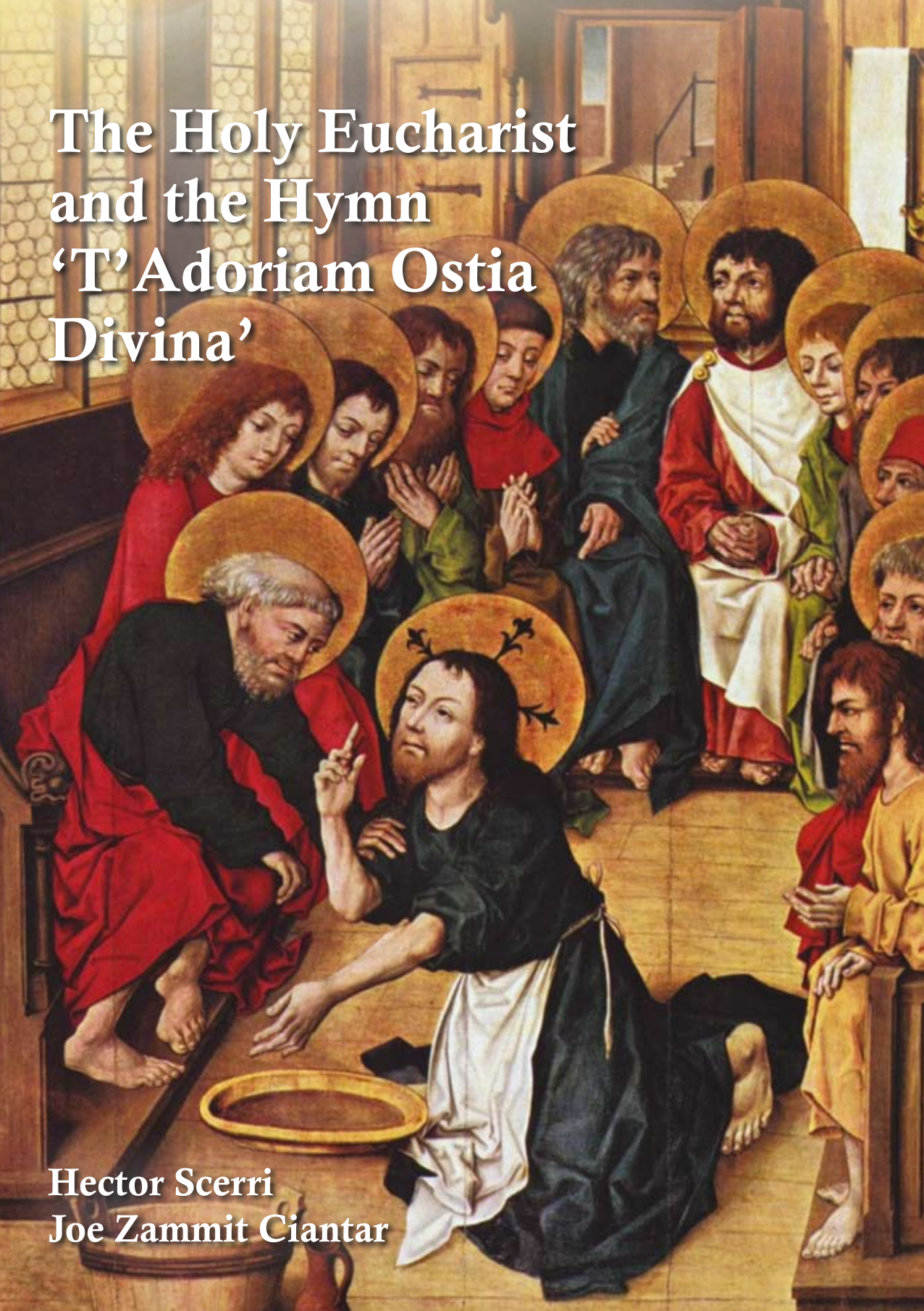


The Holy Eucharist and the Hymn 'T'Adoriam Ostia Divina'



Hector Scerri
Joe Zammit Ciantar

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Singing its Praises
and
Praising its Transforming Grace

Hector Scerri
Joe Zammit Ciantar

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Foundation for Theological Studies

Seat: 90, Tal-Virtù Road
Rabat RBT 2604, Malta

Postal address: Archbishop's Curia
P.O. Box 90
Marsa MRS 1000, Malta

e-mail: hector.scerri@um.edu.mt
joe.zammit-ciantar@um.edu.mt

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Foreword

Love makes the human heart rejoice and sing in exultation! Most of our contemporary songs are about human love. Somehow, love, which we symbolically link to the heart, needs the language of music to express itself because it transcends simple uttered words. If this is the case with human love, it is even more so when the human heart contemplates Love itself who is God (cf. *1 Jn* 4: 16).

Man sings to express his personal experience of God's love. In Holy Scripture we find abundant examples of man singing and giving praise to His Lord and Saviour. The Chosen People sing in exultation as they are freed from the Pharaoh and cross the Red Sea (cf. *Ex* 15: 1-21); King David and his people dance and rejoice to welcome the Ark of the Covenant into the Holy City (cf. *2 Sam* 6: 15); the book of Psalms is a collection of 150 songs of man who in different and contrasting circumstances invokes, praises, thanks, complains with His Lord. In the fullness of time the Virgin Mary sings the greatness of the Lord who accomplishes great things to His servant (cf. *Lk* 1: 46-56), and the disciples praise the Lord as the Son of David enters Jerusalem (cf. *Lk* 19: 37-38)! The community of disciples never ceased to praise and admonish, "singing psalms, hymns, and spiritual songs with gratitude in your hearts to God" (*Col* 3: 16), thus teaching the world the *canticum novum*, the new song of salvation.

In particular, throughout the centuries, the People of God in its earthly pilgrimage composed the most beautiful melodies and hymns to praise and worship Him who gave us His body to eat and His blood to drink, the Bread of Life, our Lord Jesus Christ (cf. *Jn* 6). Standing in front of His real presence under the appearances of Bread and Wine, man through chant gave voice to that love of God who became man, offered Himself as a victim for the expiation of our sins, and chose to remain with us offering His body and blood as nourishment for our journey towards Heaven where we belong (cf. *Phil* 3: 20). Once he 'savours' the goodness of the Lord (cf. *Pis* 34: 9), man falls on his knees in adoration and sings to Him who lowers Himself and enters under his roof bringing eternal life.

Amongst the vast collection of Eucharistic hymns of the Church, 'T'Adoriam Ostia Divina', written by the Maltese national poet and priest Dun Karm Psaila and its music composed by Maestro Giuseppe Caruana, stands out for the popularity it enjoys amongst the faithful in and beyond our shores. Recently I learnt that already in the 1940s the community at the the *Collegio Nuestra Señora de la Misericordia* in Buenos Aires, Argentina, was familiar with this hymn. In fact when last January I was in Rome accompanying the *Laudate Pueri* choir, we were graced with a personal encounter with Pope Francis; and when the choir began to chant this hymn, the Pope remarked that this was the same hymn that was sung when for the first time he received Holy Communion at the above mentioned college!

'T'Adoriam, Ostia Divina' is a musical masterpiece that from its first beats captures the attention and the heart of the listener, and with its beauty 'compels' him to join his brothers and sisters in praising the Lord. From its *debut* during the International Eucharistic Congress of 1913 held in Malta, this hymn conquered the hearts of the faithful. It became 'the property of the people', a sort of common heritage, played and sung without knowing who the writer and composer were. The catchy yet solemn and devout melody, together with the simple and at the same time profound words of the hymn and the occasion of its inauguration, surely contributed

for the ‘reverberation’ of ‘T’Adoriam, Ostia Divina’ in various parts of the Catholic Church. ‘T’Adoriam, Ostia Divina, t’adoriam, Ostia d’Amor’ became the words sung by the people of simple and genuine faith. This is the hymn that includes everybody: the strong sing to Christ their gentleness (*dolcezza*), the weak sing to the Lord, their vigour (*vigor*), all the living praise the source of their health (*salute*), the dying sing to the One who is their hope (*speranza*), everybody sings to the Christ, our life (*vita*) for He is the joy of every human heart (*tu la gioia di ogni cuor*). As one sings these words, he commits himself to share with others this joy so that the whole world may know the Lord and Love Him (*ti conosca il mondo e t’ami*).

I give thanks to God for having inspired two Maltese persons to enrich the Church with such a marvellous hymn. After a century, ‘T’Adoriam, Ostia Divina’ continues to inspire and kindle the hearts of many, helping them to praise and worship the Eucharist. It should be taken as an example of what sacred music is: a means to uplift Man and carry him towards God with that simplicity and elegance which are the characteristics of the Roman Catholic liturgy. It is a treasure that we are called to share with our younger generations often disoriented with various noises, so that they could lift their hearts to the Lord and praise Him. For this reason I express my profound gratitude to Dr Joe Zammit Ciantar and Revd Dr Hector Scerri for handing us this publication, rich in theological and historical contents, that makes us aware of how Christ’s presence amongst us brings a change in the human heart and also in the history of a people and of culture. I augur that the readers of this book let themselves be accompanied by these competent authors to reflect upon the Eucharist, the fountain and summit of Christian life, and make it known and loved through their witness. To those who are spiritual shepherds or involved in the liturgical animation of their communities, these pages must provoke and constitute a challenge to ask ourselves whether our liturgies are truly lived and participative celebrations, and be an occasion to reflect on the quality and contents that distinguish a sacred hymn from any other musical composition.

May we all praise the Lord in our everyday lives, find time to contemplate Him in the Eucharist, and sing with joy and love: ‘T’Adoriam, Ostia Divina, t’Adoriam, Ostia d’Amor’!

Gozo, 10 February 2014

✠ **Mario Grech**
Bishop of Gozo

An Introduction – in Diptych form

One of the most popular Eucharistic Maltese hymns sung during the distribution of Holy Communion during Holy Mass in churches in Malta and Gozo is undoubtedly ‘Nadurawk, Ja Ħobż tas-Sema’ (‘We adore you, O Heavenly Bread’). This hymn – like many others, including the National Anthem – was written by Malta’s National Poet the Very Revd Mgr Carmelo Psaila, otherwise popularly known as Dun Karm, born in Haż-Żebbuġ, Malta, on 18 October 1871, and who died a week short of his ninetieth birthday, on 13 October 1961. The hymn was originally written in Italian, in the first months of 1913.

An Italian version

During my first year lecturing on the Maltese language at the Università degli Studi (L’Orientale) in Naples in 1991, I realized that in some churches there, the hymn ‘T’Adoriam Ostia Divina’ was often sung. It was the melody of this hymn which struck me and drew my attention to the fact that this was an Italian version of the Maltese hymn ‘Nadurawk, Ja Ħobż tas-Sema’.

A popular hymn

One evening I gently approached the Capuchin who was playing the hymn on the organ in St Francis of Assisi Capuchin church, in Mergellina, in Naples, and asked him to show me the music score and the lyrics of this hymn in Italian.

‘It is a very popular hymn,’ Fr Egidio, OFM, Cap. told me. ‘It is old and many faithful know it by heart. We do not know either the name of the author of the lyrics or that of who composed its music,’ he continued.

Fr Egidio and I entered into a long discussion during which I told him that the hymn was penned by Maltese priest and poet Revd Fr (later Monsignor) Carmelo Psaila, while the music was composed by Maestro Giuseppe Caruana, to be sung during the XXIVth International Eucharistic Congress held in Malta in April 1913. He gave me a photocopy of the hymn – words and music – of course without the name of either the author or the composer.

Whenever I asked about this hymn in Italy, everyone agreed that it was very popular; many people – especially the elderly – knew it by heart, and nobody knew who wrote it or where it came from.

The International Eucharistic Congress of 1913

The XXIVth International Eucharistic Congress was held in Malta between 23 and 27 April 1913. The first one had been held in Lille, France on 21 June 1881. Cardinals from Catania, Palermo, Pesaro, Seville, and Westminster, and Bishops from Algiers, Argentina, Beirut, Canada, Carthage in Africa, England, Eritrea, France, Germany, Hungary, Italy, Jerusalem, New Zealand, Poland, Portugal, Romania, Scotland, Sicily, Spain, and Syria, were among the delegates who came to take part in the Congress.¹ For Malta, the Papal Legate of Pope Pius X, was Cardinal Domenico Ferrata.

The major activities of the event in Malta took place in Valletta, Floriana, and Mosta.

¹ Fr Domenico Azzopardi, OP, *L’XXIV Congress Eucaristicu Internazionali f’Malta*, Malta, 1913, 38–41.

A Eucharistic congress

The main objective of this gathering is to promote an awareness of the central place of the Eucharist in the life and mission of the Catholic Church. The daily celebration of the Eucharist is at the very heart of the Congress. The wider programme of the Congress includes liturgical events, cultural events, catechesis, and testimonies during the week of the Congress.

A study on the ‘T’Adoriam, Ostia Divina’

Since 1991, I have been researching on the history of the hymn and where – in its various translated versions – it is still sung, today. I have also made a linguistic, structural, and thematic analysis of the simple lines of the hymn which, through time had experienced changes both in the vocabulary of the original lyrics and melody.

Early in 2013, I contacted both the Archbishop of Malta, Mgr Paul Cremona, and the Bishop of Gozo, Mgr Mario Grech, drawing their attention to the centenary of Dun Karm’s Eucharistic hymn. Rather than celebrating the centenary of the XXIVth International Eucharistic Congress, I suggested a meriting celebration of a Catholic poet-priest’s eternally beautiful and expressive Eucharistic hymn, and a revival of its singing in our churches.

Besides, I prepared articles on the 100 years of the ‘T’adoriam, Ostia Divina’ in Maltese and English, which I published in a local magazine and two Sunday newspapers. I also presented this study – together with a power-point presentation, in different localities: two in Gozo, and two in Malta.

Publication of the study

It was during one of the talks – that held in the Main Reading Hall of the Library of the Archbishop’s Seminary, at Tal-Virtù, in Rabat, Malta – that the idea of having this study published in book form, gradually evolved. Revd Dr Hector Scerri, Director of the Foundation for Theological Studies and Head of the Department of Fundamental and Dogmatic Theology at the University of Malta, who had organized the talk at Tal-Virtù, was very supportive.

Eventually, while discussing the possibility of having the publication being sponsored by the Foundation for Theological Studies, we agreed to include a study on the theological aspect of the Eucharist and Christian witness, in English, ‘The Inextricable Relationship Binding Together Participation in the Sacrament of Christ’s Love and Eucharistic Orthopraxis’ which he published previously in Italian.² Like this Introduction, the book, too, is a diptych.

In short, the study by Fr Scerri deals with the celebration of the Holy Eucharist and its fulfilment in daily life. In fact, the theology of sacramental orthopraxis, in particular that dealing with the Eucharist, is one of the favourite areas of research of Scerri. He has been studying it closely since 1995.

Joe Zammit Ciantar

² ‘Dall’*actuosa participatio* ad un’ortoprassi eucaristica autentica,’ in *Actuosa participatio. Conoscere, comprendere e vivere la Liturgia*. Studi in onore del prof. Domenico Sartore, ed. A. Montan e M. Sodi, Città del Vaticano: Libreria Editrice Vaticana, 2002, 507–20.

The Eucharist: From its celebration to daily life

The Apostolic Exhortation on the sacrament of the Eucharist, *Sacramentum Caritatis*, published in 2007 by Pope Benedict XVI is subdivided into three parts: a mystery to be *believed*; a mystery to be *celebrated*; and a mystery to be *lived*. The liturgy which the Church celebrates is indeed its *culmen* and *fons*. The proper celebration of the liturgy animates the Christian faithful. It strengthens them, offers them reconciliation and healing, and urges them to bear witness in daily life. This means that there exists a vital bond which cements together what Christians celebrate in the liturgy and the way they live as members of the Church and of contemporary society. As the community of eschatological salvation, the Church carries out the *memorial* of the Paschal Mystery of Christ, it participates in his *being* and in his *mission*, and anticipates his *second coming* in glory.

In a very special way, Christians *re-actualize* the mystery of the suffering, death, and resurrection of their Master, Jesus Christ whenever they celebrate the sacrament of the Eucharist. Each Mass – wherever it is celebrated, be it the lofty baroque grandeur of St Peter’s Basilica in the Vatican or the humblest mission station in the heart of Africa – *re-presents* the Paschal Mystery. Indeed, the Eucharistic sacrifice ‘*re-presents* (makes present) the sacrifice of the Cross, because it is its *memorial* and because it applies its fruit’ (*Catechism of the Catholic Church*, para.1366). The mystery celebrated in our presence and which we adore fills us with awe and devotion. The celebration of International Eucharistic Congresses, as well as that of National and Diocesan Eucharistic Congresses, has had and continues to promote this one aim. ‘When the Church celebrates the Eucharist, she commemorates Christ’s Passover, and it is *made present*: the sacrifice Christ offered once for all on the Cross remains ever present’ (*Catechism*, 1364).

The Shepherds of the Church unceasingly remind the baptized faithful about the responsibility they all have. Having received the sacred Body and Blood of the Lord, the faithful, as St Augustine affirms, are transformed into him whom they receive. A special spiritual bond is in place. In fact, ‘by this sacrament we unite ourselves to Christ who makes us *sharers in his Body and Blood* to form a single body’ (*Catechism*, 1331). This does not leave us indifferent, for ‘the Church which is the Body of Christ *participates* in the offering of her Head. With him, she herself is offered whole and entire. She unites herself to his intercession with the Father for all humanity’ (*Catechism*, 1368). This *Eucharistic responsibility* is investigated in the first study of this book. The Eucharist which we celebrate and adore instils within us a greater sense of responsibility as we seek to strengthen the bonds which bind us together as members of the Church. Moreover, Eucharistic grace urges us to serve our brothers and sisters, especially those who are weakest, marginalized and downtrodden. In all this, we become more authentic witnesses of the Good News.

The Eucharist is our *viaticum*, that is, our food for this earthly journey. ‘Christ gives us in the Eucharist the *pledge of glory* with him. Participation in the Holy Sacrifice sustains our strength along the *pilgrimage* of this life, and makes us long for eternal life’ (*Catechism*, 1419). The first study of the book seeks to invite the reader to understand that what we celebrate in the Eucharist has a profoundly *existential* dimension, as we embrace a truly *pro-existential* attitude whereby we increasingly become men and women *for* others and *with* others. Our Christian vocation entails that we become humble servants characterized by selfless availability and unlimited

generosity. In other words, our celebration of the Eucharist *continues temporally and spatially* as together we build the ecclesial community, as we wash each other's feet, and as we courageously proclaim the Good News.

