Soviets Plan Great Palace On Site of Cathedral Built In Memory of Russia's Heroes

More Than One Thousand Architects Were Invited to Compete in Plans for Mammoth Structure—Cathedral Is Being Demolished by Soviets.

Moscow, April 8. — More than 1,000 architects, including 40 foreign experts competed in drawing plans for the new "Palace of the Soviets" the gigantic auditorium which is to rise on the site of the cathedral of Christ the Redeemer, now rapidly disappearing. Many of these plans are now in the hands of the Soviets.

Ten thousand workmen swarm daily over the mammoth white cathedral — Moscow's largest if not its most beautiful — demolishing the building as fast as they can. The cathedral was built in commemoration of the retreat of Napoleon from Moscow. It held, in its prime, 10,000 worshippers. Today 10,000 ex-worshippers are busily removing the last trace of its existence.

Fifteen thousand will find places in the big auditorium. A further 6,000 can listen to speeches in the smaller hall, besides there is to be a series of smaller rooms, committee rooms, refreshment rooms and laboratories.

On Dec. 12, 1812, Alexander I issued a grandiloquent ukase in which he vowed to build "a church in the name of Christ the Saviour" in the ancient capital of Moscow, as a memorial to Russia's heroes and in token of his gratitude to God. Alexander started the work, but made little progress, and the project became involved in scandal, resulting in the exile of the architect, Karl Witberg. Alexander died later, and was succeeded by his brother, Nicholas I, who set about to finish the project. He approved the design of his favorite architect, Ton, for a cathedral to be built not far from the Kremlin, on the left bank of the Moskva. The cornerstone was laid on Sept. 10, 1839, with great pomp and circumstance. To mark the occasion a special medal was struck, with the inscription: "Alexander bequeathed; Nicholas initiated." The latter did not live to see the project completed, and it was only under his son's son, Alexander III, that the cathedral was opened, on May 20, 1883, forty-four years after the laying of the corner stone. The mills of empire ground slowly.

An Imposing Edifice

It was an imposing edifice, with massive walls, pierced by sixty windows and enormous bronze doors, and five great domes which glittered more brightly than all the others in Moscow, a thousand pounds of metal having gone into the gilding. In point of size it could hold 10,000 worshipers. It exceeded all its fellows, including St. Isaac's in St. Petersburg.

There are probably many people still living in Moscow who remember the opening of the cathedral. Foreign princes, as well as native notables, attended the ceremony. The sun shone on the brightly colored church banners, gleamed from the gold-embroidered vestments of the clergy and flashed on the bayonets of the massed troops. The air shook with the tolling of church bells, the roll of drums, the cannon salvos. Less than 50 years after this splendid occasion the cathedral is being demolished. Already the great domes have been dismantled and the walls stripped of the 177 marble slabs on which was carved a lapidary history of the campaign against Napoleon, even to the names of all the officers who fell on the battlefields.

Thousands of Plans

If plans go through, within two years the site will be occupied by the Communist capitol, the "Palace of the Soviets." As early as 1922 the first Congress of the Union resolved to build this palace in honor of the formation of the Soviet Union, but only recently have practical steps been taken to carry out the project. Thousands of plans, from all quarters of the world, including the United States and from the most distinguished hands—Le Corbusier is one—poured in upon the construction committee which is holding a contest to secure the best possible design.

The building is to be adapted for the holding of Soviet, party and trade union congresses, as well as for the celebration of mass festivals. It will include a fully equipped theatre and a library for half a million volumes, as well as a lounge with a buffet and other attractive features, for the chauffeurs of parked cars. The first branch of Moscow's projected subway will pass in the vicinity.

Moscow Changing

Moscow is exchanging its tradition as the home of 40 times 40 churches for the reputation of being the greatest commercial and industrial centre in the country. True, the blue and purple and golden cupolas still dominate the skyline, yet it will not be long before tall chimneys will substantially alter the pattern. Every year the number of religious houses diminishes.

In the early years of the revolution monastic organizations were disbanded and the buildings turned to other uses. Some of the churches, too, were closed or made to serve secular purposes. The world-famous Cathedral of St. Basil, for example whose bulbous, multi-colored mass is in curious contrast with the somber severity of Lenin's tomb, not far away from it on the Red Square, has been transformed into a museum. Like so many of its fellows, it stands there a monument of a past age and a mute protest against a godless generation.

