows how to use the material, ^{he} ~~and~~ can choose to work with it the next day , and probably for many days after wards, until he can "beat his own record " and put ^{acc} the cards out in their right order without once

having to have a recourse to the Control of Error . (Very often if two children work at the material together - as they are allowed to do if they wish - one knows it better than the other and he ~~or she~~ acts as the Control of Error to his partner .)

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(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 (beside the great central action of the Sacrifice) ^(see) in fact he performs some 500 actions ^{during} in the course of the celebration . It would be manifestly impossible to try and draw the child's attention to every one of these ; but ^{nevertheless} ~~at~~ the same time ~~to~~ follow Mass properly ⁱⁿ ~~and~~ a true liturgical manner , it is necessary to know at least a minimum of these ^{because they are} actions most of ~~which are~~ charged with a deep symbolism .

So the next part of the presentation of The Opened Book would deal with a number of these actions made by the Priest , such as the many and different signs of the ~~cross~~ ^{cross} , ^{some of which} some made ^{on} ~~on~~ himself , some on or with objects , one ^{at least} ~~over~~ the congregation . Again there are ^{the} many times during the Mass when the Priest ~~in~~ kisses an object , - the altar , or the missal or the paten ; then ^{and too} there his genuflections , and ^{also} ~~again~~ the times when he beat his breast as a sign of contrition .

(?)

either

does

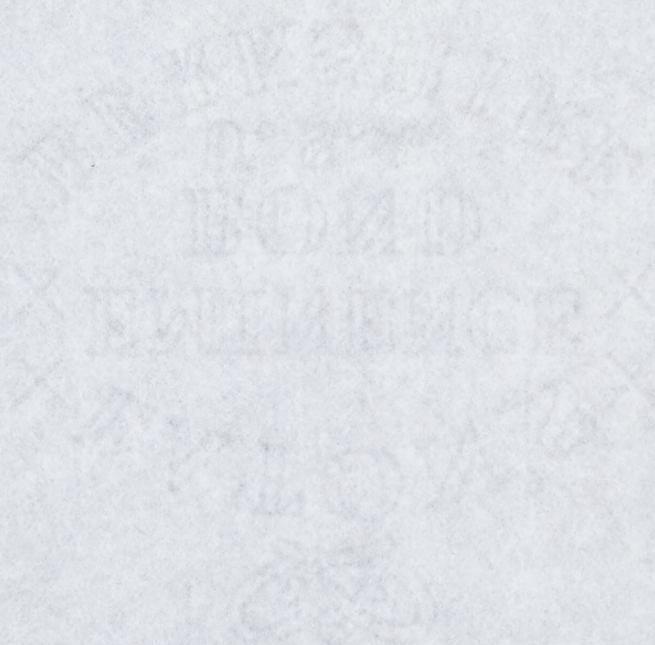
With her imimitable skill Montessori has devised a means of ~~xxxxxxx~~ drawing the child's attention to these signs , and also showing when , during the Mass , they take place ^A and *thus she* , as always , by means of an activity which rivets the child's attention, and gives him the possibility of perfecting his knowledge through spontaneous repetition^{tion}. How she does this and much else besides will be found in ^{referred to above} little booklet of explantaions and directions ~~which is included with the material itself~~ .

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

(To typist -- see other MS)

Summary,

page 19-20



changeable parts at all - as the majestic ^{action} movement of the ~~great~~ sacrificial ~~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 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 in it of so uch instruction that it would be quite impossible ~~to expect a child - or eben 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 Diffiulties) each difficulty being over come by means of a separate activity , repeated until practice makes perfect .

Without going into details we might take an example the manner of presentation of the Mass of the Catechumens . This would be quite enough 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 oof 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 postition 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 the child has 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. 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.

When it is finished the child would be asked if he would like to do it himself. 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.

On another day or ~~dayxxxxxxwxxxxxiataxx~~ or it might be a week or two later the orange cards on which the Offertory part of the Mass 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. 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

he also performs many actions -nearly all of them symbolic and none without significance. In fact the Priest in the course of celebrating Mass performs some 500 actions. It would be manifestly impossible to draw the child's attention to every one of these, but to follow Mass, in a true liturgical manner, it is necessary to know a certain minimum of these -- many of which are performed also by the laity who are assisting at Mass.

The next part of the presentation of this material has to do with some of the most important of these symbolical actions - which form a part of the Mass and include the various signs of the cross. Thus there are a number of times in which the celebrating priest makes the sign of the cross - sometimes the usual one which every Catholic makes - but at other times over, or on various objects - as with his thumb on the Missal before reading the Gospel, or on his forehead, mouth and breast, before reading the Gospel or over the congregation at the end of Mass. In the same way at special times in the Mass the Priest kisses the altar, or the Missal, or the paten; and then there are his genuflections, and when he beats his breast.

With her inimitable skill Montessori has devised a means of teaching where these symbolical actions occur in the course of the Mass -- means which though simple show the "inevitable" nature of her genius but it would be useless to waste precious space on them here as they will be found with the explanation how to use them in the complete material. We summarize below a list of the advantages of this material.

See MS page 19 - 20.

THE MODEL ALTAR AND ITS APPURTENANCES

Some Suggestions how it can be used

One hears a great deal these days about the educational ~~value~~ value of Visual Aids; for, as the poet ^{Says} ~~puts it~~, "Things seen are mightier than things heard". But the more one understands the psychology of the Montessori ^Method the more clearly one comes to realise that for children ~~and the smaller they are the more~~ visual aids are not enough: they require sensory-motor aids.