How true and encouraging are the words which the celebrant prays in the Fifth Eucharistic Anaphora, a few moments after, through the power of the Spirit, he consecrates the bread and the wine which are transubstantiated into the Body and the Blood of the Risen glorified Christ!

'Keep your Church alert in faith to the signs of the times and eager to accept the challenge of the Gospel. Open our hearts to the needs of all humanity, so that sharing their grief and anguish, their joy and hope, we may faithfully bring them the good news of salvation and advance together on the way to your kingdom' (Intercessions C); and *'Open our eyes to the needs of all; inspire us with words and deeds to comfort those who labour and are burdened; keep our service of others faithful to the example and command of Christ. Let your Church be a living witness to truth and freedom, to justice and peace, that all people may be lifted up by the hope of a world made new'* (Intercessions D).

As we present this book, the fruit of our respective research, it is our sincere desire that readers may rediscover the richness of the sublime mystery of the Eucharist, as enthusiastically they cry out 'T'Adoriam, Ostia Divina', sing its praises and praise the divine power of its transforming grace.

Hector Scerri

**10 February 2014
Solemnity of St Paul,
Patron Saint of Malta**

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The inextricable Relationship binding together Participation in the Sacrament of Christ's Love and Eucharistic Orthopraxis¹

HECTOR SCERRI

*Thou salvation of the living
Hope of those whom death dismays.*²

Actuosa participatio

It is only because our Lord Jesus Christ suffered, died, and rose from the dead to a new creation that we can celebrate the sacraments efficaciously. They re-actualize the Paschal mystery of our Lord. Christians are called to encounter the risen Christ in the celebration of the sacraments. The Second Vatican Council reminds the baptized that the celebration of the liturgy is to be marked by *actuosa participatio*, namely a truly active participation. The aim of this study is to investigate the inextricable relationship which binds together the participation of the baptized in the sacrament of Christ's Paschal mystery and Eucharistic orthopraxis, namely their putting into practice what they celebrate. Pope Francis (1936), in his first Encyclical letter, *Lumen Fidei*, affirms:

The sacramental character of faith finds its highest expression in the Eucharist. The Eucharist is a precious nourishment for faith: an encounter with Christ truly present in the supreme act of his love, the life-giving gift of himself. In the Eucharist we find the intersection of faith's two dimensions. On the one hand, there is the dimension of history: the Eucharist is an act of remembrance, a making present of the mystery in which the past, as an event of death and resurrection, demonstrates its ability to open up a future, to foreshadow ultimate fulfilment. [...]. On the other hand, we also find the dimension which leads from the visible world to the invisible. In the Eucharist we learn to see the heights and depths of reality. The bread and wine are changed into the body and blood of Christ, who becomes present in his Passover to the Father: this movement draws us, body and soul, into the movement of all creation towards its fulfilment in God.³

Our point of departure consists of two important considerations. Firstly, we have to bear in mind the great importance of the term *actuosa participatio* which we encounter both explicitly and implicitly in the discussion during the

Second Vatican Council and the conciliar texts, as well as in the post-conciliar Magisterium of the Church. Secondly, I strongly hold that the Gospel pericope of the washing of the feet (Jn 13:1-20) is to be considered as the foundation of the relationship binding together the *actuosa participatio* of Christians and their daily life when they concretely put into practice (*orthopraxis*) what they celebrate. In fact, the Italian liturgist Domenico Sartore (1936-2006) asserts that ‘it is above all in the Eucharist that we can understand and live the relationship which lies between the liturgy and our daily tasks.’⁴

The liturgist Manlio Sodi (1944) has also underlined the firm connection which binds together *lex orandi*, *lex credendi*, and *lex vivendi*.⁵ In fact, he explains how the structure of the *Catechism of the Catholic Church* puts

in a direct dialogical relationship the *lex credendi* with the *lex orandi* and the *lex vivendi*; the *lex precandi* can be seen as the aspect which helps to forge together the three previous dimensions in one unitary movement of praise and petition to the Holy Trinity whose divine plan is actualized in time.⁶

Before proceeding further, it is firstly necessary to visit, albeit briefly, the conciliar references which throw light upon the concept of *actuosa participatio*. The Constitution on the Sacred Liturgy *Sacrosanctum Concilium* refers to the duty of shepherds of souls, who, concerned for the liturgical participation of those entrusted to their care,

must take care, not only to see that the laws regarding valid and licit celebration are kept while the liturgy is being done; but also that the people are able to take part in it in such a way that they are active, that they know what is going on, and that they will receive benefit.⁷

Moreover, the same conciliar document highlights the sincere desire of the Church that the faithful

be led to take a full, conscious, and active part in liturgical celebration (*ut fideles universi ad plenam illam, consciam atque actuosam liturgicarum celebrationum participationem ducantur*). This is demanded by the nature of the liturgy itself; [...]. This full and active sharing (*plena et actuosa participatio*) on the part of the whole people is of paramount concern in the process of renewing the liturgy and helping it to grow, because such sharing is the first, and necessary, source from which believers can imbibe the true Christian spirit.⁸

The bishops, gathered in the Council, underlined the above-mentioned dimensions when the text of the same Constitution, once again, exhorts the baptized to participate in liturgical celebrations in a manner ‘that is expressive of their full (*plena*) meaning, is effective (*actuosa*), involving, and the community’s own.’⁹

The orthopractical turning-point in Sacramental Theology¹⁰

In the last fifty years, sacramental theology has rediscovered its orthopractical dimension; in other words the *lex vivendi* has been highlighted. Several theologians have explored the inextricable relationship between the sacraments and orthopraxis, or, between the sacramental dimension of life and its moral dimension.¹¹ This is an aspect which should not be overlooked if the baptized truly desire to live their Christian commitment with a greater degree of authenticity, as members of the ecclesial community and in contemporary society. This orthopractical emphasis in sacramental theology – which, in the opinion of many scholars, has been a very positive development – finds its genesis in the Return to the Christian Sources Movement (*Ressourcement*).¹²

This theological renewal, born within the context of the monastic revival of the mid-nineteenth century, brought about a *vitalité explosive*, to use an emblematic phrase associated with Henri de Lubac (1896-1991).¹³ This vitality in theology finds its lifeblood in the patristic writings and in the rediscovery of the early liturgical texts of the first centuries of the Church. The period in question, more or less between 1850 and 1950, was characterized by major developments: the Liturgical Movement (particularly in the context of monasteries, such as Solesmes, Maria Laach, and Mont-César), the great wave of Biblical scholarship, and the Ecumenical Movement, the breathtaking compilation by Migne (1800-1875) of the Church Fathers, and later, the initiative by the Jesuits of Fourvière-Lyons in the publication of *Sources Chrétiennes* and, in Belgium, the publication of *Corpus Christianorum*. It is within the same theologico-liturgical milieu that we can place the institution and the regular celebration of the International Eucharistic Congresses,¹⁴ as well as the interesting development in liturgical awareness in the Maltese Islands.¹⁵

This period in theology has been marked by far-reaching beacons who, without the contemporary digital tools we use all the time, succeeded in publishing mighty voluminous works. I am referring to the enormous and precious contribution of great men such as Romano Guardini (1885-1968), Jean Daniélou (1905-1974), Hans Urs von Balthasar (1905-1988), Henri de Lubac (1896-1991), and Yves Congar (1904-1995).¹⁶ This period has seen the production of great theological works and has, in several ways, set the foundations for the theological debate during the Second Vatican Council. It is precisely in this period of great theological fecundity that we can situate a contextualized theology, namely, a theology which seeks to respond to new situations and needs in contemporary society. Here, we may recall the praiseworthy efforts of the Church in France, with the priest-worker movement, *la nouvelle théologie* and the so-called ‘theology of earthly realities’.¹⁷ It is within this precise theological context that we are to situate the relationship

between an actively celebrated liturgy and an authentically lived liturgy; in other words, our focus is upon a liturgical celebration which truly transforms individual baptized persons, the Christian community, and society. This is the *actuosa participatio* we have mentioned previously, and which is conducive to a life which is animated by mutual love, a life which is markedly based on communion, service, and witness.¹⁸

Imitating Jesus Christ, *Diakonos kai doulos*¹⁹

The Johannine text mentioned above (cf. *Jn* 13:1-20) possesses, in my opinion, remarkable theological weight, and is indeed fundamental in our appreciation and research of the theme of this paper. During his earthly ministry, Jesus wholeheartedly embraces the role and mission of a servant. The underlying leitmotif of his attitude to his contemporaries is crystallized in *diakonia*: a life consumed in disinterested service towards others. His whole earthly existence is a self-offering in altruistic love: his being is *'être-pour-les-autres'*.²⁰ The washing of the disciples' feet within the Eucharistic context of the Last Supper is a highly prophetic action. We are aware of the striking reaction of the Twelve. It was a challenging experience for them to accept that their Master carried out such a degrading action, precisely, a chore which was done by slaves. Yet, most are aware that when we study the life and the mission of the Son of God we are faced with many paradoxes. The washing of the feet is one of them. This emblematic gesture represents the fundamental attitude of Jesus Christ, *diakonos kai doulos* (servant and slave). Moreover, this gesture is so impressive because Jesus is the Master.

The prelude of the Gospel pericope already sets the tone to the symphony which follows: 'Before the festival of the Passover, Jesus, knowing that his hour had come to pass from this world to the Father, having loved those who were his in the world, loved them to the end' (*Jn* 13:1). Doing what a slave would obediently carry out, the Lord taught his disciples a most central dimension of *sequela Christi*: "Do you understand," he said, "what I have done to you? [...] I have given you an example so that you may copy what I have done to you" (*Jn* 13:12-15).²¹ The profound relationship which binds together the washing of the feet and the Eucharist is more than evident in this Johannine text. In his Gospel, John does not provide us with an Institution narrative of the Eucharist, as the Synoptic Gospels and the Apostle Paul (in *I Cor*) do. Rather, within the intimate and intense context of the Last Supper, John substitutes the institution of the Eucharist with the washing of the feet.

It is necessary that we highlight this conspicuous feature and its implications to theology. John, besides being the last to write among the four Evangelists, occupied a prominent role within a community which had long reflected and ruminated upon various aspects of the Christian life in the

light of the Christ event. The members of this community – which had also undergone trying persecutions from pagans and heretics alike – had matured to the point that they grasped the truth that their personal self-offering to the Father and the *diakonia* they carried out were the two sides of the same coin. Jesus’ prophetic gesture narrated in *Jn* 13 is both Eucharistic and ethical. Jesus who offers himself, and who institutes the sacrament of the Eucharist, at the same time gives an indelible sign to the attitude which should mark his disciples. In a manner which is so clear and evident, Jesus demonstrates that *orthodoxy* and *orthopraxis* are inextricably bound together: ‘Now that you *know* these things, blessed are you if you *behave* accordingly’ (*Jn* 13:17). One observes the striking liturgical resonance between the words used by John in the original text, *tauta* (these things) and *poiete* (behave, or put into practice), and those used by Luke in his Institution narrative: ‘Do (*poiete*) this (*touto*) in remembrance of me’ (*Lk* 22:19). In fact, this extremely strong link between liturgical participation and life demonstrates that ‘Christians are those individuals who translate the symbolic and salvific gestures carried out once and for all by Jesus into these moral and sanctifying gestures which are continually carried out in various cultural contexts.’²²

Consequently, the washing of the feet is a gesture which is not only pregnant with a highly theological significance, but with a moral force which stimulates Christians to commit themselves to put into practice the *actuosa participatio* of the liturgy.²³ A humble and generous service is the indispensable substratum of each celebration of the Eucharist. The two prophetic gestures of Jesus, namely, the washing of the feet and the breaking of the bread, are inseparable. Each of these two profound gestures can be adequately explained in the light of the other. The *actuosa participatio* of the faithful in the Eucharist strictly implies a Christian life strongly centred on *diakonia*. Therefore, it is not difficult to understand and, thus, to grasp the firm nexus between the Eucharist and the eradication of hunger, both on a physical as well as on a moral level.²⁴ Through an authentic celebration of the Eucharist, Christians commit themselves to a greater degree of mutual hospitality and to a transformation of unjust economies and social situations.²⁵

The relationship between the Liturgical Cult and the Existential Cult

Many theologians of the second half of the twentieth century have written about this important dimension of the celebration of the Eucharist. Following in their footsteps, we can focus upon the bond between *Eucharistic orthodoxy* and *Eucharistic orthopraxis*. We will seek to highlight the relationship between ‘the faith of Christians in this sacrament wherein Christ offers himself’ and ‘their social self-offering which they learn from him in the rite itself.’²⁶ Even the recent Magisterium of the Church has expressed itself several times on

the same theme, thus showing itself to be on the same wavelength as the mentioned theological research. It is indeed noteworthy that in his post-synodal Apostolic Exhortation on the Eucharist, *Sacramentum Caritatis*, Pope Benedict XVI (1927) devotes the whole third and final section of the document to Eucharistic orthopraxis: ‘The Eucharist, A Mystery to be Lived.’

The Jesuit theologian Juan Alfaro (1914-1993) underlines the relationship between the liturgical cult and what he calls the ‘existential cult’ of the Christian. He defines the latter as ‘the authentically Christian existence which condenses itself in the love of God which is actualized in the love human beings show each other.’²⁷ He deplores the fact that on several occasions Christians fail to live up to their call to be the salt of the earth and the light of the world (cf. *Mt* 5:13.14). One unfortunately observes several situations in civil life, as well as in ecclesial life, when the baptized, instead, give counter-testimony. Their participation in the liturgy is not put into practice, in the many daily situations of their life. The French Franciscan patristic scholar Adalbert-G. Hamman (1910-2000), in fact, speaks of the ‘*quotidienneté des nos vies*’²⁸ and of ‘*faire passer le mystère eucharistique dans le quotidien*.’²⁹ The emphasis which binds together participation in the Eucharist and a daily ethic finds ample space in the thought of Alfaro. Indeed, he describes the separation between these two aspects as

the endemic and terrible sickness afflicting the conventional Christianity of many nominal Christians who, at the same time, profess their faith in Christ and deny it in practice, in a life dominated by egoism, to the extent of violating the rights of their neighbour and exploiting the weak. This is the counter-sense of the Eucharist.³⁰

A Body Given... and a Blood which is Shed

The *actuosa participatio* in the Eucharist is accompanied by a great responsibility on the part of the baptized. From the emphasis being made, one observes that eating the Body of Christ and drinking his Blood – the fulfilment and summit of a truly active participation – calls authentic Christians to become, themselves too, ‘a body given to others, a body offered to the masses.’³¹ This is the identification of the Christian with the Eucharist. The active participation in the celebration of this sacrament, thus, bears fruit which is visible in social life. This entails imitating the Body on the altar; this means embracing Christ’s same attitudes to the Father and to one’s neighbour. In other words, it means putting into practice the words of the Apostle Paul: ‘Make your own the mind of Christ’ (*Phil* 2:5) – literally, ‘Cultivate within you the same sentiments which were in Christ Jesus.’ The Italian theologian Carlo Rocchetta (1943), in fact, explains that the celebration of the Eucharist is accompanied by many practical consequences: ‘It calls for the involvement of those who accept his Body which is given and his Blood which is shed, up

to the point that they, too, in turn, become bread which is broken and wine which is offered.³²

This attitude of daily self-offering on the part of the faithful lies at the centre of Christian discipleship. The *actuosa participatio* during the celebration of the Eucharist becomes generous and disinterested availability. The members of the Church are *eucharistified*. Thus, the *ekklesia* overflows with an authentic spirit of *koinonia*, *diakonia*, and *martyria*. The active and fruitful participation of the baptized, in the manner expressed so well in the Conciliar Constitution on the Sacred Liturgy, transforms the structures of the Christian community, and, consequently, of society. Reflecting upon the pastoral activity carried out on the Lord's Day and the growth of the community, Sartore insists on the commitment 'to give birth and to nurture truly Christian communities, animated by an authentic spirit of ecclesial communion, through co-responsibility, participation, and mutual service.'³³

In fact, Rocchetta asserts that 'it is from the Eucharist that is born a Church which accepts to be modelled upon the event of "a body which is given" and of "a blood which is shed".'³⁴ It is in this light that we are to understand the thought-provoking words written by a former Archbishop of Florence, Cardinal Silvano Piovanelli (1924) who convincingly explains:

It is important that the encounter with the Eucharistic Lord lie at the foundation of the encounter with whoever is in need, and vice versa: 'consuming' the Eucharist in order to become bread which 'is consumed' and wine which 'is shed'. For those who believe, the Eucharist is at the heart of Christian existence, it is the sacrament of those who are invited, the source, the summit of a life lived in charity which is renewed daily.³⁵

This reminds us of the *quotidienneté* of sacramental life, so well-expressed by the Franciscan Adalbert Hamman, as we have seen above.