The Church of St. Friday, built in the 17th century, is no longer obstructing the traffic which flows past the food market and the Trade Union Hall. And near the Red Gate, erected by the Moscow merchants for the solemn entrance of the Empress Elizabeth on the occasion of her coronation, one misses the venerable Church of the Three Saints, its cross surmounted by a crown. Another victim is the Cathedral of the Kazan Virgin, built in honor of the icon of that Virgin, which accompanied Posharsky in his campaign against the Poles in 1612.

Resurrection Gate

The Resurrection Gate, a magnet for pilgrims from all over Russia from the beginning of the revolution was singled out for particular contumely by the anti religionists. It was in the early days that they set up on the wall of the Historical Museum flanking the Resurrection Gate the inscription "Religion is the opiate of the people." This quotation from an obscure article by Marx became the slogan of the Communist assault on heaven. Now the Resurrection Gate has been pulled down.

Another bit of old Moscow that is gone forever is the historic Simonov Monastery, in its last years hedged in by a growing factory neighborhood known as Lenin Suburb. Built in the remote times when Muscovy was still under the sway of the Mongols it did not cease to be a religious retreat when it became a military stronghold, opposing its stout ramparts to hordes of invading nomads. Down to the close of the nineteenth century it was one of the seven most important monasteries in Russia, being possessed of six churches, a belfry rivaling the tallest in the Kremlin, an ancient necropolis and a magnificent refectory built by Fyodor, the last Muscovite Czar.

Active Worker

Mrs. Mary T. Norton, Catholic Congresswoman from New Jersey, to whom an ivory gavel has just been presented by a committee of thousand women, honoring her active interest in social work. As chairman of the District of Columbia Committee of the House of Representatives, Mrs. Norton is frequently referred to as the "Mayor of Washington." (Underwood & Underwood.)

St. Patrick's Cathedral Radio Hour

(Continued from Page Two)

plicity and dignity, which brought about the desired unity in Divine Worship.

Thus has the Church at all times surrounded the Holy Sacrifice with a mystic veil of beauty. Her purpose has been to lift the minds of the people from earth and self and to wrap them in clouds of angelic contemplation and sublimity, so that entranced with such celestial visions, it may be said of them during the time of the Mass as more of heaven than of earth.

There is no human genius that can ever reach the depths of wisdom, eloquence and spirituality as found in the Sacramentary of the Mass. Hence the Mass with its ceremonies is calculated to increase devotion, whether it be performed under the golden vaults of St. Peter's or in a wretched wigwam erected in haste by some poor savages for a missionary.

Indeed the Mass stands as a divine monument in the midst of frail humanity to attract the attention of the passer-by. The magnitude of action enthralls the mind and heart, so that whether king or peasant, let tered or unlettered, rich or poor, mighty or lowly, a benign influence is exerted and they who watch are guided unerringly in the way to eternal salvation.

Even the very ceremonies which accompany the essentials are so arranged that they express exteriorly the interior desires of the human heart. Yea, more, every movement has a meaning all its own, because like a shadow there is a symbolical signification attached which raise the heart in gratitude to God. From the simple Sign of Cross to majestic elevation there is but one inceptive, to glorify God and to bear Him—as St. Paul says: "In Our Bodies."

[illegible] into the actual consummation of what is styled the "Mass of the Catechumens."

Inasmuch as what we are to ex[plain] is Most Holy, so likewise he who offers, as well as they who assist, should prepare themselves worthily for the Divine Sacrifice of the Altar. The priest makes his remote preparation through the exercise of mental and vocal prayer. St. John of Avila speaks most powerful words. I quote only in part: "Who does not tremble and shudder out of a loving awe toward Him, before Whom the heavenly powers themselves shudder and tremble? Who does not tremble with the fear of offending Him, and does not tremble with the desire to praise and serve Him? Who does not experience sorrow, confusion and remorse for having offended the Divine Master, Whom he beholds before Him? How cautious should we to keep ourselves holy and unreserved for Christ, Who so greatly honors us, as to descend unto us and place Himself in our hands, when the words of consecration are pronounced!"

After this private preparation the priest places over his cassock the vestments named for you in previous instructions: the Amice—Alb—Cincture — Maniple — Stole — and Chasuble. In his hands he carries the chalice with its paten upon which rests the Host together with the purificator, veil, burse and pall. Bowing to the Crucifix upon the vestry wall, with biretta upon his head, he wends his way, accompanied by two servers, to the foot of the altar where he genuflects, ascends and after having duly arranged on the altar-stone before the tabernacle door the chalice and its appurtenances, he procedes to open the Missal Book at the places specified by the Ordo for the Sacrifice of the Mass.