Suppose you wish to teach children about the Mass, the altar and its appurtenances and their uses. Well, first you could simply talk about it. Next you could talk and illustrate your lesson with pictures, which would be better. Better still, to have a set of miniature models - altar, chalice, paten, bourse, candles, vestments etc., and, after describing them, show the action. But best of all would be to do this first, and then allow the children to handle the objects, ~~xxxx~~ name them and go through the actions themselves. We give below two accounts ~~themselves~~ taken from our own observation ⁱⁿ ~~from~~ two different schools, which indicate ^{in which} ~~in a~~ practical way ~~show~~ the models can be used.

(I) A Collective Lesson

The lesson described below was given to a group of about a dozen children who were gathered in an informal group around the Teacher and the altar, and was given in one of the classes at the Dowanhill Montessori school in Glasgow, which is run by the Sisters of Notre Dame de Namur. It is only fair to add that it was not a specially "got up" lesson, but just a part of the ordinary school routine at which, without any warning, the Editor was permitted to be present. The average age of the

LESSON WITH A MODEL ALTAR.- SECOND EXAMPLE

Very different was the school and the general conditions in the next example we give of the way in which a model altar can be used. It was in a Primary School in a slum district in Dublin, run by the Sisters of Charity. There were fifty-six children in the class - average age about 6-7-⁴⁵⁻ and Sister Mary had to cope with them all alone. The class was run on Montessori lines as far as Sister M. was able to do so on account of the limited means at her disposal. (I noticed a child, who was working out her tables on a Montessori Multiplication board, was using ~~using~~ ^{dried} cherry stones instead of the usual red beads, and many other ingenious substitutes which would have horrified orthodox Montessori teachers)^{1/2} But the spirit of Montessori was certainly there, and the children were all busy working away individually with great gusto. Some twenty of them had taken their little chairs and tables ~~into the playground~~ into ^{the} small playground, ^{here} where they worked away with surprising concentration and self-discipline. Some of the children were busy at little household jobs, some with the sensorial materials, others with the elements of "The Three 'R's'",³ but what interested me most that morning was something that was going on near one of the windows. (To quote from an article in the Dublin Standard ;)

"Two little girls were going through the whole action of preparing an (see paper)

..... TO THE DEATH AND BEYOND

Without a doubt the Scribes and Pharisees and Sadducees thought that with the death of Jesus the whole movement was virtually stamped out. His dynamic personality having been removed it would soon fizzle out: they would have no difficulty in dealing with His rabble of untutored followers - fishermen tax-gatherers and the like.

It was true that from time to time when He was alive the Carpenter of Nazareth turned prophet (') had made some remarks indicating that He would rise again "on the third day"; but that of course was nonsense and could not be taken seriously. "Nevertheless there was no harm in taking certain precautions against possible trickery on the part of his disciples. That was why they went to Pilate on the day of His death and burial and said "Sir, we have recalled to memory that that this impostor while He was still alive said "I am going to rise again after three days". Give orders then that the tomb shall be securely guarded until the third day, or perhaps His disciples will come and steal Him away. If they should then say to the people He has risen from the dead, this last deceit will be more dangerous than the old Pilate said to them You have guards, away with you, make it secure as you know how. And they went and made the tomb secure putting a seal on the stone and setting a guard over it "(Matt 27--52-56) Having done this they must have gone to bed that night and slept soundly thinking that everything was now in order.

But (and here our young gangsters rub their hands in glee and pleasurable anticipation) -- there was a rude awakening in store for them

(To typist Here please copy out from the N. T. book, Chapter 28 --- verses 1--10 -

One is tempted to go on further : it is such a fascinating and thrilling story that the more so because it is true . And our gangsters are eager for more too. If we did go on we would come next to the story of Stephen , the first martyr. The bad gang are furious because they have been arguing with him before the people but - as Luke says - "they were no match for Stephen's wisdom and ^{him} for the Spirit which gave ~~him~~ utterance " . Baffled as so many times before in a straight forward argument the Pharisees and ~~Sadducees~~ Sadducees fall back on their old trick of "employing agents " to bear false witness , and accuse Stephen of blas phemy just as they did to his Master . (Some of the lies they made up are given in Acts Chapter VI)

And so in his turn Stephen is brought before the Council whose members " saw his face looking like the face of an angel " , though not even his angelic demeanour had any effect on the hard hearts of those Jewish leaders . Stephens defence is a masterpiece in itself - a brilliant summary of the history of the Jew'sh people and the obduracy of their leaders down the centuries up to date. He too does not mince matters : witness his concluding peroration "Stiff-necked race ..you are for ever resisting the Holy Spirit , just as your fathers did . There was not one of the prophets they did not persecute ; it was death to fore-tell the coming of that Just Man , whom you in these times have betrayed and murdered ; you who received the law dictated by angels , and did not keep it "

At this the Pharisees and Sadducees " being cut to the heart lost all sense of dignity in their unmitigated fury and " gnashed their teeth at him "

and we are here to bear witness of it (Acts 3.15-16) So
space St Peter and much more besides .

Meanwhile - while this was still going on - someone must
have run to the ~~Rabbinxsaaduaaaa~~ temple authorities and
quickly informed them of what was happening down there in the
temple courts. The chief priests, the temple superintendent and the
Sadducees wasted no time. As it like the historian tells us
BEFORE THEY HAD FINISHED SPEAKING to the crowd the disciples
were interrupted by the authorities, who "indignant at
their teaching the multitude and proclaiming the resurrection
of Jesus from the dead, laid hands on them and put them
in prison" (Meanwhile many of those who had listened to their
preaching had joined the believers so that their numbers had
risen to about five thousand) (Chapt 4 4-5)