This lifestyle demands that the Christian live an intense union with the Lord, a relationship which radically transforms the individual. The witness borne by the faithful, thus, becomes a *sequential sancti evangelii*. Having participated in the sacrament of the altar, the baptized embrace this sacramental ethos which the Italian theologian Bruno Forte (1949), currently the Archbishop of Chieti-Vasto, binds to the imitation of Christ.³⁶ This Italian theologian explains that it is from the fullness of this Eucharistic encounter – seen, or rather, lived with a sense of *actuosa participatio* – that

the ethos of *sequela Christi* is derived, understood not as a simple exterior imitation of the Saviour, but as his re-presentation in the heart of man; the Saviour transforms his entire being and action, to the point that the individual can join the Apostle in saying: 'I have been crucified with Christ and yet I am alive; yet it is no longer I, but Christ living in me' (*Gal 2:20*).³⁷

The life of the Christian thus becomes *eucharistia*, and every moral choice a *leitourgia*.³⁸

Some Patristic insights

The orthopractical consequences of the Eucharistic celebration positively influence the dispositions of the Christian faithful both during joyful experiences, as well as in those assailed by difficulties. It all boils down to a matter of what kind of witness one bears in life. The Church Fathers gift us with a host of precious insights on this theme.³⁹ In their writings, one finds, both explicitly as well as implicitly, the ‘virtuous’ circle which connects *lex orandi – lex credendi* to *lex vivendi*. Augustine of Hippo (354-430) underlines this aspect when he preaches upon the profound implications contained in the affirmation ‘*Amen*’ at the moment of Eucharistic communion:

If you are the body and members of Christ, then it is your sacrament that is placed on the table of the Lord; it is your sacrament that you receive. To that which you are you respond ‘*Amen*’ (‘Yes, it is true!’) and by responding to it you assent to it. For you hear the words ‘the Body of Christ’ and respond ‘*Amen*’. Be then a member of the Body of Christ that your *Amen* may be true.⁴⁰

Prior to referring to this Augustinian text and echoing it, Pope John Paul II (1920-2005), in his Encyclical letter on the Eucharist affirms that

the Eucharist *creates communion* and *fosters communion*. Saint Paul wrote to the faithful of Corinth explaining how their divisions, reflected in their Eucharistic gatherings, contradicted what they were celebrating, the Lord’s Supper. The Apostle then urged them to reflect on the true reality of the Eucharist in order to return to the spirit of fraternal communion (cf. 1 *Cor* 11:17- 34).⁴¹

In the *Acts of the Martyrs*, once again we observe an impressive connection between the Eucharist and the witness borne by the faithful. As we read in many of these highly evocative texts, we can practically listen to the courageous voice of the martyrs of the first centuries shouting *Amen*, at the moment when they were sentenced to death, or at the supreme hour of their *effusio sanguinis*. It must be affirmed that we find the same word *Amen* in both situations: that of the Eucharistic synaxis and that of the total, wholehearted offering made by the Christian. This continues to throw light on the important nexus binding together one’s participation in the Eucharist and one’s Christian witness.

The bond we are examining finds a wide-ranging resonance in patristic literature. It is sufficient to refer to an emblematic exclamation made by Augustine on the Eucharist and to the fiery sermons made by John Chrysostom (347-407). The two pastors, contemporaries of each other, both

possessed an ardent heart, beating intensely with regard to the sacramental life which found its echo in social justice, equality, and in brotherly sharing. The bishop of Hippo praises the sacrament of the altar: ‘*O sacramentum pietatis! O signum unitatis! O vinculum caritatis!* (O mystery of true faith! O sign of unity! O bond of love!)’⁴² It is not difficult to reach the same practical conclusion which Augustine was so convinced of. The emphasis is on unity and on charity as the fruits of the active participation in the celebration of the Eucharist. In a complementary manner, John Chrysostom disapproves of the attitude of those Christians who share the Eucharistic bread, but fail to share their material bread: ‘You have tasted the Blood of the Lord, yet you do not recognize your brother. [...] You dishonour this table when you do not judge worthy of sharing your food someone judged worthy to take part in this meal.’⁴³

The strong words convincingly uttered by the Bishop of Constantinople call Christians of all ages and all places to be truly faithful to the sacrament they have just celebrated. The responsibility upon the shoulders of the baptized is a heavy one.⁴⁴ They are consistently called to put this responsibility into practice in a manner which is both prophetic and incisive, through gestures intended to promote communion, a spirit of service and with a commitment to bear witness.⁴⁵ The late Archbishop of Bari, Mariano Magrassi (1930-2004), explains how every Christian ‘receives the impulse to convey to others the love of Christ which he or she has experienced, and to respond with the gift of self to the initiative of Christ who gave himself up for us.’⁴⁶

Social love

The recent Magisterium of the Roman Catholic Church has given ample space to the social dimension of the sacrament of the Eucharist. Reference will be made to some of the more representative texts. In the conclusion of his Encyclical Letter on the Eucharist, *Mysterium Fidei*, Pope Paul VI (1897-1978)⁴⁷ makes a heartfelt appeal so that what has just been celebrated may find a concrete echo in daily life. The active participation in the sacrament must be made tangible in ‘social love’, which means altruism in our attitudes and in our interpersonal relationships:

Hence it is that devotion to the divine Eucharist exerts a great influence upon the soul in the direction of fostering a ‘social’ love, in which we put the common good ahead of private good, take up the cause of the community, the parish, the universal Church, and extend our charity to the whole world because we know that there are members of Christ everywhere.⁴⁸

In many documents of his Magisterium, Paul VI seeks to shed light upon ‘the solid nexus [...] between the liturgical experience and the

moral life of Christians.⁴⁹ On many occasions, Paul VI adopts a social and sociological reading in order to explain Eucharistic orthopraxis. Within the limited space of this study, we can refer to some important pronouncements. He describes the Eucharist as *a school of Christian sociology*.⁵⁰ He reflects upon the highly existential relationship between the Eucharist and human suffering. He exhorts the faithful to live a life which is intensely Eucharistic, in such a way that from their witness there overflows ‘the warm transparency and the capacity to convince others, so necessary to penetrate human hearts.’⁵¹ Eucharistic grace contributes to the transformation of civil and political life. In 1968, on the Solemnity of Corpus Domini, Paul VI speaks about ‘the luminous radiation upon social life’⁵² carried out by the Eucharist. This conviction upon the Eucharist and social transformation is conspicuous in Paul VI’s thought from the beginning of his pontificate. As early as 1965, he reflects upon the bond uniting together the Eucharist and social justice:

Participation in the Eucharistic banquet entails an invitation to correct the unjust social inequalities between persons, sectors [of society] or peoples. This sacrament therefore leads [...] to solidarity, to a more just distribution of earthly goods among the members of human communities.⁵³

A commitment in the world

In another highly orthopractical text, Pope John Paul II, in his Encyclical Letter *Sollicitudo Rei Socialis*, declares in very clear terms that the sacrament of the altar is a source of strength to put into practice the social teaching of the Church.⁵⁴ Referring clearly to the participation of Christians in the Eucharist, John Paul II underlines the concrete implications of such participation:

All of us who take part in the Eucharist are called to discover, through this sacrament, the profound meaning of our actions in the world in favour of development and peace; and to receive from it the strength to commit ourselves ever more generously, following the example of Christ, who in this sacrament lays down his life for his friends (cf. *Jn* 15:13). Our personal commitment, like Christ’s and in union with his, will not be in vain but certainly fruitful.⁵⁵

In the Encyclical Letter *Veritatis Splendor*, there is another reference to the theme we are studying. In this important document of the Magisterium on Christian morality in our times, Pope John Paul II shows how the participation of Christians in the Paschal mystery – and this takes place in a particular way in the celebration of the sacraments, especially in the Eucharist – leads them to share in the self-giving love of Christ. Once again, we encounter an emphasis upon the identification of the authentic

Christian with the Son of God who is *diakonos kai doulos*. The Polish Pope writes that

by sharing in the sacrifice of the Cross, the Christian partakes of Christ's self-giving love and is equipped and committed to live this same charity in all his thoughts and deeds. In the moral life the Christian's royal service is also made evident and effective: with the help of grace, the more one obeys the new law of the Holy Spirit, the more one grows in the freedom to which he or she is called by the service of truth, charity and justice.⁵⁶

We have already seen that Pope Paul VI describes the Eucharist as *a school of Christian sociology*. Basing his thought on the same pedagogical model, Pope John Paul II, in 1997, described the Eucharist as *a school of freedom*. In fact, this brings us to the theme of the International Eucharistic Congress held, that year, in the Polish city of Wrocław:⁵⁷ *The Eucharist and Human Freedom*. In the concluding homily of the Congress, the Polish Pope declared:

Modelled on the Eucharist, *what does this order of freedom consist in?* In the Eucharist Christ is present as the one who gives himself to man, as the one who serves man: 'having loved his own ... he loved them to the end' (Jn 13:1). *True freedom is measured by readiness to serve and by the gift of self*. Only when it is understood in this way is freedom truly creative, only then does it build up our humanity and create inter-human bonds.⁵⁸

This homily has been described as one of the key Eucharistic texts of the pontificate of Pope John Paul II. He emphatically underlines the inextricable nexus binding together the Eucharist and orthopraxis, the latter being applied to the theme of that interior freedom which predisposes Christians to serve their brothers and sisters. An editorial comment by Mario Agnes (1931) described the mentioned homily in the following words:

The homily pronounced by John Paul II carried universal relevance: it is one of the highest of his pontificate, with the solidity of an encyclical and the intelligence of the present historical moment [...]. Eucharist, hunger, freedom: a trilogy which has moved all, and which concerns all. It is a trilogy which calls for an examination of conscience: a trilogy which proposes concrete indications. From the Eucharist, the order of freedom and human solidarity gush forth.⁵⁹

In his first Encyclical letter, *Deus Caritas Est*, Pope Benedict XVI affirms that a celebration of the 'Eucharist which does not pass over into the concrete practice of love is intrinsically fragmented.'⁶⁰ In his Apostolic Exhortation *Sacramentum Caritatis*, the Bavarian Pope admirably explains how the Eucharist is a mystery which is to be put into practice in one's daily

life as a member of the Christian community and of society. He highlights the vital connection between the Eucharist and moral transformation.⁶¹ He explains this by referring to the Copernican revolution which takes place in the life of Zaccheus the publican. His encounter with Jesus transforms him, just as the participation of Christians in this life-giving ceremony should. He writes:

This appeal to the moral value of spiritual worship should not be interpreted in a merely moralistic way. It is before all else the joy-filled discovery of love at work in the hearts of those who accept the Lord's gift, abandon themselves to him and thus find true freedom. The moral transformation implicit in the new worship instituted by Christ is a heartfelt yearning to respond to the Lord's love with one's whole being, while remaining ever conscious of one's own weakness. This is clearly reflected in the Gospel story of Zacchaeus (cf. *Lk* 19:1-10). After welcoming Jesus to his home, the tax collector is completely changed: he decides to give half of his possessions to the poor and to repay fourfold those whom he had defrauded. The moral urgency born of welcoming Jesus into our lives is the fruit of gratitude for having experienced the Lord's unmerited closeness.⁶²

In the same Magisterial text, Pope Benedict XVI underlines the importance and the responsibility which is summed up in the words *Eucharistic consistency*. He stresses the responsibility of Catholic politicians and legislators to act in harmony with the Eucharist they celebrate and receive during the Mass.⁶³

Conclusion

In this study, we have stressed the importance of a number of aspects which throw light on the essential nexus which binds together the *actuosa participatio* in the celebration of the Eucharist and orthopraxis. We have followed some basic trajectories in order to analyze the centrality of the practical-social dimension of the celebration of the sacrament of the altar. In the introductory section of the study, it has been useful to trace the shift in theology in the first half of the twentieth century, and then to refer to some post-conciliar exponents who have delved into the *intima connexio* which forges together an active, full, aware, and communitarian participation in the liturgy and its concretization in the personal, ecclesial, and social life of the Christian. It has been very positive to appreciate how this dimension has been widely presented and developed in the post-conciliar Magisterium of the Church.

I conclude this research by means of some reflections which, in my opinion, summarize our theme in a very profound manner. There is a direct and clear relationship between the altar of Christ's sacrifice and the altar we encounter in the many crossroads of contemporary society. In fact, putting

into practice our solidarity with our neighbour, the sacramental presence of our brothers and sisters is an ‘extension’ of the sacrament of the altar.⁶⁴ If we participate actively in the Eucharistic synaxis, we are duty-bound to assist our brother or sister who cries out for our help.⁶⁵ This sacramental orthopraxis consists in ‘an ethic of responsibility towards our neighbour, a responsibility which urges the “I” to be held hostage by the solidarity which saves.’⁶⁶ Our participation in the sacraments we celebrate calls us to be men and women *for* others and *with* others. This means that we are called to commit ourselves courageously to the eradication of injustice, inequality, and greed. This means that ‘we cannot distance ourselves, as the priest and the levite of the Gospel parable, when we encounter our wounded neighbour, lying half dead on our path, in a sorry state, and deprived of his dignity.’⁶⁷

Domenico Sartore asserts that

the celebration of the liturgy has become a highly qualified expression of the Christian community: of its faith, of its degree of communion, of its relationship to the world. [...] It is for this very reason that ecclesial groups often manifest, in a spontaneous and efficacious way, through their style of celebration, the kind of communion which binds them together [and] the seriousness of their apostolic and social commitment.⁶⁸

Pope John Paul II reminds the faithful that ‘a significant consequence of the eschatological tension inherent in the Eucharist is also the fact that it spurs us on our journey through history and plants a seed of living hope in our daily commitment to the work before us.’⁶⁹ Pope Benedict XVI insists that the relationship between the Eucharistic mystery which we celebrate and social commitment must be ever present, tangible, and explicit.⁷⁰ He insists, once again, on the theme of commitment when, in what was to be the last Magisterial text of his pontificate, he writes:

In celebrating the Eucharist, the Church also constantly experiences the communion of her members in their daily witness in society, which is an essential dimension of Christian hope. As she calls to mind the entire economy of salvation, from the incarnation to the *parousia*, the Church becomes ever more conscious of the intrinsic unity between eschatological hope and commitment in the world.⁷¹

That kind of *actuosa participatio* which continually becomes an authentic and convincing Eucharistic orthopraxis, means living, in the strongest possible way, this fundamental commitment to actualize one’s *sequela Christi*, in order ‘to make out of the Eucharist one’s life, and out of one’s life a Eucharist.’⁷²

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Notes

The inextricable Relationship binding ...

1 This article was originally published in Italian as ‘Dall’*actuosa participatio* ad un’ortoprassi eucaristica autentica,’ in *Actuosa participatio. Conoscere, comprendere e vivere la Liturgia*. Studi in onore del prof. Domenico Sartore, ed. A. Montan e M. Sodi, Città del Vaticano: Libreria Editrice Vaticana, 2002, 507–20. The author himself translated the article into English, updating his work with new references to the Magisterium and to contemporary theological works.

2 Two lines from an early English translation (‘Host Divine, We bow in worship’ by Fr Henry St Lavin, S.J. *q.v.* in end note 25, on p. 73) of the Eucharistic hymn ‘T’Adoriam, Ostia Divina’, one of the great and lasting hallmarks of the International Eucharistic Congress held in Malta in April 1913. These two lines serve as a fitting prelude to the theological and pastoral content of this article.

3 Pope Francis, Encyclical Letter *Lumen Fidei* (29 June 2013), 44: http://www.vatican.va/holy_father/francesco/encyclicals/documents/papa-francesco_20130629_enciclica-lumen-fidei_en.html [accessed 4.1.2014].

4 Author’s translation of D. Sartore, ‘Lavoro,’ in *Nuovo dizionario di liturgia*, ed. D. Sartore and A.M. Triacca, Cinisello Balsamo: Paoline, 1993, 652: ‘...soprattutto nell’Eucaristia che possiamo comprendere e vivere il rapporto che intercorre tra la liturgia e il nostro lavoro quotidiano.’

5 Cf. M. Sodi, ‘Celebrare la fede nel tempo. L’‘Anno liturgico’ e la ‘Liturgia delle Ore’ nel CCC,’ in *La catechesi al traguardo* = Biblioteca di scienze religiose 127, ed. A. Amato, E. dal Covolo, and A.M. Triacca, Roma: Libreria Ateneo Salesiano, 1997, 352–3.

6 Author’s trans. of *ibid.*, 352: ‘...in stretto rapporto dialogico la *lex credendi* con la *lex orandi* e la *lex vivendi*; la *lex precandi* può essere vista come l’elemento che aiuta a fondere i tre ambiti precedent in un movimento unitario di lode e di supplica alla Santa Trinità per il progetto divino quale si attua nel tempo.’

7 Second Vatican Ecumenical Council, Constitution on the Sacred Liturgy *Sacrosanctum Concilium* (4 December 1963), II, in *Decrees of the Ecumenical Councils*, II, ed. Norman P. Tanner, London: Sheed & Ward, 1990, 823. The original Latin text reads: ‘Ideo sacris pastoribus advigilandum est ut in actione liturgica non solum observentur leges ad validam

et licitam celebrationem, sed ut fideles scienter, actuose et fructuose eandem participant' (Ibid., 823). An alternative English translation of the same text, perhaps one which has been more easily available to the unspecialized reader, is the following: 'Pastors of souls must, therefore, realize that, when the liturgy is celebrated, something more is required than the laws governing valid and lawful celebration. It is their duty also to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite and enriched by it' (*Vatican Council II. The Conciliar and Postconciliar Documents*, ed. A. Flannery, Collegeville/MN: Liturgical Press, 1975, 7).

8 *Sacrosanctum Concilium*, 14, in *Decrees*, 824. For a brief commentary on this and other texts from the Constitution on the Sacred Liturgy, see D. Sartore, 'Premesse alla lettura di LG 10. Annotazioni su alcuni sviluppi del magistero ecclesiastico', *Lateranum* 47, 1981, 83–5.

9 *Sacrosanctum Concilium*, 21, in *Decrees*, 825.

10 Cf. H. Scerri, *Koinonia, Diakonia and Martyria: Interrelated Themes in Patristic Sacramental Theology as Expounded by Adalbert-G. Hamman O.F.M.* = Melita Theologica Supplementary Series 4, Malta: Foundation for Theological Studies, 1999, 40–54.

11 Cf. J. Alfaro, 'Eucaristia e impegno Cristiano per la trasformazione del mondo', in Id., *Cristologia e antropologia*, Assisi: Cittadella, 1973, 598–614; B. Häring, *Morale e sacramenti*, Bari: Paoline, 1976; G. Iammarrone, *L'eucaristia nella vita quotidiana*, Padova: Messaggero, 1985; D. Farrell, *The Dogmatic Foundations of Bernard Häring's Thought on Christian Morality as a Sacramental Way of Life* = Pars Dissertationis in Pont. Univ. Gregoriana, Roma, 1988; D. Borobio, 'Lo social et la liturgia y los sacramentos', *Salmanticensis* 38, 1991, 33–64; P. Rosato, *Cena del Signore e amore sociale*, Ponteranica/Bg: Centro Eucaristico, 1994.

12 Cf. W. Kasper, 'The Council's Vision for a Renewal of the Church', *Communio* 17, 1990, 481–5.

13 Cf. H. de Lubac, *Paradoxes*, Paris: Seuil, 1946, 68.

14 The co-author of this book, Dr Joe Zammit Ciantar, has greatly researched the context surrounding the International Eucharistic Congress held in Malta in 1913, and particularly the Eucharistic hymn 'T'Adoriam Ostia Divina' whose lyrics were written by Mgr Carmelo Psaila (1871–1961), the Maltese national poet. The other research paper in this book consists in a highly focused and exegetical study of this hymn which, since then, has reached the four corners of the globe. With regard to Eucharistic Congresses, see M. Sensi, 'Origine del culto eucaristico fuori dalla messa', in *Sacramentum Caritatis. Studi e commenti sull'Esortazione Apostolica postsinodale di Benedetto XVI*, ed. R. Nardin e G. Tangorra, Città del Vaticano: Lateran University Press, 2008, 442–4.