Returning to the center of the altar he bows slightly to the Crucifix above the tabernacle and descends to the foot of the altar, where he begins the actual celebration of the Holy Mystery by the alternate recitation of Psalm 42.

These preparatory prayers or Psalms date only from the eleventh century. There is no doubt but what they were recited at a much earlier period. They were not so rigorously prescribed in the beginning nor did they belong so strictly to the Mass liturgy, but were generally said on the way to the altar whilst the choir sung the Introit Psalm. All known liturgies begin with this confession of guilt. The formulas might have differed greatly but since the thirteenth century they have appeared generally as we find them to-day.

This preparatory part of the Rite, as far as the Introit, may be called a general introduction to the Mass. Priest and people seek mainly therein to humbly petition and supplicate mercy and pardon. They duly prepare themselves, so that they may approach the altar with piety of heart and worthiness of intention either to celebrate or assist at the Holy Sacrifice.

One feels the might of the House of God and this gate of heaven. In fact the priest as it were hears a voice saying to him the words of the Book of Exodus: "Come not hither, put off the shoes from thy feet, for the ground whereon thou standest, is holy ground." With St. Chrisostom he re[illegible]bers how the hands and the [illegible]ould be constituted which per[illegible] such services. For at this moment the very angels encompass him and the whole choir of the heavenly powers lend their presence and take up the entire space around the altar, to honor Him Who lies thereon in Sacrifice.

On one side God expects honor from the Sacrifice through the Church militant, clamoring for blessings at the altar, and on the other the Church suffering, thirsting for the refreshing stream of the blood of the Sacrifice. Thus the priest is drawn to the altar by love, vocation and duty. He is reminded of the infinite sanctity of the Sacrifice, of his fearful responsibility, of his sinfulness and unworthiness, of his faults and infidelities and these thoughts keep him back from boldly entering the Holy of Holies and restrain him in respectful and salutary fear. As a climax to this interior struggle he blesses himself with the Holy Sign of the Cross and alternates the 42nd Psalm with the acolytes, who represent the congregation.

The priest makes what is known as the large or Latin cross upon himself, bringing his open hand from the forehead to the breast and from the left to the right shoulder, saying at the same time the words: "In the name of the Father and of the Son and of the Holy Ghost. Amen." In former times the cross was made also with three, even two fingers in allusion to the Trinity or the two natures, human and divine in Christ.

The Greek carries his hand from the right to the left shoulder as appears to have been practiced since the time of Innocent III-1216. In making this cross the right hand has precedence over the left. The so-called Latin Cross appears to have come into vogue only since the eighth century, previous to that time the Sign of the Cross was usually impressed upon the forehead with the thumb, more rarely also on the breast or on the mouth.

The venerable custom of using the Sign of the Cross over persons and things had its origin in Apostolic times. Some even trace the custom to our Lord, Himself, Who according to devout opinion blessed the disciples at His Ascension into heaven in the form of a Cross by His elevated hands. The very ancient use of this symbol is proved from the universal testimony of the fathers and ecclesiastical writers.

Tertullian writes at the opening of the third century: "At every step, in coming in and going out, when putting on our garments and shoes, when washing, when at table, when lighting a candle; on going to bed, when sitting down; at every work we perform, we Christians mark the forehead with the Sign of the Cross." This sign is employed universally in the celebration and administration of the Sacrifices; in all exorcisms, consecrations and blessings.

The imposition of the Cross either on self or over other things is a profoundly significant and efficacious act. The Sign of the Cross symbolically expresses the principal Mysteries of Christianity. It is a confession of Catholic Faith. It reminds us of the Crucified, the price of our redemption and the value of the soul. It enkindles love, hope and confidence in Christ, and His Way of the Cross. It indicates the road to salvation and life. It warns us against the folly of the World and encourages the wisdom of God.

This significance is plainly set forth in the Mystery of the Most Holy Trinity—through Father, Son and Holy Ghost. The Father existing from all eternity is signified by placing the fingers to the forehead; the Son, who procedes from the Father, is represented in the lowering of the hand to the breast; the movement from the left to the right shoulder signifies the procession of the Third Person of the Blessed Trinity from Father and Son. His love unities both and we, through Him, partake of the Passion. Accordingly, the Sign of the Cross is a brief declaration of our faith in Three Great Mysteries, namely: The Blessed Trinity, the Passion of Christ and the Forgiveness of sin, by which we pass from the left side of curse to the right side of blessing.