15 Cf. J. Manicaro, *Liturgical Renewal in the Maltese Islands. A Historical Study (1840-1963)* = Dissertatio in Pont. Inst. Liturgico, Roma, 2004.

16 Cf. H. Scerri, 'The Crucible of Formation: The Theological Milieu wherein Giants Grew', in *Living Theology. Studies on Karl Rahner, Yves Congar, Bernard Lonergan and Hans Urs von Balthasar*, ed. H. Scerri, Vatican City: Libreria Editrice Vaticana, 2007, 15–36.

17 Cf. H. Scerri, *Koinonia, Diakonia and Martyria*, 51–4.

18 Cf. *ibid.*, 5–12; 112–283; 311–16; 355–9.

19 I am using this highly evocative phrase inspired by H.D. Wendland, 'Christos Diakonos, Christos Doulos; zur theologischen Begründung der Diakonie', in *Christos Diakonos. Ursprung und Auftrag der Kirche. Drei Vorträge*, ed. H.D. Wendland, H. Krimm and A. Rich, Zürich: EVZ, 1962, as quoted by A.-G. Hamman, *Vie liturgique et vie sociale*,

Paris: Desclée, 1968, 92.

20 A.-G. Hamman, *Vie liturgique*, 73.

21 Cf. Pope Benedict XVI, Apostolic Exhortation *Africae Munus* (19 November 2011), 154: http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20111119_africae-munus_en.html [accessed 4.1.2014].

22 Author's trans. of P. Rosato, *Cena del Signore*, 7: 'I cristiani sono coloro che traducono i gesti simbolici e salvifici, fatti una volta per sempre da Gesù, in questi gesti morali e santificanti fatti continuamente in vari contesti culturali.'

23 Cf. H. Scerri, *Koinonia, Diakonia and Martyria*, 170–2.

24 Cf. *ibid.*, 172.

25 Cf. M. Wirzba, *Food and Faith. A Theology of Eating*, New York: Cambridge University Press, 2011, 165–9.

26 Author's trans. of P. Rosato, *Cena del Signore*, 6: '... la fede dei cristiani in questo sacramento autodonante di Gesù [... e ...] la loro autodonazione sociale imparata da lui nel rito stesso.'

27 Author's trans. of J. Alfaro, 'Eucaristia e impegno Cristiano', 611: '...l'esistenza autenticamente cristiana che si condensa nell'amore di Dio attuato nell'amore degli uomini.'

28 A.-G. Hamman, *La vie est un long jour de fête*, Paris: Brepols, 1995; Id., 'Comment les Pères de l'Église ont-ils prêché l'eucharistie?', *Parole et Pain* 2, 1965, 419; Id., 'La Messe et sa catéchèse chez les Pères de l'Église', *La Ciudad de Dios* 181, 1968, 458; Id., *La vie quotidienne des premiers chrétiens (95-197)*, Paris: Hachette, 1971, 241; Id., *Abrégé de la prière chrétienne*, Paris: Desclée, 1987, 197. Cf. H. Scerri, 'Quotidienneté in the Writings of Adalbert-G. Hamman (1910-2000): The Existential Concern of a Twentieth-century Patristic Scholar', in *Studia Patristica* 40, ed. F. Young, M. Edwards and P. Parvis, Papers presented at the Fourteenth International Conference on Patristic Studies held in Oxford in 2003, Leuven: Peeters, 2006, 331–6.

29 A.-G. Hamman, 'Comment les Pères de l'Église ont-ils prêché l'eucharistie?', 415.

30 Author's trans. of J. Alfaro, 'Eucaristia e impegno Cristiano', 611: '... la malattia endemica e terribile del cristianesimo convenzionale di tanti cristiani di nome, che professano la fede in Cristo e la negano praticamente in una vita dominata dall'egoismo fino alla violazione dei diritti del prossimo e allo sfruttamento dei deboli. Ecco il controsenso dell'eucaristia.'

31 I am here adopting some evocative phrases used by J.M.R. Tillard (1927-2000) who affirms that 'mangeant le Corps-donné elle a, dans la puissance que celui-ci communique, à devenir elle aussi Corps-ecclésial-donné, Corps-pour-les-autres, Corps-offert-pour-les-multitudes' ('L'eucharistie et la fraternité', *Nouvelle revue théologique* 91, 1969, 126).

32 Author's trans. of C. Rocchetta, 'Per una teologia dell'eucaristia come teologia della carità', in *Universa nostra caritas est eucharistia: Per una teologia dell'eucaristia come teologia della comunione e del servizio*, Bologna: Dehoniane, 1993, 145: 'Suppone il coinvolgimento di coloro che accolgono il suo corpo dato e il suo sangue versato, fino a farsi a loro volta pane spezzato e vino offerto.'

33 Author's trans. of D. Sartore, 'L'eucaristia culmine e sorgente della Domenica Cristiana', *Presenza pastorale* 53, 1983, 92: '... di far nascere e crescere delle vere comunità cristiane, animate da un'autentica comunione ecclesiale, nella corresponsabilità, nella partecipazione e nel servizio reciproco.' Cf. Id., 'Valutazioni della riforma liturgica: Un bilancio dei bilanci', *Rivista liturgica* 69, 1982, 136.

34 Author's trans. of C. Rocchetta, 'Introduzione', in *Universa nostra caritas est*

eucharistia, 25: ‘... dall’eucaristia nasce una Chiesa che accetta di modellarsi sull’evento di un “corpo dato” e di un “sangue versato”.’ Cf. C. Militello, ‘Eucaristia e diaconia nel BEM’, in *ibid.*, 75; J.M.R. Tillard, ‘L’eucharistie et la fraternité’, 129; M. Cozzoli, ‘Virtù sociali’, in *Corso di Morale*, III: *Koinonia*, ed. T. Goffi e G. Piana, Brescia: Queriniana, 1984, 38, 107; X. Léon-Dufour, *Sharing the Eucharistic Bread. The Witness of the New Testament*, New York: Paulist, 1987, 293; J.-H. Nicolas, *Sintesi dogmatica. Dalla Trinità alla Trinità*, II: *La Chiesa e i sacramenti*, Città del Vaticano: Libreria Editrice Vaticana, 1992, 229.

35 Author’s trans. of S. Piovanelli, ‘Prefazione’, in *Universa nostra caritas est eucharistia*, 8: ‘Occorre che l’incontro col Signore eucaristico fondi l’incontro con chi è nel bisogno, e viceversa: “mangiare” l’eucaristia per farsi pane “mangiato” e vino “versato”. Per che crede, l’eucaristia è il cuore dell’esistenza cristiana, il sacramento del convito, la sorgente, il vertice di un vissuto di carità da rinnovare ogni giorno.’

36 Cf. B. Forte, ‘Il corpo di Gesù dato e il sangue di Gesù versato, principio dell’esistenza Cristiana: approccio teologico’, in *Universa nostra caritas est eucharistia*, 106.

37 B. Forte, *L’eternità nel tempo. Saggio di antropologia ed etica sacramentale* = Simbolica ecclesiale 6, Cinisello Balsamo; Paoline, 1993, 205–6: ‘... scaturisce l’*ethos* della *sequela Christi*, inteso non come semplice imitazione esteriore del Salvatore, ma come ri-presentazione di lui nel cuore dell’uomo, che trasforma l’intero suo essere e agire, fino al punto che questi può dire come l’Apostolo: “Sono stato crocifisso con Cristo e non sono più io che vivo, ma Cristo vive in me” (*Gal 2:20*).’ See J. Corbon, *The Wellspring of Worship*, Eugene/OR: Wipf and Stock, 2001, 105–6.

38 See A.-G. Hamman, ‘La Messe et sa catéchèse chez les Pères de l’Église’, 457; T. Goffi, ‘Vita virtuosa secondo lo Spirito’, in *Corso di teologia morale*, I: *Vita nuova in Cristo*, ed. T. Goffi e G. Piana, Brescia: Queriniana, 1983, 578; E. Chiavacci, ‘Il corpo di Gesù dato e il sangue di Gesù versato, principio dell’esistenza: approccio morale’, in *Universa nostra caritas est eucharistia*, 130.

39 Cf. F. Clancy, ‘Some Patristic Insights into the Eucharist Understood as Communion’, in *50th International Eucharistic Congress. Proceedings of the International Symposium of Theology: The Ecclesiology of Communion Fifty Years after the Opening of Vatican II*, 6th–9th June 2012, St Patrick’s College, Maynooth, Ireland, Dublin: Veritas, 2013, 192–222.

40 Augustine, *Sermo 272*, as quoted in the *Catechism of the Catholic Church*, London: Geoffrey Chapman, 1994, paragraph 1396.

41 Pope John Paul II, Encyclical Letter *Ecclesia de Eucharistia* (17 April 2003), 40: http://www.vatican.va/holy_father/john_paul_ii/encyclicals/documents/hf_jp-ii_enc_20030417_eccel-de-euch_en.html [accessed 4.1.2014].

42 Augustine, *In Iohannis Evangelium Tractatus*, 26,6,13. English translation in Augustine, *Tractates on the Gospel of John 11-27* = The Fathers of the Church 79, ed. T.P. Halton et al., Washington D.C.: Catholic University of America Press, 1988, 271. See Clancy, ‘Some Patristic Insights’, 196.

43 John Chrysostom, *Homiliae in primam ad Corinthios*, 27,4, as quoted in the *Catechism of the Catholic Church*, paragraph 1397.

44 Cf. Clancy, ‘Some Patristic Insights’, 208-209.

45 Cf. D. Sartore, ‘La nota pastorale sul rinnovamento liturgico in Italia’, *La rivista del clero italiano* 65, 1984, 202; J.A. Berry, ‘Communion and Co-Responsibility in the Church’, in *50th International Eucharistic Congress. Proceedings of the International Symposium of Theology*, 814–17.

46 Author’s trans. of M. Magrassi, *Vivere l’eucaristia*, Noci: La Scala, 1986, 183: ‘...’

- riceve l'impulso a riversare sugli altri l'amore di Cristo di cui ha fatto esperienza, a rispondere con il dono di sé all'iniziativa di Cristo che ha dato se stesso per noi.' Cf. Id., *Vivere la liturgia*, Noci: La Scala, 1978, 158; R. Johanny, 'L'eucharistie, sacrament de libération', *Spiritus* 13, 1972, 22.
- 47 In a note published shortly after the death of Pope Paul VI, Domenico Sartore praises the great and valuable contribution of the pontiff to the liturgy. Cf. D. Sartore, 'Paolo VI, il Papa della riforma liturgica', *Rivista liturgica* 65, 1978, 445–8.
- 48 Pope Paul VI, Encyclical Letter *Mysterium Fidei* (3 September 1965), 69: http://www.vatican.va/holy_father/paul_vi/encyclicals/documents/hf_p-vi_enc_03091965_mysterium_en.html [accessed 2.1.2014].
- 49 Author's trans. of P. Rosato, *Cena del Signore*, 79: '... il nesso solido [...] tra l'esperienza liturgica e la vita morale dei cristiani.'
- 50 Cf. Pope Paul VI, Homily on the Solemnity of Corpus Domini, Parish of Santa Maria della Speranza, Rome (28 May 1970), in *Insegnamenti di Paolo VI*, VIII, Città del Vaticano: Tipografia Poliglotta Vaticana, 1970, 558.
- 51 Pope Paul VI, Homily on the Solemnity of Corpus Domini, Basilica of San Paolo fuori le mura, Rome (28 May 1978), in *Insegnamenti di Paolo VI*, XVI, Città del Vaticano: Libreria Editrice Vaticana, 1978, 422–3: '... la calda trasparenza e la capacità di convinzione, che sono necessarie per far breccia nei cuori umani.'
- 52 Pope Paul VI, Homily on the Solemnity of Corpus Domini, Ostia-Lido, Rome (13 June 1968), in *Insegnamenti di Paolo VI*, VI, Città del Vaticano: Tipografia Poliglotta Vaticana, 1968, 248: 'un'irradiazione luminosa sulla vita sociale.'
- 53 Author's trans. of Pope Paul VI, Radio Message on the Conclusion of the VII Eucharistic Congress of Perù (30 August 1965), in *Insegnamenti di Paolo VI*, III, Città del Vaticano: Tipografia Poliglotta Vaticana, 1965, 430–431: 'La partecipazione al banchetto eucaristico è un invito a correggere le ingiuste disuguaglianze sociali tra persone, settori o popoli. Questo sacramento conduce dunque [...] alla solidarietà, alla distribuzione più giusta dei beni della terra tra i membri delle comunità umane.'
- 54 Cf. P. Rosato, 'The Transsocialization of the Eucharistic Elements', *Gregorianum* 81, 2000, 494–5; I. Sanna, 'La forma eucaristica della vita cristiana: un nuovo orizzonte antropologico', in *Sacramentum Caritatis. Studi e commenti*, 510–12.
- 55 Pope John Paul II, Encyclical Letter *Sollicitudo Rei Socialis* (30 December 1987), 48: http://www.vatican.va/holy_father/john_paul_ii/encyclicals/documents/hf_jp-ii_enc_30121987_sollicitudo-rei-socialis_en.html [accessed 2.1.2014].
- 56 Pope John Paul II, Encyclical Letter *Veritatis Splendor* (6 August 1993), 107: http://www.vatican.va/holy_father/john_paul_ii/encyclicals/documents/hf_jp-ii_enc_06081993_veritatis-splendor_en.html [accessed 2.1.2014].
- 57 Cf. H. Scerri, 'The Eucharist and Freedom: Recalling the Impact of the Magisterium of Pope John Paul II at the International Eucharistic Congress at Wrocław (1997)', *The Person and the Challenges* 2/1, 2012, 193–206.
- 58 Pope John Paul II, Homily at the Conclusion of the International Eucharistic Congress, Wrocław, Poland (1 June 1997), 5: http://www.vatican.va/holy_father/john_paul_ii/homilies/1997/documents/hf_jp-ii_hom_19970601_statio-orbis_en.html [accessed 2.1.2014].
- 59 Author's trans. of M. Agnes, 'Commento-Editoriale', *L'Osservatore Romano*, 2–3 June 1997, 1: 'Di validità universal è stata l'omelia di Giovanni Paolo II: una delle più alte del suo pontificato, dalla robustezza di una enciclica e dall'intelligenza dell'oggi della storia [...]. Eucaristia, fame, libertà: una trilogia che ha scosso tutti e che riguarda tutti. Una

- trilogia che impone un esame di coscienza. Una trilogia che propone indicazioni concrete. Dall'eucaristia sgorgano l'ordine della libertà e la solidarietà umana.' Cf. R. Fisichella, 'L'eucaristia, sorgente di libertà', *Vita Pastorale* 85/8-9, 1997, 124–25.
- 60 Pope Benedict XVI, Encyclical Letter *Deus Caritas Est* (25 December 2005), 14: http://www.vatican.va/holy_father/benedict_xvi/encyclicals/documents/hf_ben-xvi_enc_20051225_deus-caritas-est_en.html [accessed 4.1.2014].
- 61 Cf. M. Cozzoli, 'Eucaristia e trasformazione morale', in *Sacramentum Caritatis. Studi e commenti*, 529–40.
- 62 Pope Benedict XVI, Apostolic Exhortation *Sacramentum Caritatis* (22 February 2007), 82: http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20070222_sacramentum-caritatis_en.html [accessed 4.1.2014]. Cf. R. Tremblay, 'L'Eucaristia e il fondamento della vita morale secondo *Sacramentum Caritatis*', in *Sacramentum Caritatis. Studi e commenti*, 541–3.
- 63 Cf. Pope Benedict XVI, *Sacramentum Caritatis*, 83.
- 64 Cf. L. Maldonado – P. Fernández, 'La celebrazione liturgica: Fenomenologia e teologia della celebrazione', in *La celebrazione nella Chiesa, I: Liturgia e sacramentaria fondamentale*, ed. D. Borobio, Leumann/To: Elle Di Ci, 1992, 365; J.H. McKenna, 'Liturgy: Toward Liberation or Oppression?', *Worship* 56, 1982, 295; X. Léon-Dufour, *Sharing the Eucharistic Bread*, 299; J. Corbon, *The Wellspring of Worship*, 170–5.
- 65 Cf. T. Okure, 'The Eucharist: A Way of Life for Jesus and the Christian according to the Scriptures', in *50th International Eucharistic Congress. Proceedings of the International Symposium of Theology*, 123–6.
- 66 Author's trans. of B. Forte, *L'eternità nel tempo*, 216: '... un'etica della responsabilità verso il prossimo, che spinge l'io a farsi ostaggio della solidarietà che salva.'
- 67 Author's trans. of J. Alfaro, 'Eucaristia e impegno cristiano', 613: 'Non possiamo passare al largo, come il sacerdote e il levita della parabola evangelica, davanti al prossimo che giace mezzo morto, malconco e spoglio della sua dignità di uomo, sul bordo della strada.'
- 68 Author's trans. of D. Sartore, 'La riforma liturgica del Concilio Vaticano Secondo', *Presenza pastorale* 50, 1980, 149: '... la celebrazione liturgica è diventata un'espressione molto qualificata di una comunità cristiana: della sua fede, del suo livello di comunione, del suo rapporto col mondo. [...] È proprio per questo che i gruppi ecclesiali manifestano spesso, in modo spontaneo ed efficace, attraverso il loro modo di celebrare, il tipo di comunione che li lega [e] la serietà del loro impegno apostolico e sociale.'
- 69 Pope John Paul II, *Ecclesia de Eucharistia*, 20: http://www.vatican.va/holy_father/john_paul_ii/encyclicals/documents/hf_jp-ii_enc_20030417_ecccl-de-euch_en.html [accessed 4.1.2014].
- 70 Cf. Pope Benedict XVI, *Sacramentum Caritatis*, 89.
- 71 Pope Benedict XVI, Apostolic Exhortation *Ecclesia in Medio Oriente* (14 September 2012), 80: http://www.vatican.va/holy_father/benedict_xvi/apost_exhortations/documents/hf_ben-xvi_exh_20120914_ecclesia-in-medio-oriente_en.html [accessed 4.1.2014].
- 72 Author's trans. of J. Alfaro, 'Eucaristia e impegno Cristiano', 610: '... fare dell'eucaristia la vita e della vita un'eucaristia.'



XXIV International Eucharistic Congress held in Malta in 1913 -
Street decorations in Valletta



XXIV International Eucharistic Congress held in Malta in 1913 - Closing ceremony

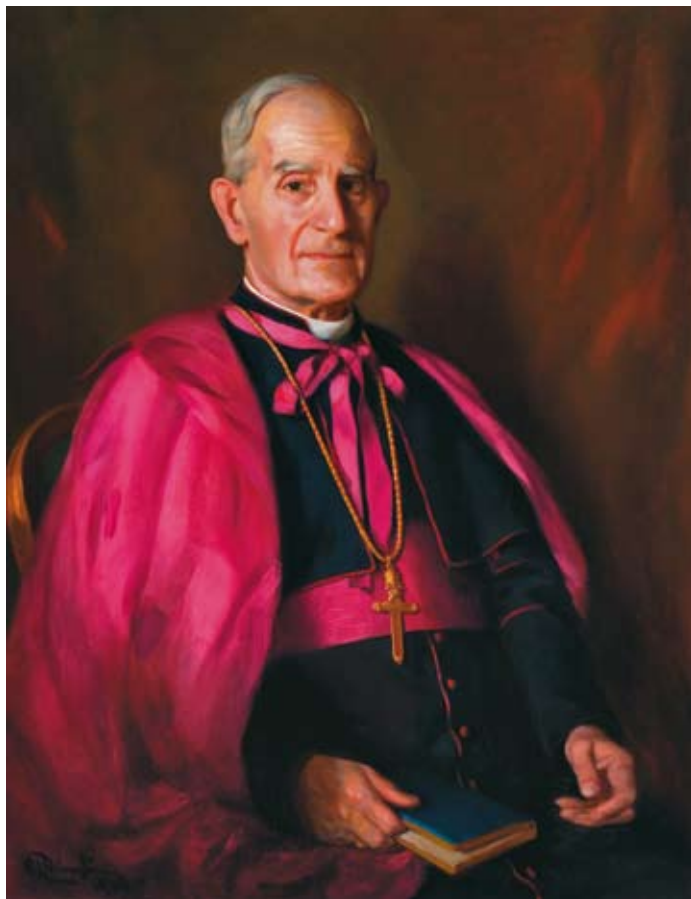
The Eucharistic Hymn ‘T’Adoriam Ostia Divina’

JOE ZAMMIT CIANTAR

The history of the hymn

The vicissitudes of the hymn ‘T’Adoriam, Ostia Divina’ and its eventual translated version in Maltese, were narrated by Dun Karm himself, the author of the hymn, in the periodical *Il-Habib* (1924)¹ and the quarterly journal of the Akkademja tal-Malti (Academy of Maltese) *Il-Malti* (March 1944).²

In *Il-Malti* Dun Karm starts with a premise: ‘I would have never spoken about this hymn if some events had not given it international recognition.’³



Mgr Carmelo Psaila (Painting by E. Caruana Dingli)

Then he narrates how, in the beginning of 1913, when preparations for the programme of activities associated with the Congress which was to be held in Malta later that year had already begun, in Strada Reale (today Republic Street) he was approached by Maestro Joseph Caruana who asked him for some lines to which he could add music for a hymn which would be sung by children during the distribution of Holy Communion and processions held during the Congress.

On the morrow, Dun Karm gave

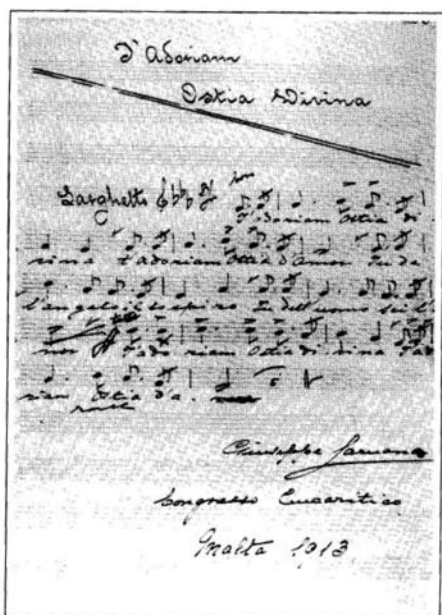
Maestro Caruana three stanzas; but these were pleasing to neither one nor the other.

‘Wait until tomorrow,’ Dun Karm begged of Maestro Caruana. ‘I hope I’ll have something better for you.’⁴

The day after, Dun Karm gave the maestro the poetic lines of the hymn still sung today in many churches in Italy: ‘T’Adoriam, Ostia Divina’. Dun Karm adds that he himself suggested the melody – ‘a motif from a Maltese traditional song which I must have heard a thousand times sung by Maltese young women tending the family’s outdoor crops’.⁵ This pleased Maestro Caruana who scribbled the musical notes on a piece of paper which he took out of his pocket. The music of the hymn was also ready the following day.’



Maestro Giuseppe Caruana



A hymn in Italian ... why?

In 1913 Dun Karm was over 41 years old. He had started writing poetry in Maltese the previous year when Mgr Pawl Galea and Ġużè Muscat Azzopardi asked him to write a poem (in Maltese) to publish in the periodical *Il-Habib*.⁶ At the beginning of his writing career he used to publish poems, essays, and articles in Italian – the established language of culture in Malta of the times.

Still, Dun Karm had to write the Eucharistic hymn in Italian because it was only in that language that it could

Music score of ‘T’Adoriam, Ostia Divina’



A group of bishops and other dignitaries with the Papal Legate Cardinal Dominico Ferrata

be sung by the Maltese and by whoever – official dignitaries included – came to Malta from many countries, for the Congress. That is also why the poet and the composer thought it appropriate to have the ‘new’ hymn printed, so that both Maltese and foreigners could have a copy while singing it. Dun Karm and Maestro Caruana approached one of the best booksellers and printers on the island and even offered him the copyright of the hymn. However the proposal failed to convince and the hymn remained on paper.

The hymn is printed

The director of the religious Institute for Children (*tad-Duttrina*) of St Publius church, in Floriana, printed some copies of the lyrics and provided some copies of the music score written by hand. It was the children of this institute – and with them many others who were going to receive Holy Communion for the first time – who had to sing the hymn after Holy Communion, in the Floriana church during the Congress. However, on these copies both the names of Dun Karm and Maestro Caruana were left out.



St Publius' Church in Floriana

Dun Karm's original hymn

The original hymn by Dun Karm, in Italian, was entitled 'Inno Eucaristico':

INNO EUCHARISTICO

T'adoriam, Ostia divina,⁷
t'adoriam, Ostia d'amor.
Tu dell'angelo il sospiro,
tu dell'uomo sei l'onor.

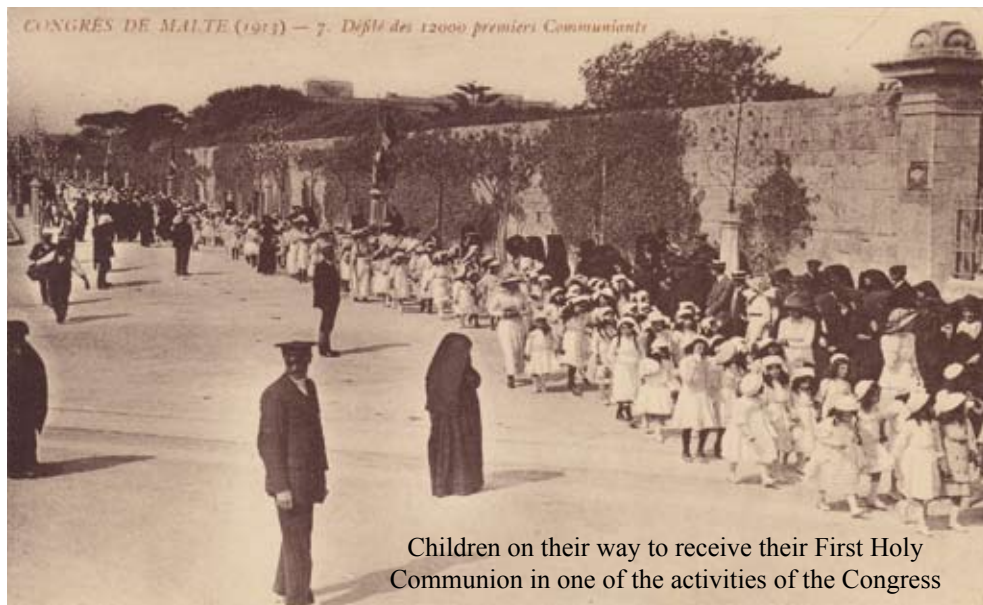
*Ritornello: T'adoriam, Ostia divina,
t'adoriam, Ostia d'amor.*

T'adoriam, Ostia divina,
t'adoriam, Ostia d'amor.
Tu dei forti la dolcezza,
tu dei deboli il vigor. (*Rit.*)

T'adoriam, Ostia divina,
t'adoriam, Ostia d'amor.
Tu salute dei viventi,
tu speranza di chi muor. (*Rit.*)

T'adoriam, Ostia divina,
t'adoriam, Ostia d'amor.
Ti conosca il mondo e t'ami,
tu la gioia d'ogni cuor. (*Rit.*)

T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor.
Ave, Dio nascosto e grande:
Tu dei secoli il Signor. (*Rit.*)





Two medals which were struck to commemorate the Congress

The hymn in Italy

The hymn seems to have pleased all those who heard it sung.

‘*Così si canta in Paradiso*’ – ‘It is like this that they sing in Heaven’⁸ – was the comment made by the Archbishop of Syracuse, Mgr Luigi Bignami,⁹ who was near Dun Karm, in a balcony overlooking Strada Reale in Valletta, when he heard the hymn being sung, while a procession of the Eucharistic Congress was passing by.¹⁰

The secretary of the Bishop of Acireale asked for a copy of the words and music to take home with him. Then the hymn was printed in Acireale together with a note claiming copyright and forbidding its printing by others!

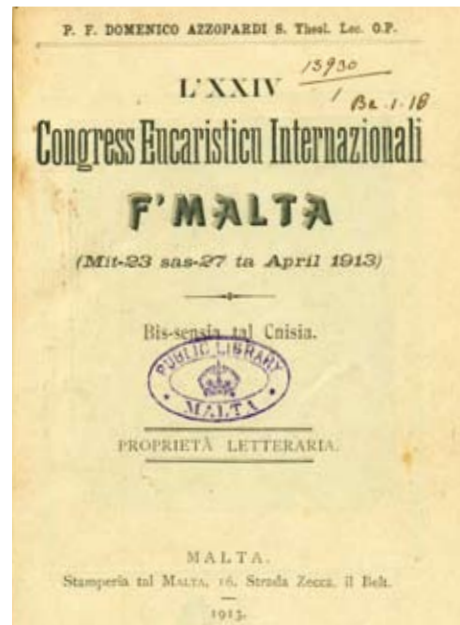
The Maltese Mgr L. Farrugia – who compiled a booklet commemorating the Congress – started to make signs of the cross when Dun Karm told him that it was he who had written the hymn.¹¹

It has been reported that thousands of young children had received their First Holy Communion during one of the Congress activities.¹² A postcard – one in a set recalling the International Eucharistic Congress – says that 12,000 children had received their first Holy Communion during one of the activities of the Congress.¹³

Meanwhile, the popularity of the hymn spread, in Italy and other countries ... together with copies printed without the author’s or the maestro’s names.

The hymn in Maltese

In Malta the hymn kept being sung, even after the Congress, especially on



The publication by Fr Domenico Azzopardi, OP

such occasions as Corpus Christi, the feast of the Sacred Heart of Jesus, and during the *Ora Santa* (Holy Hour).

Meanwhile, near the Italian version, in his book *L'XXIV Congress Eucaristicu Internazionali f'Malta*, Fr Domenico Azzopardi, OP, published a translated version in Maltese, written with the Maltese orthography of the period:

1. Inkejjmuc, ja Alla Ostia
 Inkejjmuc, ja Ostia ta mħabba,
Inti ix-xeuka tal Anġli,
Int tal bniedem il gieħ.
 Inkejjmuc, ja Alla Ostia,
 Inkejjmuc, ja Ostia ta mħabba.

2. Inkejjmuc ...
Int il hleuua tal kauuijîn
Int is-sahħa tal mrajjdîn
 Inkejjmuc ...

3. Inkejjmuc ...
Inti is-sahħa tal ħajjin,
Inti it-tâma tal mejtîn,
 Inkejjmuc ...

4. Inkejjmuc ...
Li chiecu id-dinja tgħarfec u thobboç
Inti il ferħ ta cull kalb.
 Inkejjmuc ...

5. Inkejjmuc ...
Sliem għalic Alla moħbi u cbir
Inti is-Sid ta secolì collha
 Inkejjmuc ...¹⁴

Other translations started to surface in some villages, in Malta, too. However Dun Karm lamented that these were neither harmonious with the rhythm nor with the melody.

To cater for this ‘distress’ – as he called it – the poet translated the hymn into Maltese himself and had it printed in the periodical *Il-Habib*,¹⁵ several hundred copies of which were distributed in Malta and Gozo.¹⁶



The great Repository used during the Congress

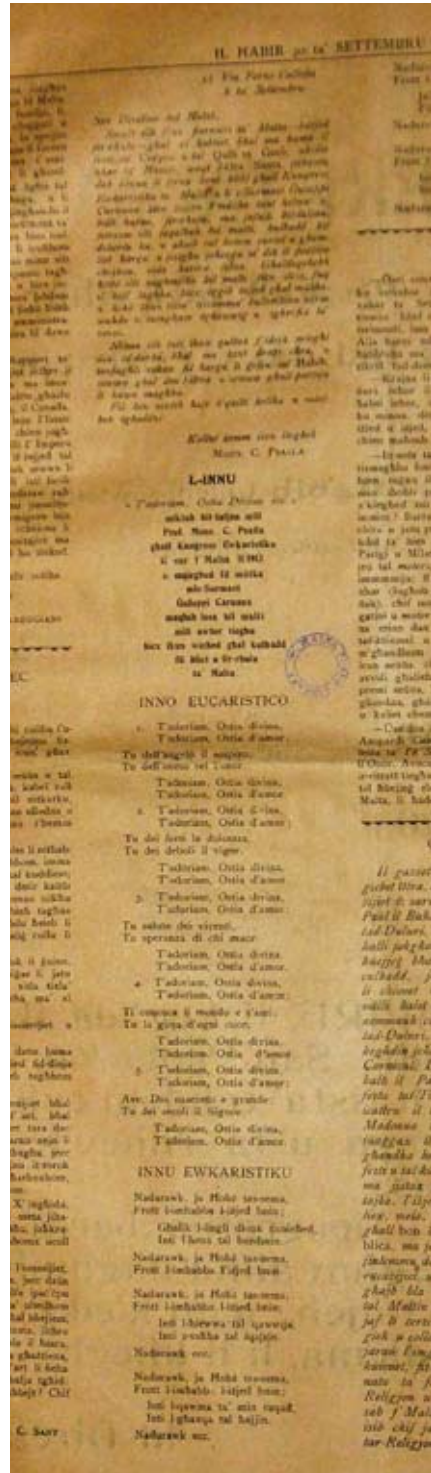
Besides, at the Empire Press, Dun Karm printed many copies of a letter on one side, and the original hymn (in Italian) side by side with his Maltese translation on the other – now in the orthography of the *Għaqda tal-Kittieba tal-Malti* (Maltese Authors' Association)¹⁷ – on small pieces of paper, which he distributed to disseminate his ‘good’ version of the hymn.

The letter by Dun Karm – who at the time resided at 51, Strada Forni, Valletta, as shown on the top – dated 8 September [1924], goes like this:

*‘Dear Editor of Il Habib,
 I have heard that in some parishes in Malta – mostly villages – on certain occasions like the feast of Corpus and of the Heart of Jesus, or on Thursdays during the Ora Santa, the hymn which I had written for the Eucharistic Congress held in Malta and which Maestro Giuseppe Caruana had embellished with beautiful music is often sung: and, since many people, in villages, do not have any knowledge of Italian, have worked on translations into Maltese, everyone according to one’s own ability, you might understand how this resulted in many different forms and versions and how many other forms may be made of that little but somewhat difficult poem. For this reason I thought of translating it into Maltese myself, according to its own length, to harmonize with the music, and thus the same version may be sung everywhere without any distortions and messing with the verses.*

‘I hope that you will be so kind with me this time, as you were on other occasions, and reserve some space in the coming issue of Il-Habib, for both of this letter and the poem attached.

*‘Meanwhile, I heartfully thank you and beg to remain,
 Yours faithfully,
 ‘MONS. C. PSAILA’¹⁸*



The page from *il-Habib* with Dun Karm’s letter and Maltese version of the hymn

The hymn by Dun Karm

The hymn as translated by Dun Karm, also with the title ‘Innu Ewkaristiku’, is the following:

INNU EWKARISTIKU

Nadurawk, ja Hobż tas-sema,
Frott l-Imħabba l-izjed bnin;
Għalik l-ângli dlonk titniehed,
Inti l-hena tal bnedmin.
Nadurawk ecc.

Nadurawk, ja Hobż tas-sema,
Frott l-Imħabba l-izjed bnin;
Int il-ħlewwa tal qawwija,
Int is-sahħa tal fqajrin.
Nadurawk ecc.

Nadurawk, ja Hobż tas-sema,
Frott l-Imħabba l-izjed bnin;
Int il-qawma ta’ min raqad,
Inti l-għaxxa tal hajjin.
Nadurawk ecc.

Nadurawk, ja Hobż tas-sema,
Frott l-Imħabba l-izjed bnin;
Jalla d-dinja tagħraf thobbok;
Fik il-qlub huma henjin.
Nadurawk ecc.

Nadurawk, ja Hobż tas-sema,
Frott l-Imħabba l-izjed bnin;
Insellmulek, Alla mohbi;
Inti biss taħkem is-snin.
Nadurawk ecc.¹⁹

An experience

It seems that the hymn gained popularity in countries whose delegates had been to Malta for the Congress and had taken a copy with them, including to Italy.