Efficacious indeed is the Holy Sign of the Cross because it is the source of all graces and blessings. It is likewise the weapon and the armor of our defense against the evil spirit. It is the glorification of the victory by Christ over sin, death and hell. Of course its efficaciousness is dependent upon the disposition by which the mind and the heart are turned in love and confidence toward the Crucified and Redemptive Act.

Certainly it is very proper that this sacred act of Sacrifice should begin with the Sign of the Cross. For thereby the priest invokes the triune God to extend His power and send forth His grace to the faithful as the result of the Sacrifice of Calvary. At the same time protection and security are asked for against the snares of Satan. The concluding word Amen expresses the desire that the petition may be fulfilled and thereby confirmed and sealed through the Most Holy Trinity.

With this significant introduction the priest commences Psalm 42: "I will go up to the Altar of God, to God Who giveth joy to my youth." This antiphon introduces and concludes the verses. It becomes the key to the liturgical and mystical application of it at the celebration of the Mass. It expresses the desire of priest and people to ascend the Altar of God, to draw near and be united with Him. This holy longing and desire are expressed three different times. By such, one acknowledges the fact that from his earliest days God has been delighted to bestow on him thousand of joys. But this form of youth here implies not a natural but a supernatural regeneration which is obtained by the grace of the Holy Ghost. Through grace the old man of sin is destroyed in the body and a newness of life is created. This spiritual recreation is nourished and refreshed at the altar by the Holy Sacrifice. Whoever, therefore, approaches the altar as a spiritually new born child, grows and waxes strong through this blessed influence.

The little Hymn of David is therefore a prayer petitioning God, followed by a holy resolution, and concluded with an act of resignation and confidence in God. Time will not permit me to read this 42nd Psalm for you but it depicts the situation and sentiments of David, who had been driven from Jerusalem by the revolt of Absalom and was harassed grievously by his enemies. His separation from the Holy Tabernacle distressed him greatly and appered as a punishment of God. Hence he longs sorrowfully to return to the Sanctuary of the Lord. There he will glorify God by a sacrifice of praise and thanksgiving. He encourages himself by a cheerful confidence in God and the hope of prompt assistance.

The principal reason for the incorporation of this Psalm at the beginning of the "Mass of the Catechumens" is to indicate the mystical and ascetical comprehension of it in this august mystery. Sorrow affords relief; relief produces joy; joy brings happiness from God with a consequent expectation of salvation through the exercise of faith.

The priest at the point of ascending the altar is affected in a lively manner by the solemnity of the occasion. He recognizes his own and the worlds' short comings. He implores God to protect the good and to dissipate the false vision of the deceitful and Godless. Aware, however, of his own weakness he realizes that not by his strength but girded only with the power of God can be bring about a reformation interiorly and exteriorly. In such a distressing situation there shines forth, however, a bright ray of hope even amidst the darkest night of desolation. This ray of hope is emitted from the Tabernacle of the Lord, Himself. Therefore, overcome by a feeling of sadness and anxiety the priest, dedicates himself and the people before the Altar of God, to the Father, Son and Holy Ghost. In this little Doxology he recognizes an omnipotent source of relief and this relief is acknowledged in the repetition of the versicle and response: "Our help is in the name of the Lord—who made heaven and earth."

"Then to impress upon the Lord the seriousness of the sins which He represents, the priest bows his entire body almost to the floor and with a humble and contrite heart [illegible] self of insubordination toward God and then earnestly supplicates mercy and the grace of forgiveness. Only "He, who is innocent in hands and clean of heart may go up to the Mountain of the Lord and stand in His Holy Place."

He weighs, therefore, all who assist at the Holy Sacrifice in the sense of the Sanctuary and with fear and trepidation he makes a public confession of guilt and desires to approach the altar only in the spirit of the deepest sorrow and compunction.