In 1931, Dun Karm was given a copy of a booklet with hymns which the children and youths



The hymn ‘T’Adoriam, Ostia Divina’ on a flyer used during a procession in Ravello, Italy

INNI E CANTI
di Fr. TAVONI

Maestoso

1. Inni e canti sciogliamo, o fedeli,
al Divino Eucaristico Re,
Egli ascoso nei mistici veli
cibo all'alma fedele si dà.

Dei tuoi figli lo stuolo qui preso,
o Signor dei potenti, ti adora;
per i miseri implora perdono,
per i deboli implora pietà.

146

2. Sotto i veli che il grano compose
su quel trono raggiante di luce
il Signor dei Signori si ascose
per avere l'impero dei cuor.
Dei tuoi figli, ecc.

3. O Signor che dall'Ostia radiosa
sol di pace ne parli e d'amor,
in te l'alma smarrita riposa,
in te spera chi lotta e chi muor.
Dei tuoi figli, ecc.

T'ADORIAM, OSTIA DIVINA

Devoto

T'a - do - riam O - stia Di - vi - na T'a - do -
- riam O - stia d'A - mor Tu del - l'An - ge - lo il so -
spi - ro Tu de - l'uo - mo sei l'o - nor T'a - do -
- riam Ostia Di - vi - na T'a - do - riam Ostia d'A - mor.

1. Tu dell'angelo il scospiro
Tu dell'uomo sei l'onor.
T'adoriam, Ostia Divina!
T'adoriam, Ostia d'Amor!

147

Page with hymn 'T'Adoriam, Ostia Divina', from hymnbook *Canti per l'Assemblea Liturgica* used in Grumo Appula, Italy

of the congregation 'I Paggi d'Onore del SS. Sacramento' of Rome sing daily in their church. Among the hymns he found his hymn, entitled 'Inno di Adorazione', with neither his nor Maestro Caruana's names.

Dun Karm wrote to the president of the Congregation and asked that, in the event of another edition, not for his personal and Maestro Caruana's pride, but only for the sake of the hymn being Maltese ... a note be added acknowledging it to be Maltese, and saying when and how it came to be written.²⁰

The Congregation's president, Mrs Levarani,²¹ informed Dun Karm that the congregation had obtained a copy of the hymn from Palermo and she had done her best to make it popular. Moreover, in the magazines *L'Amico dei Pargoli* (March, 1932) and *Tarcisio* (April, 1932) she wrote: 'We have learnt from Valletta that the popular hymn "T'Adoriam, Ostia Divina" which is sung by the *Paggi d'Onore di Roma* and in other parts of Italy and elsewhere, had its music composed by the famous Maestro G. Caruana and was sung for the first time on the occasion of the International Eucharistic Congress held in Malta in 1913.' (Translated from the Italian.)²² Again, as evidenced by these words, the name of Dun Karm, was again left out.

Dun Karm said nothing about this.

Such seems to have been the fate of this hymn: to spread without the author's name. In fact it was published in many editions of hymn books, some of which I have seen but none of them carry either poet's or Caruana's name.

In the rest of his account, Dun Karm expresses his happiness that his hymn had become popular and kept being sung, as he had been informed in a letter sent from Rome, by the Maltese Mgr Paul Galea on 12 June 1936, during the festivities commemorating the International Eucharistic Congress held there, sixteen years earlier. Mgr Galea wrote: '... I cannot express the joy I felt when I heard the singing of your "T'Adoriam" ... everybody was singing it, and I would not be lying if I tell you that it was the preferred hymn.'²³

Dun Karm felt happy, above all for the fact that the hymn 'had entered the heart of whoever understands the meaning of the Sacrament of the Eucharist,' so much so, that in both the original in Italian, and in the translated versions in other languages, it was sung with the greatest enthusiasm in each of the International Congresses held ever since.'²⁴

Italian, Maltese, and English versions

Forty three years after its composition, the 'T'Adoriam ...' was published in the original, with five stanzas, in Italian, in Maltese, and in English (with six stanzas) – a version attributed to Fr H. St. Lavin, S.J.²⁵ – by M.C. (for Maria Caruana, Maestro Giuseppe Caruana's daughter), in *Innijiet Popolari – b'muzikata' Giuseppe Caruana*.²⁶

The poet's Italian version was cited *supra*. The Maltese translation and the English version (with six stanzas) run as follows:



Fr Henry St. Lavin, S.J.

T'ADORIAM, OSTIA DIVINA**HOST DIVINE, WE BOW IN WORSHIP**

Nadurawk, ja Hobż tas-sema;
 Frott l-Imħabba l-iżjed bnin.
 Għalik l-aṅgli dlonk titniehed,
 Inti l-hena tal-bnedmin.
Ritornell Nadurawk, ja Hobż tas-sema
 Frott l-Imħabba l-iżjed bnin.

Host Divine, we bow in worship,
 Host Divine, we sing thy praise,
 Thou desire of all the angels
 Glory of our humble ways.
Refrain: Host Divine, we bow in worship,
 Host Divine, we sing thy praise.

Nadurawk, ja Hobż tas-sema;
 Frott l-Imħabba l-iżjed bnin.
 Int is-saħħa tal-qawwija,
 Int il-faraġ tad-dgħajfin. (*Rit.*)

Host Divine, we bow in worship,
 Host Divine, we sing thy praise,
 To the strong Thou givest meekness
 And the weak to strength dost raise. (*Ref.*)

Nadurawk, ja Hobż tas-sema;
 Frott l-Imħabba l-iżjed bnin.
 Int il-qawma ta' min raqad,
 Inti l-ghaxxa tal-hajjin. (*Rit.*)

Host Divine, we bow in worship,
 Host Divine, we sing thy praise,
 Thou salvation of the living
 Hope of those whom death dismays. (*Ref.*)

Nadurawk, ja Hobż tas-sema;
 Frott l-Imħabba l-iżjed bnin.
 Jalla d-dinja tagħraf thobbok,
 Inti l-hena tal-bnedmin. (*Rit.*)

Host Divine, we bow in worship,
 Host Divine, we sing thy praise,
 May thy children know and love Thee,
 For the world thy love displays. (*Ref.*)

Nadurawk, ja Hobż tas-sema;
 Frott l-Imħabba l-iżjed bnin.
 Insellmulek, Alla moħbi,
 Inti biss taħkem is-snin. (*Rit.*)

Host Divine, we bow in worship,
 Host Divine, we sing thy praise,
 Hail, o God of hidden splendour
 Lord of time through endless days. (*Ref.*)

Host Divine, we bow in worship,
 Host Divine, we sing thy praise,
 Thou desire of all the angels
 Glory of our humble ways. (*Ref.*)

In the Maltese translation, Dun Karm changes the sense of some Italian phrases ... and with them the original concept. Among these one may observe the following Italian = Maltese = English rendering:

Ostia Divina = Hobż tas-Sema = Bread of Heaven

Ostia d'amor = frott l-imħabba l-iżjed bnin = fruit of love

Tu de l'angelo il sospiro = għalik l-aṅgli (dlonk) titniehed = for You angels sigh

Tu dell'uomo sei l'onor = Inti l-hena tal-bnedmin = You're the happiness of Mankind

dei deboli vigor = saħħa tal-fqajrin = strength for the poor

speranza di chi muor = qawma ta' min raqad = resurrection for the dead

salute dei viventi = għaxxa tal-hajjin = joy for the living

Tu gloria d'ogni cor = bik il-qlub huma henjin = with you the hearts are happy

Ave, Dio nascosto e grande = Insellmulek Alla moħbi = we hail you o hidden God

Tu dei secoli il Signor = Inti biss taħkem is-snin = You're the only one who rules over time

T'ADORIAM OSTIA DIVINA

The image displays a musical score for the hymn 'T'ADORIAM OSTIA DIVINA'. The score is arranged in a system of 17 staves, each representing a different instrument or voice part. The instruments listed on the left are: Flauto, Cl. Piccolo Mi b, Clarinetti I, Clarinetti II, Sax Soprano, Sax Contr. Mib, Sax Tenore, Sax Baritono Mi b, Trombe I-II, Tromboni I-II-III, Flic. Soprano Mib, Flic. Soprani Sib I-II, Fl. Contr. Mib I-II-III, Flic. Tenore, Flic. Baritono, Flic. Bassi e C. bassi, Tamburo, and Cassa e Piatti. The music is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The score begins with a double bar line and a repeat sign. The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. A 'Tutti' marking is present above the Cassa e Piatti staff. The score concludes with a final double bar line.

Music score of the hymn for an orchestra

T'adoriam, Ostia divina

canto eucaristico a 4 v.m.

Soprani
1. T'a - do - riam, O - stia di - vi - na, t'a - do - riam, O - stia d'a -

Contralti
1. T'a - do - riam, O - stia di - vi - na, t'a - do - riam, O - stia d'a -

Tenori
1. T'a - do - riam, O - stia di - vi - na, t'a - do - riam, O - stia d'a -

Bassi
1. T'a - do - riam, O - stia di - vi - na, t'a - do - riam, O - stia d'a -

mor; tu del - l'An - ge - lo/il so - spi - ro, tu del - l'uo - mo sèi l'o -

mor; tu del - l'An - ge - lo/il so - spi - ro, tu del - l'uo - mo sèi l'o -

mor; tu del - l'An - ge - lo/il so - spi - ro, tu del - l'uo - mo sèi l'o -

mor; tu del - l'An - ge - lo/il so - spi - ro, tu del - l'uo - mo sèi l'o -

Another music score version for 'T'Adoriam, Ostia Divina'

It is worth remarking that, in the Maltese version, the original word by Dun Karm, ‘*qawma*’ (Resurrection) in the third line of the third stanza, along the years, and perhaps because of a certain phonetic resemblance, has been replaced with ‘*qawwa*’ (strength) a word with a more immediate understanding.

Moreover, as is evidenced further down below, other words have been changed with a final present day version including:

‘*dgħajfin*’ (‘weak’ which is faithful to the original Italian ‘*deboli*’) in lieu of ‘*fqajrin*’ (‘poor’); ‘*qawma*’ (‘resurrection’) in lieu, again, of ‘*qawwa*’ (strength); and ‘*għaxja*’ (‘evening meal’) a word with a very strong meaning in the text of the fourth line in the third stanza, in lieu of an original ‘*għaxqa*’ (‘joy’).

Versions with changes

It is interesting to observe that the Maltese sense of ‘You’re the happiness of Mankind’, does not match the original Italian line ‘*Tu dell’uomo sei l’onore*’ (line four in the first stanza, above), which should have been translated into Maltese ‘*Inti l-unur tal-bnedmin*’ (‘You are the honour of Mankind’). But then it agrees with ‘*Tu la pace d’ogni cor*’, found in the Italian version published in *Pax Sacre et Bonum laude Populi* in Foggia.²⁷

It seems that the original line is that cited here from the text by Domenico Azzopardi,²⁸ a line which is repeated in other Italian versions, such as in *Canti per l’Assemblea Liturgica* in Grumo Appula²⁹ and in *Preghiere, Inni, e Canti per la S. Messa* in Cava dei Tirreni.³⁰

This can help us, perhaps, conclude that, in the Maltese translation, Dun Karm may have worked on a version which someone could have already changed in an Italian version.

The Maltese translation by Dun Karm – as he himself says – was first published in 1924, eleven years from the time of writing the original in Italian. I believe that the line in the Maltese version makes more sense than that in the original Italian text, especially in contrast with the previous line ‘*Għalik l-angli dlonk titniehed*’ (‘For You the angels sigh’).

The Maltese version, published in the booklet *Innijiet*,³¹ is that translated by Dun Karm, with five stanzas, as in the original in Italian. But there are Italian versions with only four stanzas. I have also met with versions with six stanzas, like that sung in Foggia, where the extra stanza runs as follows:

*T’adoriam, Ostia divina,
t’adoriam, Ostia d’amor:
Tu dei giusti sei la vita
Tu la venia al peccator.*³²

Nadurawk ja Ħobż tas-Sema

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Għalik l-angli dlonk titniehed,
Inti l-hena tal-bnedmin.
Ritornell Nadurawk, ja Ħobż tas-sema
Frott l-Imħabba l-izjed bnin.

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Għalik l-angli dlonk titniehed,
Inti l-hena tal-bnedmin.
Ritornell Nadurawk, ja Ħobż tas-sema
Frott l-Imħabba l-izjed bnin.

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Int **il-ħlewwa** tal-qawwija,
Int **is-saħħa tal-fqajrin**. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Int **is-saħħa** tal-qawwija,
Int **il-faraġ tad-dgħajfin**. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Int **il-qawma** ta' min raqad,
Inti **l-ghaxxa** tal-ħajjin. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Int **il-qawma** ta' min raqad,
Inti **l-ghaxja** tal-ħajjin. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Jalla d-dinja tagħraf tħobbok,
Inti l-hena tal-bnedmin. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Jalla d-dinja tagħraf tħobbok,
Inti l-hena tal-bnedmin. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Insellmulek, Alla moħbi,
Inti biss taħkem is-snin. (*Rit.*)

Nadurawk, ja Ħobż tas-sema;
Frott l-Imħabba l-izjed bnin.
Insellmulek, Alla moħbi,
Inti biss taħkem is-snin. (*Rit.*)

Traduzzjoni mit-Taljan: Dun Karm Psaila

Two versions of the lyrics of the Maltese hymn with changes highlighted

Changes

Along its hundred years of existence, Dun Karm's Eucharistic hymn, both in Italian and Maltese, has experienced changes in both title and text in the lyrics of the stanzas. Some changes which stand out are the following:

The hymn in Italian:

Different titles: The original Italian version of the hymn was entitled 'Inno Eucaristico'. However, the hymn featured with 'Inno di Adorazione', 'T'Adoriam, Ostia Divina', 'Ti adoro Ostia Divina',³³ and 'T'Adoriam' as well.

The Italian text: *Tu dell'uomo sei l'onore / Tu la pace d'ogni cor*,³⁴
Tu dei secoli il Signor / Tu la gioia d'ogni cor.³⁵

Similar changes took place with the hymn in Maltese too:

Different titles: 'Innu Eucaristiku', 'Innu Ewkaristiku', 'Nadurawk, Ja Ħobż tas-Sema', and, very lately, 'Nadurawk'.

The text in Maltese: *is-saħħa / il-ħlewwa tal-qawwija*;
is-saħħa / il-faraġ / tal-fqajrin / tad-dgħajfin;
il-qawma / il-qawwa / il-qawma ta' min raqad;
l-ghaxxa / l-ghaxja tal-ħajjin.

The last version of the hymn in Maltese

In this study I have also discussed the changes which the hymn has gone through in both title and lyrics. And, up to some time ago, I had been at a loss searching from where I had gathered the ‘*ghaxja*’ which replaced Dun Karm’s 1924 ‘*ghaxqa*’ in ‘*Inti l-ghaxqa tal-hajjin*’ – ‘You are the joy of the living’. I maintained that the word should be ‘*ghaxja*’ and I had traced it in a Maltese version of the hymn, somewhere – always in the fourth verse of the third stanza.

One fine morning, I met the Revd. Dr Hector Scerri, Director of the Theological Studies Foundation and Head of the Department of Dogmatic Theology

at the University of Malta, who provided me with the last Maltese version of the hymn – with the word ‘*ghaxja*’ in its place – in the latest edition of *Iktus*.³⁶ The words which, with time had been changed, resurface in their place in a version which is very faithful to the original hymn in Italian, by Dun Karm.

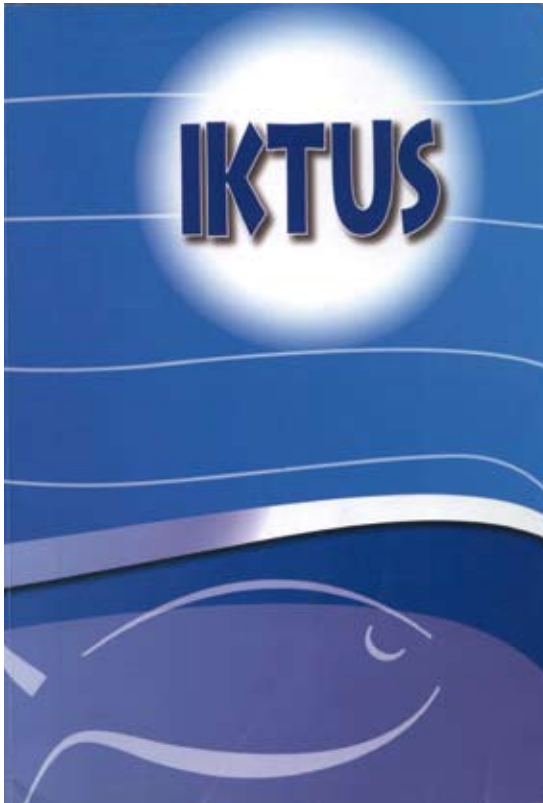
These are *ħlewwa* = *sahħa*; *sahħa* = *faraġ*; *fqajrin* = *dghajfin*; *qawwa* = *qawma*; *ghaxqa* = *ghaxja* – in a hymn with four stanzas. Besides, the title has now been rendered as ‘*Nadurawk*’ (‘We Adore You’)

T'adoriam, Ostia Divina!

T'ado-riam, O, stia Di- vi- na, T'ado-riam, O, stia d'a-
mor! Tu de- gli Ange- li so- spi- ro, Tu la pa- ced'ogni
cor. T'ado-riam, Ostia Di- vi- na, T'ado-riam, Ostia d'a-
mor!

- 1 - T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!
Tu degli Angeli il sospiro,
Tu la pace d'ogni cor.
- 2 - T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!
Tu dei forti la dolcezza,
Tu dei deboli il vigor.
- 3 - T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!
Tu dei giusti sei la vita,
Tu sei la venia al peccator.
- 4 - T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!
Tu salute dei viventi,
Tu speranza di chi maor.
- 5 - T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!
Ti conosca il mondo e l'amor!
Tu la gioia d'ogni cor.
- 6 - T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!
Ave, o Dio nascosto e grande;
Tu dei secoli il Signor.
- T'adoriam, Ostia divina,
T'adoriam, Ostia d'amor!

A version of the lyrics of the hymn in Italian with an extra stanza, highlighted



NADURAWK

Nadurawk, ja Hobż tas-sema;
 Frott l-Imhabba l-iżjed bnin,
 Għalik l-aṅgli dlonk titniehed,
 Inti l-hena tal-bnedmin.

Rit: Nadurawk, ja Hobż tas-sema
 Frott l-imhabba l-iżjed bnin.

Nadurawk, ja Hobż tas-sema;
 Frott l-Imhabba l-iżjed bnin,
 Int **is-sahha tal-qawwija**,
 Int **il-faraġ tad-dghajfin**. *Rit:*

Nadurawk, ja Hobż tas-sema;
 Frott l-Imhabba l-iżjed bnin,
 Int **il-qawma ta' min raqad**,
 Inti **l-ghaxja tal-hajjin**. *Rit:*

Nadurawk, ja Hobż tas-sema;
 Frott l-Imhabba l-iżjed bnin,
 Insellmulek Alla mohbi,
 Inti biss taħkem is-snin. *Rit:*

The most recent version of the hymn, in the Maltese hymnbook *Iktus*, Malta, 2008

The music

Similarly, changes took place also in the melody of the hymn.

I have seen music scores with variations from the original, or rather from the popular one sung in Maltese churches. I have also seen versions with extra harmony and the musical score for an orchestra.

An interesting observation: The music score of the hymn by Maestro Caruana, with some minute changes, has been used for another Eucharistic hymn by Dun Karm: 'Nagħtuk Qalbna, Nagħtuk Ruħna'.³⁷ In the meantime, the same score for the 'T'Adoriam' has been 'arranged' by Fr Andris Solims, from Latvia, for a 'Hymn to St Rita of Cascia' attributed to Father Carmel Polidano.³⁸

An exegesis of the poem

In other words, the real meaning of the hymn 'Nadurawk Ja Hobż tas-Sema' is this:

'We adore you, o Bread of Heaven (the host is Jesus Christ's body, hence Bread of Heaven). *You* are the best fruit of love (Jesus was born man and gave



Angels adore the Holy Host – We, human beings, receive the Holy Host

us himself as food). The angels would like to receive *You*, but they cannot, and that is why they sigh for you.³⁹ But Man is happy because, although he does not see *You*, he can receive *You*. For those who do not miss anything, *You* (Bread-God) are sweetness and delight; for the weak *You* are food; and for those who ‘went to sleep’ *You* are the resurrection. May Man learn to know *You* and love *You*. We adore *You* invisible God who is Lord of time.’

Contrasts

The contrast between Man described

Qawwi / fqajjar / dgħajjef, (‘strong’ / ‘poor’ / ‘weak’) *rieqed / ħaj* (‘dead’ / ‘alive’)

and the Divine Host referred to as

frott l-iżjed bnin, hena, ħlewwa, saħħa, qawma, għaxqa, and għaxja (‘most good fruit’, ‘happiness’, ‘sweetness’, ‘strength’, ‘resurrection’, ‘joy’, and ‘evening meal’)

is very evident.

The YOU in the poem

The centre of the hymn is God in the host-bread, in Italian represented always with the second personal pronoun singular *Tu* (used 8 times) and its derivative *Ti* (used 11 times – 10 of which shortened in *T*). This emphasis is seen also in the Maltese hymn where, for the Italian *Tu*, we have the pronoun ‘*Int/i*’ (6

times) and for *Ti/T'* we have the pronominal suffix of the second person singular ‘-k’ in ‘*nadurawk*’, ‘*għalik*’, ‘*thobbok*’, ‘*fik*’, and ‘*insellmulek*’ – ‘we adore You’, ‘for You’, ‘loves You’, ‘in You’, ‘we salute You’.

The poem

The poem – both in Italian and Maltese – is one long sustained apostrophe; Dun Karm is addressing the ‘*Ostia Divina*’ (‘Holy Host’) in the hymn in Italian, and the ‘*Hobż tas-Sema*’ (‘Heavenly Bread’) in the hymn in Maltese. The poet must have been in a heavenly trance – the Roman Catholic priest, standing at the altar, during the celebration of Holy Mass, precisely after the consecration of the host, looking fixedly at the species, and declaring the theological interpretation, in simple and meaningful words, the mystery of the Holy Eucharist: ‘by the consecration of the bread and wine there takes place a

change of the whole substance of the bread into the substance of the body of Christ our Lord ...’⁴⁰ Dun Karm is humbly confessing his firm belief in what the Holy Eucharist IS. And the emphasis made with the repetition of the lines ‘T’Adoriam, Ostia Divina’ / ‘Nadurawk, ja Hobż tas-Sema’ including the verb ‘*adorare*’ (Italian) / ‘*adura*’ (Maltese) / ‘adore’ is consonant with the Christians’ act of showing their veneration towards God; the action of ‘adoring’ is reserved only to God.

Structure

The original hymn in Italian is made up of five quatrains with a refrain of two lines, all octosyllabic – lines with eight syllables.

The lyrics are made up of even and odd alternating lines, with rhyming pattern ABCB / AB, ABDB / AB, ABEB / AB, etc.



Reproduction of a ‘Tessera’ distributed to local and foreign dignitaries and delegates who attended the XXIV International Eucharistic Congress in Malta in 1913

T'adoriam Ostia Divina

1. T'a-do-riam, O-stia Di-vi-na, t'a-do-riam, O-stia d'a-mor. Tu de-
 2. Tu dei for-ti la dol-cez-za, Tu dei de-bo-li-lil vi-gor. Tu sa-

gli An-ge-li il so-spi-ro, Tu del-l'uo-mo sei l'o-nor.
 lu-te dei vi-ven-ti, Tu spe-ran-za di chi muor.

T'a-do-riam, O-stia Di-vi-na, t'a-do-riam, O-stia d'a-mor.

Music score of 'T'Adoriam, Ostia Divina'

In the Italian version, the first two lines of every quatrain 'T'Adoriam, Ostia Divina, | T'adoriam, Ostia d'amor', are always the same and are repeated after each stanza as a refrain. The same takes place in the Maltese version where 'Nadurawk, ja Ħobż tas-Sema, | Frott l-imħabba l-iżjed bnin' – the first two lines of each stanza, are repeated as a refrain to be sung after each stanza, as well.

In the Italian version, the last word of each and every stanza – *onor*; *vigor*; *muor*; *cuor*, and *Signor* – always rhymes with the word 'amor' which is found at the end of every second verse and again at the end of the refrain. This means that 'amor' (hence uttered 10 times), is also the word which is found at the very end of the whole poem – 'amor' = 'love'.

Instead of the word 'amor', in the Maltese version, the focal words are 'frott bnin', with which the whole poem ends too: 'Frott l-imħabba l-iżjed bnin'.

In the original hymn in Italian, the focus is on love = 'amor'.

While in Italian it is the word ‘*amor*’ = ‘love’ which dominates the hymn, in the Maltese translation the fulcrum of the hymn is ‘*frott l-imħabba l-iżjed bnin*’ = ‘the tastiest fruit of love’ which means that it was the love of Christ that gave us the ‘*Ostja Divina*’ / the ‘*Hobż tas-Sema*’ / the ‘Heavenly Bread’ – the same body of Christ, given to us as nourishing ‘food’ for Eternal Life.

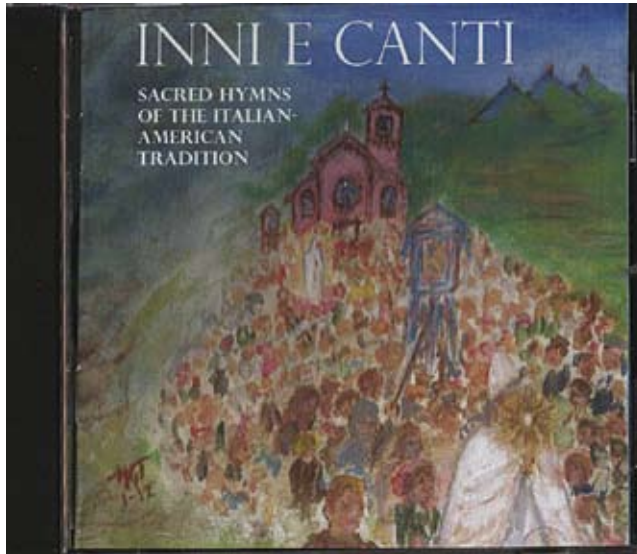
Choice of words

As has already been stated, Dun Karm started to write Maltese poems in 1912. By 1924, when today’s Maltese alphabet had been established, Dun Karm had written many poems in the vernacular. In them, he did his best to use words of Semitic origin; not that he did not accept the Romance loanwords which had infiltrated the Maltese language, or the English fresh vocables that had started to be used in Maltese in the lack of words that could express their meaning.

In the translation ‘*Innu Ewkaristiku*’ the poet had to make use of the following words of Romance origin: ‘*innu*’, ‘*ewkaristiku*’, ‘*frott*’, and ‘*angli*’ from ‘Italian ‘*inno*’, ‘*eucaristico*’, ‘*frutto*’ and ‘*angeli*’ respectively. All the other vocabulary is of Semitic origin.

An English version

While researching on this study, I tried to trace an English translation of the ‘*T’Adoriam*’ on the internet. This led me to Dr Marisa Gatti Taylor, from



The cover of the CD with hymns sung by the choir of Dr Marisa Gatti Taylor. Among the hymns one finds the versions of ‘*T’Adoriam*, *Ostia Divina*’ and ‘*O Divine Host, We Adore You*’

Milwaukee, Wisconsin (USA), who – I learnt later through correspondence – organized a recording on a CD: *Inni e Canti – Sacred Hymns of the Italian-American Tradition*, where the ‘*T’Adoriam*, *Ostia Divina*’ and an English version of the Eucharistic hymn are included. The English version was done by Gatti Taylor’s daughter, Olivia Gatti-Taylor Kopitzke, who owns the copyright and kindly gave me permission to reproduce it in this study.⁴¹



Dr Marisa Gatti Taylor and her daughter Dr Olivia Gatti-Taylor Kopitzke

The English version lyrics

The sound-track of this English version – sung by the FESTA Mass Choir (composed of the St Sebastian Adult Choir of Milwaukee, Wisconsin, together with community members from south-eastern Wisconsin)⁴² – may be heard on <http://soundcloud.com/marisagattitaylor/o-divine-host-we-adore-you>.

The lyrics are as follows:

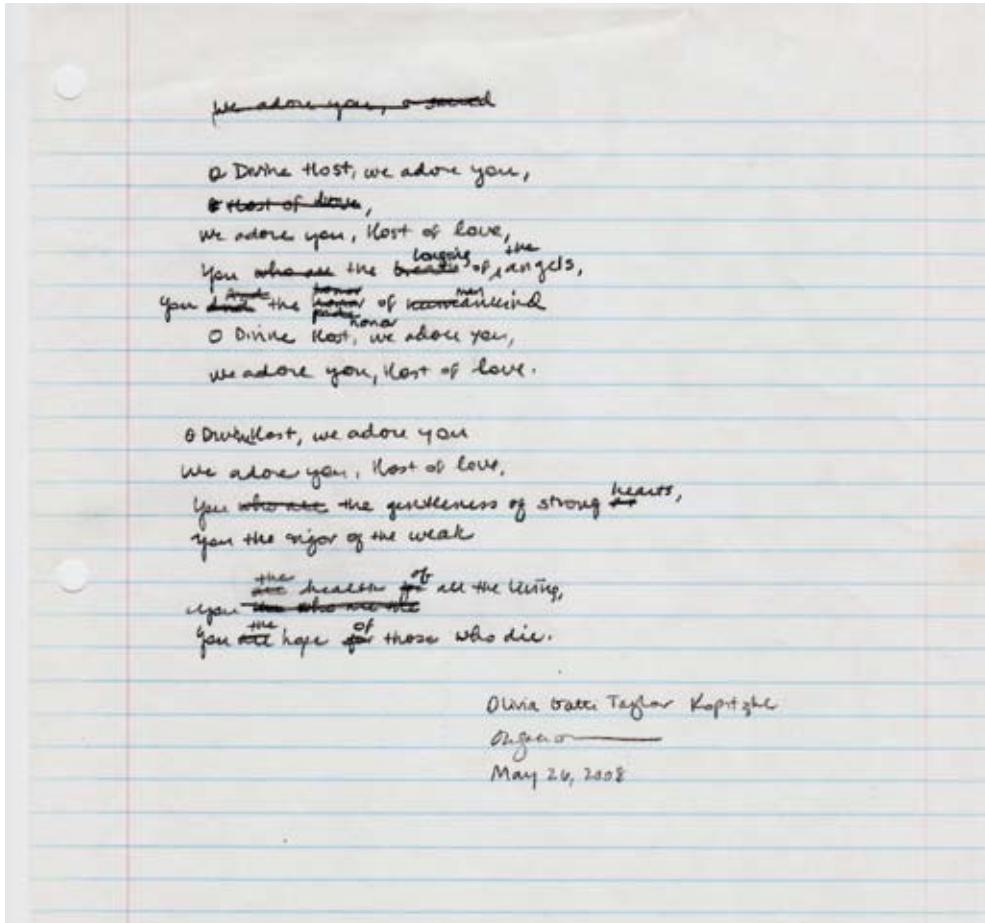
O DIVINE HOST, WE ADORE YOU

O Divine Host, we adore You,
We adore You, Host of love.
You the longing of the angels,
You the honour of mankind.
O Divine Host, we adore You,
We adore You, Host of love.

You the gentleness of strong hearts,
You the vigour of the weak.
You the health of all the living.
You the hope of those who die.
O Divine Host, we adore You,
We adore You, Host of love.

May the world know You and love You,
 Life and joy of every heart.
 God, we greet Thee, great and hidden,
 Of all ages You are Lord.
 O Divine Host, we adore You,
 We adore You, Host of love.⁴³

Olivia's translation merits compliments and ... interesting linguistic observations. One of these is about how she gathered the gist of the original five stanzas into three sextains, each of which, again, ends with the word 'love'.



Reproduction of manuscript with the translation of the hymn into English, in progress

Other sound-tracks

Internet sites where one may find recorded enchanting singing of the Maltese, Italian, English, Spanish, and Portuguese versions of the 'T'Adoriam Ostia Divina' are:

<http://www.youtube.com/watch?v=nPrpFZC6sXk> – Maltese
<http://www.youtube.com/watch?v=wwIDPj4ECDQ> – Maltese
<http://www.youtube.com/watch?v=Mkv4UltFf-s> – Italian
http://www.youtube.com/watch?v=1Uwac_qM8do – Italian
<http://www.youtube.com/watch?v=kQkebckAqWg> – Italian
<http://soundcloud.com/marisagattitaylor/o-divine-host-we-adore-you> – English
<http://en.gloria.tv/?media=168432> – Spanish.
<http://pt.gloria.tv/?media=298122> – Portuguese.
<http://www.youtube.com/watch?v=YVgfhwf3GL4> – Portuguese.
<http://www.youtube.com/watch?v=E52hUiuP9Ww> – Portuguese.

And on this site

<http://www.youtube.com/watch?v=Ye5zqHNTFYo>

one may hear the bells in the belfry of the parish church of Cornalba, in the province of Bergamo, Italy, at noon, ringing the melody of the same ‘T’Adoriam Ostia Divina’.



The parish church of Cornalba (Bergamo, Italy): its bells, in the steeple, everyday at noon, chime the melody of the hymn ‘T’Adoriam, Ostia Divina’

The hymn becomes international

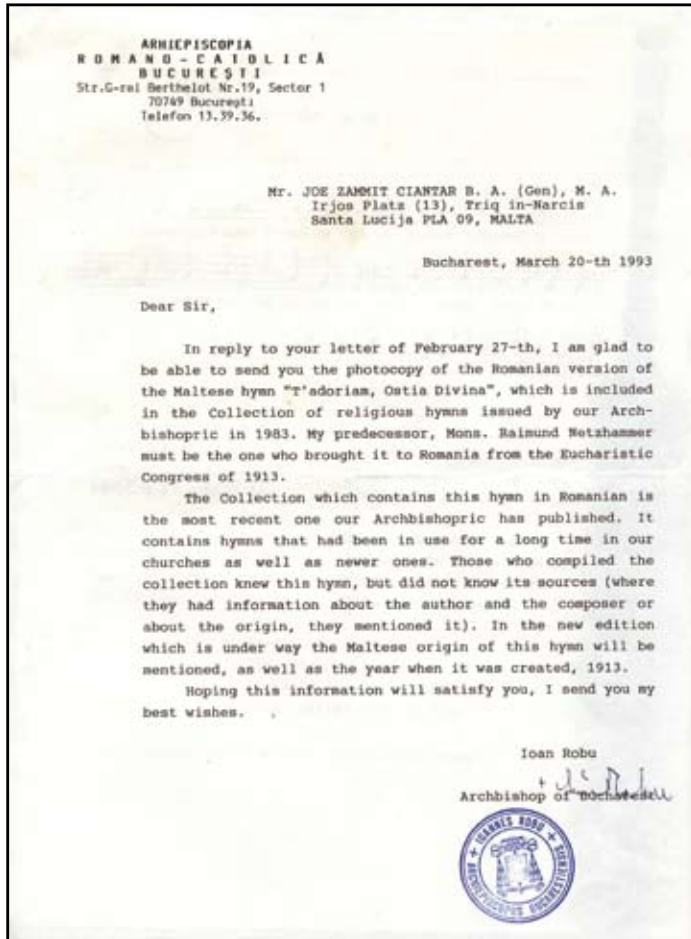
We may today state that the beautiful Eucharistic hymn ‘T’Adoriam Ostia Divina’ has by time also travelled to and is now established in a state in America. Again, the names of Dun Karm and Maestro Giuseppe Caruana do not feature with the hymn, which has become just a ‘traditional hymn’ as Dr Gatti Taylor admits.

Dun Karm should be happy, very happy, and exalted indeed! His hymn, epitomizing the love of God for Man in the Holy Eucharist, is still sung after 100 years of its birth in our small island, Malta.

The ‘T’Adoriam’ was sung very often during the celebrations of the Eucharistic Congress in 1913. The international delegates must have really enjoyed its melody, and most probably its meaning too. It seems that some – if not many – took home with them the lyrics and music scores they could lay their hands on. Eventually, especially in Italy – where there was no need of translation – the hymn spread like wild-fire. Many Maltese who emigrated and settled in Australia still sing the ‘Nadurawk ja Hobż tas-Sema’ in the communities established there along the years. It is sung in Maltese also by the Maltese-Canadian community in St Paul the Apostle Roman Catholic church in Toronto, Canada.⁴⁴ Meanwhile there are places where the hymn was translated – as in the case of the Gatti-Taylor in the USA – and others where harmony was also added to the original music score.