This open avowal is enough to arouse sympathy even before heavenly court. He recites

The Confiteor

"I confess to Almighty God, to Blessed Mary ever Virgin, to Blessed Michael the Archangel, to Blessed John the Baptist, to the Holy Apostles Peter and Paul, to all the saints, and to you, brethren, that I have sinned exceedingly, in thought, word and deed, (here he strikes his breast three times, saying) through my fault, through my fault, through my most grievous fault. Therefore I beseech blessed Mary, ever Virgin, Blessed Michael the Archangel, Blessed John the Baptist, the Holy Apostles Peter and Paul, all the saints, and you, brethren, to pray to the Lord our God for me."

To whom else could he go for assistance than to Mary, ever Virgin, Mother of God; Michael the Archangel, who fought valiantly in the rebellion of the angelic hosts against their Maker; John the Baptist, the glorious precursor of the Lord, the mighty preacher of penance; the Apostles Peter and Paul, whom Christ the Lord made His representatives and vice-gerents upon earth and then for fear that the others who stand about the White Throne of God might be slighted, He begs them all to know that He has sinned exceedingly in the three fold possible manner in thought—by word—and through deed. To indicate the depths of His sincerity he crosses His right hand and strikes Himself a three fold crushing blow above to pray to the Lord God [illegible] the sentiments of sorrow for His misdeeds and as it were his humiliation at the thought of them.

Then assuring himself because of his abjectness that the Lord has heard his cry he begs the intercession of the principal characters in God's Royal Court and all in heaven above to pray to the Lord God for him.

Presuming upon the [illegible] ness of this intercessory [illegible] sings himself with the [illegible] solution and [illegible] to [illegible] present [illegible]

(Continued on Page [illegible])

L. C. B. A. Ladies To Hold Supper On 19th of April

Branch No. 277, L. C. B. A., of Our Lady of Perpetual Help Church, will hold a supper on Tuesday evening, April 19th, at 6:30 o'clock in the parish hall for members and their friends. The committee in charge cordially invites all members to attend and to co-operate in making the party successful.

Card playing and entertainment are on the program following the supper. Reservations should be made in advance through the following committee: President Teresa Eckert, Stone 1909; secretary Anna Bachor, Stone 2085-L; chairman Georgianna Niehtimp, Stone 4624.

Items of Interest From WHAM

Father Charles Shay's sermon in the St. Patrick's Cathedral Hour Sunday, April 10 at 1:30 o'clock will deal with "The Self Offering and the Oblation Invocation," a part of the Holy Sacrifice of the Mass.

Alfred E. Smith, Patrick Cardinal Hayes and Governor Franklin D. Roosevelt will speak over WHAM April 9, at 1:30 during the Catholic Charities luncheon from the Hotel Astor in New York, in an appeal to directors of Catholic Diocesan Charities throughout the country.

All three speakers will plead for the advancement of social welfare work. Governor Roosevelt has been especially active in this field in New York. The radio program is scheduled to continue for forty-five minutes.

A symphony concert ranking among the better offerings of Wednesday evening, April 13, will be broadcast through WHAM at 10:00 o'clock by the Rochester Civic Orchestra. Guy Fraser Harrison will conduct selections from "Die Meistersinger," "En Bateau" from the "Petite Suite" of Debussy, Luigini's "Arabian Festival," and the Waltz from Tschaikowsky's "Eugen Onegin."

The strange animals and stranger people gathered from all corners of the world by the Ringling Brothers-Barnum & Bailey Circus will be presented to the country by radio over a National Broadcasting Company network on Friday, April 15.

An NBC-WHAM microphone will be escorted through the sideshows in Madison Square Garden between 2:00 and 4:00 P. M. A silver tongued circus spieler will remark upon the interesting phenomena of the big tent show gathering, and some of the animals and the strange people will be heard.

Before Captain Frank Hawks, the speed flier takes off on a flight of [illegible] to Porto Rico [illegible] distinguished [illegible] headed by Vice President Curtis will wish him bon voyage in an NBC broadcast from Washington over WHAM at 1:00 P. M.

The broadcast will be presented under the auspices of the Porto Rico Child Feeding Committee. Captain Hawks will carry a check representing the total collections in the [illegible] drive of the committee, for the relief of the starving and undernourished children of Porto Rico.

The student symphony of the Eastman School of Music, numbering one hundred players, will be heard through the NBC-WJZ network in the weekly concert originating at WHAM at 4:30 o'clock Wednesday afternoon at 4:30, April 13. Samuel Belov will conduct the Ballet Music No. 2 from Schubert's "Rosamunde," the Mozart Concerto for French Horn and Weber's Oberon Overture.

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