The Maltese church of St Paul the Apostle, in Toronto, Canada



Mgr George Anthony Frendo, O.P., Auxiliary Bishop of Durres and Tirana, Albania



Mgr Ioan Robu, Archbishop of Bucharest, Romania, and the letter he sent to Joe Zammit Ciantar with information about the use of the hymn in Romanian, back in 1993

The hymn and Pope Francis

Gozo's St George's Basilica choir 'Laudate Pueri' was invited to sing during the Mass of the Epiphany, celebrated by Pope Francis, in St Peter's Basilica, in the Vatican, on Monday 6 January 2014. On the previous day, after the usual Sunday recitation of the 'Angelus', Pope Francis was driven directly to his residence, 'Santa Marta', in the Vatican, where he found the Gozitan choir, accompanied by Can. George J. Frendo, Director of the choir, family members, and friends awaiting him. Also present were Mgr Massimo Palombella SDB, Director of the 'Cappella Musicale Pontificia *Sistina*'; Mgr Mario Grech, Bishop of Gozo; Mgr Pawlu Cardona, Archpriest of St George's Basilica; Mgr Dr Ġużeppi Farrugia, Archpriest Emeritus and Founder of the choir; and Dr Maria Frendo, choir leader.

The Pope was accompanied by Mgr Alfred Xuereb, His Holiness' Private Secretary.

It was half past mid-day. The pope was welcomed by the 'Laudate Pueri' singing, among other hymns, the 'T'Adoriam, Ostia Divina', while he went round shaking hands with one and all. At one time, Pope Francis remarked to Can. Frendo '*Come cantano bene queste ragazze!*' for which Frendo replied: '*Non male, Santità!*'

It was after these remarks that Pope Francis asked: 'Where did you bring this hymn from?' referring to the melody of the 'T'Adoriam'.

Can Frendo then explained that the hymn was written in Italian, by Maltese



Pope Francis, in a group photo with the members and friends of the 'Laudate Pueri' choir of St George's Basilica, of Victoria, Gozo (Malta), 5 January 2014

Dun Karm Psaila, with music score by Giuseppe Caruana, and was the official hymn sung during the celebrations of the XXIVth International Eucharistic Congress held in Malta in 1913. Pope Francis seemed to be moved. He said that the hymn reminded him of when it was sung, (most probably in Spanish) while he was kneeling down, when he received his first Holy Communion, in his parish, in Buenos Aires, Argentina (some 73 years ago).

Then the choir sang for him stanzas from the Maltese version of the hymn, too.⁴⁵

‘T’Adoriam Ostia Divina’ in a film

One fine Sunday morning – on the feast of Corpus Christi – while hearing Holy Mass in the small church in Marsalforn, Gozo, during the homily, the celebrant, Fr Joseph Cini, spoke about the 100 years of the Eucharistic Congress held in Malta in 1913, and about the extraordinary centenary of the Eucharistic hymn ‘T’Adoriam, Ostia Divina’. At one moment, he stunned the congregation when he expressed his wonder at the popularity of the hymn ... so much so that it was sung in one of Vittorio De Sica’s films, ‘*Ladri di Biciclette*’, produced in 1948. At 51 min. 23 sec. of the film, a man in the front seats of the congregation stands up and starts leading the singing of the ‘T’Adoriam’.⁴⁶

Other citations

In Italy, the hymn was very popular. Besides being sung in churches, it has been mentioned also in literary extracts. I have traced at least the following two occasions:

1. A stanza is cited by an actress, Leda, in Act III of the comedy ‘I’Pesce’, by Antonella Zucchini,⁴⁷ and
2. The ‘T’Adoriam ostia divina’ is cited in ‘I due tulipani’, by Toni Zanette, in *Il Popolo*, a weekly magazine, published by the diocese of Concordia, Pordenone, 4.xi.2007, p. 4.⁴⁸



Poster of the film ‘Ladri di Biciclette’

A shortened version of the hymn in Italian

T'ADORIAM⁴⁹

T'adoriam, Ostia divina,
t'adoriam, Ostia d'amor.
Tu degl'angeli il sospiro,
tu dell'uomo sei l'onor.

*Ritornello: T'adoriam, Ostia divina,
t'adoriam, Ostia d'amor.*

Tu dei forti la dolcezza,
tu dei deboli il vigor,
tu salute dei viventi,
tu speranza di chi muor. (*Rit.*)

Tu di tutti sei la vita
Tu sei degno dell'amor.
Ti conosca il mondo e t'ami,
tu la gioia d'ogni cuor. (*Rit.*)

A version of the 'T'Adoriam' in Spanish

TE ADORAMOS, HOSTIA DIVINA

1. Te adoramos, Hostia Divina.
Te adoramos, Hostia de amor.
Tú del Ángel eres delicia,
Tú del hombre eres honor.

*Ref. Te adoramos, Hostia Divina.
Te adoramos, Hostia de amor.*

2. Te adoramos, Hostia Divina.
Te adoramos, Hostia de amor.
Tú del fuerte eres dulzura,
Tú del débil eres vigor. (*Ref.*)

3. Te adoramos, Hostia Divina.
Te adoramos, Hostia de amor.
En la vida eres consuelo,
En la muerte dulce solaz. (*Ref.*)

4. Te adoramos, Hostia Divina.
Te adoramos, Hostia de amor.
Tú del hombre eres la guía.
Tú del alma, firme sostén. (*Ref.*)

A version of the ‘T’Adoriam’ in Romanian

NE-NCHINĂM, ISUSE BUNE⁵⁰

1. Ne-nchinăm, Isuse bune,
țien sfântul Sacrament,
ceai voit să fie jertfă pentru
noul Testament,
ceai voit să fie jertfă pentru.⁵¹

*Ref. Ne-nchinăm, Isuse bune,
țien sfântul Sacrament.*

2. Ne-nchinăm, Isuse bune,
Cu al îngerilor cor,
Care uniliți se-nchină,
Adorînd pe Domnul lor. (*Ref.*)

3. Ne-nchinăm, Isuse bune,
Chiar cu însăși Maica ta,
Care, cât e ea de mare,
Tot se-nchină-n fața ta. (*Ref.*)

4. Ne-nchinăm, Isuse bune.
Cu toți sfinții ce-s în rai
Și cu cei ce sînt pe lume,
Răspîndiți pe-al nostru plai. (*Ref.*)

5. Ne-nchinăm, Isuse bune.
Cum vrei tu să ne-nchinăm,
Toată cinstea și iubirea
Și supunerea ți-o dăm. (*Ref.*)

6. Ne-nchinăm, Isuse bune.
Ție-acum ne dăruim;
Dă-ne Doamne, fericirea,
Ca ai tăi pe veci să fim. (*Ref.*)

A version of the ‘T’Adoriam’ in Albanian

T’ADHROJMË ZOT⁵²

T’adhrojmë, Zot, n’atë Hoste shejte,
rob dashnije ba për ne.
Ti je gëzimi gjithë parrizit,
je lumنيا jonë mbi dhe.

T’adhrojmë, Zot, n’atë Hoste shejte,
rob dashnije ba për ne.

T’adhrojmë, Zot, n’atë Hoste shejte,
rob dashnije ba për ne.
I madhnushëm n’rreth të qiellit,
fli hyjnore e ligjes re.

T’adhrojme, Zot.....

T’adhrojmë, Zot, n’atë Hoste shejte,
rob dashnije ba për ne.
Shujt e të vorfënvët, që ty të lypin
shumë fuqin për të ligësht e ke.

T’adhrojmë, Zot....

T’adhrojmë, Zot, n’atë Hoste shejte,
rob dashnije ba për ne.
Afër teje tuj qëndrue
shpirti s’dron se prek kund rrfë.

T’adhrojmë, Zot....

A version of the ‘T’Adoriam’ in Portuguese

EU TE ADORO, HÓSTIA DIVINA⁵³

*(Hino de adoração ao Santíssimo Sacramento
Pode ser cantado depois da Comunhão)*

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És dos fortes a doçura,
És dos fracos o vigor.

*Refrão: Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!*

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És na vida nossa força,
És na morte defensor. *(Ref.)*

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És na Terra nosso amigo,
És do Céu feliz penhor. *(Ref.)*

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És um Deus eterno e imenso
És dos homens o Senhor.⁵⁴ *(Ref.)*

The following is another version of the hymn in **Portuguese**

EU TE ADORO, HÓSTIA DIVINA

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És dos Anjos o suspiro,
E dos homens glória e honor.

*Refrão: Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!*

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És dos fortes a doçura,
E dos fracos o vigor. (*Ref.*)

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És na vida alento e força,
E na morte o defensor. (*Ref.*)

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És na terra fiel amigo,
E do Céu, feliz penhor. (*Ref.*)

Eu te adoro, Hóstia divina,
Eu te adoro, Hóstia de amor!
És meu Deus, excelso e grande,
E dos séculos, o Senhor. (*Ref.*)



The monument of Christ the King, in Floriana (Malta), by Antonio Sciortino

A monument

To commemorate the 1913 Eucharistic Congress, various medals were struck, and two books and various post-cards were printed. Besides, a large and imposing monument was erected in the Mall, in Floriana. It represents the figure of Christ the King – with a rather pronounced, stylized, even mannered, approach, intended to heighten Christ’s dignity, in a slight forward movement poise. Resting against the pedestal under His feet, kneeling and with her head bowing in adoration and humble submission, stands the figure of a woman representing Malta: Catholic Malta. The monument was designed by Maltese sculptor Antonio Sciortino (1879–1947). On the other three sides of the pedestal, marble plaques with bronze lettering record the event, one of them with the names of Cardinal Dominico Ferrata (the Legate of Pope Pius X – later, Saint), the Governor of Malta, Mr Henry Leslie Rundle, and the Bishop of Malta, Mgr Pietro Pace (Titular Archbishop of Rhodes).



Maltese sculptor Antonio Sciortino



Left: Marble plaque commemorating the 1913 Congress *Right:* Figure, representing Catholic Malta, kneeling at the foot of the Monument of Christ the King



The cover of the booklet published with the Sunday paper *Il-Mument*, to commemorate the 100 years of the hymn ‘T’Adoriam, Ostia Divina, and the International Eucharistic Congress held in Malta in 1913

Centenary celebrations

It was way back in 1993 – eighty years from the birth of the ‘T’Adoriam Ostia Divina’ – that I published my first study about the Maltese translation ‘Nadurawk, ja Ħobż tas-Sema’, after receiving feedback from several priests and people, including the Archbishop of Bucharest, Mgr Ioan Robu,⁵⁵ about the use of the hymn in the various places, churches, and countries. This was in Maltese and it appeared in ‘Nadurawk Ostja Divina’, in *In-Nazzjon Tagħna*, 14.vi.1993, pp. 18–20, and which was reproduced as ‘Nadurawk Ostja Divina’, in *L-Aħbar*, Australia, August 1993, p. 7. I also contributed a short note about the hymn – in Italian – in *Maltanapoli*, Naples, June 1993.

Since then I have kept collecting information related to the hymn, looking forward for a study to be published on the occasion of the centenary of Dun Karm’s *opus!*

In late February 2013, I approached the ecclesiastical authorities and gently asked them to help revive the singing of the hymn in commemoration of it having been composed 100 years ago, and particularly in honour of the fact that the hymn had spread to places in Europe, Australia, and the USA, but especially because



The church of Perpetual Adoration dedicated to St Savina, in Victoria, Gozo (Malta) which was officially reopened by the Papal Legate, Cardinal Domenico Ferrata in 1913



Mgr Mario Grech, Bishop of Gozo (Malta)

A rare photo (probably taken towards the end of April 1913 – © Mgr Dr Joseph Bezzina) recalling the visit of Cardinal Dominico Ferrata, Papal Legate for the XXIV International Eucharistic Congress of 1913, held in Malta, when he took part in an activity in the Gozo Cathedral. The Cardinal and his entourage are seen coming out of the Cathedral and descending the steps that lead to the square in front, being welcomed by Gozitan folk, including men with caps or hats and women in the traditional ghonella ('faldetta'). The Cathedral door at the back is the same one in use today.

That same day Cardinal Ferrata reopened the church for Perpetual Adoration, dedicated to St Savina, in Victoria, Gozo



of its profound meaning.

The centenary of the Eucharistic Congress in Malta featured in local media, TV news, and in newspapers and magazines.

A short Maltese version of this study was published in the Diocese of Gozo magazine *Il-Hajja f'Ghawdex*.⁵⁶ A longer version, also in Maltese, was published in the Sunday newspaper *Il-Mument*.⁵⁷ This comprehensive study,

in the meantime, in English, has been published in two two-page parts in *The Malta Independent on Sunday*.⁵⁸

This study in Maltese, revised and updated, had been included in a booklet – *100 sena mill-Kungress Ewkaristiku Internazzjonali, Malta 1913 – 2013*.⁵⁹

Meanwhile, two power-point presentations together with a rendering of this study were delivered, one in the library of the Archbishop's Seminary and Foundation for Theological Studies at Tal-Virtù, Rabat, and the other in the parish hall of St Pius X parish church, in Sta Luċija – both in Malta.

In Gozo

In the diocese of Gozo, meanwhile, Mgr Mario Grech, Bishop of Gozo, organized a musico-literary evening, on Friday 19 April 2013, at St Savina church for Perpetual Adoration, to celebrate the 100 years since the holding of the XXIVth International Eucharistic Congress in Malta, the 100 years of the 'T'Adoriam, Ostia Divina', and the 100 years since the opening of St Savina church in Gozo by the Papal Legate to the Congress, Cardinal Dominico Ferrata.

The programme included a short speech on the Holy Eucharist by Mgr Giovanni B. Gauci, Vicar General and Rector of St Savina church; a rendering of this study in Maltese by the present author; Eucharistic hymns – including the 'T'Adoriam Ostia Divina' and 'Nadurawk ja Hobz tas-Sema' – sung by the choir 'Laudate Pueri' under the directorship of Can. George Frendo; and a closing appreciative speech by Mgr Mario Grech. Chev. Joe M. Attard presented and read part of Dun Karm's 'Il-Monument' – a poem addressing the Christ in Sciortino's monument.



Mgr Pawlu Cremona, OP
(Archbishop of Malta)

A commemoration

The Archdiocese of Malta commemorated the first centenary of the XXIVth International Eucharistic Congress, held in Malta in 1913, by a series of events, organized by its Pastoral Secretariat, and the Secretariat for the Laity.

Two soirées, under the distinguished patronage of the Archbishop of Malta, Mgr Paul Cremona, OP, were held in the former refectory at the Archbishop's Curia, Floriana. The first was held on 4 June 2013,



Mgr Guzeppi Mercieca
(Emeritus Archbishop of Malta)

with the theme 'Il-Fidi fil-kuntest tat-tibdil soċjali li seħħ f'Malta matul dawn l-aħħar mitt sena' (Faith in the context of the social changes in Malta in the last hundred years). The speakers were the renowned author and expert on the Maltese language and Maltese culture, Professor Oliver Friggieri, and Revd Fr Konrad Grech, SJ, Acting Head of the Department of Church History, Patrology and Paleochristian Archaeology, University of Malta. The second soirée, with the theme 'Apprezzament tal-Ġisem ta' Kristu – Knisja u Ewkaristija' (Appreciating the Body of Christ – the Church and the Eucharist), was held on Wednesday, 5 June 2013. On this occasion, Revd Dr John Anthony Berry, a Lecturer in the Department of Fundamental and Dogmatic Theology, University of Malta, and Ms Pauline Dimech, SDC, a Lecturer

in Religious Knowledge at the Junior College, University of Malta, addressed the guests.

During the soirées musical pieces were performed by locally renowned musicians: violinist Sarah Spiteri and harpist Anne Marie Camilleri Podestà.

The Archdiocesan celebrations concluded with a Solemn Celebration of Holy Mass in St George's Square, Valletta and a Eucharistic Procession in the streets of Valletta, on the 7 June 2013, the liturgical solemnity of the Sacred Heart of Jesus. Archbishop Paul Cremona, OP presided at these liturgies. The concelebrating bishops were Archbishop Aldo Cavalli (Apostolic Nuncio to Malta), Mgr Guzeppi Mercieca (Emeritus Archbishop of Malta), Mgr Emmanuel Barbara, OFM Cap (Bishop of Malindi, Kenya), and Mgr Charles J. Scicluna (Auxiliary Bishop of Malta). A large number of priests concelebrated.



Mgr Charles J. Scicluna
(Auxiliary Bishop of Malta)

Large crowds participated in the event which was televised and broadcast on radio. Pride of place was given to a large number of children who had received their First Holy Communion some days earlier. The Eucharistic Procession left St George's Square, and passed through Archbishop's Street, Merchant's Street, Melita Street, Republic Street, St John's Street, and ended in St John's Square. Archbishop Cremona then imparted Eucharistic Benediction from a specially-arranged altar on the parvis of St John's Co-Cathedral, followed by the singing of 'T'Adoriam Ostia Divina'. This was a fitting and poignant conclusion to the celebration.

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Notes

The Eucharistic Hymn ‘T’Adoriam Ostia Divina’

1 *Il-Habib*, Malta, 30 September 1924, 3.

2 *Il-Malti*, Malta, 1944, 5–8.

3 Translated from the Maltese: ‘Qatt ma kont nitkellem fuq dan l-innu, kieku xi grajja li ghaddew minghalih ma tawhx impurtanza barranija.’ Dun Karm, ‘T’Adoriam Ostia Divina’, *Il-Malti*, March 1944, 5.

4 Translated from the Maltese: ‘Stenna sa ghada, u nitma li jkollok xi haga ahjar.’ Ibid.

5 Translated from the Maltese: ‘... motiv minn ghanja Maltija li kont smajt eluf ta’ drabi mill-bdiewa u mix-xbejbiet Maltin fil-berah tar-raba’. Ibid.

6 Early in 1912, Mgr Paul Galea and Guzè Muscat Azzopardi shared with Dun Karm their idea of starting the publication of a periodical in Maltese, *Il-Habib* and asked him to contribute in it. Dun Karm himself narrates that at home, he knelt down in front of a picture of Our Lady he had in his room, and prayed: ‘My dear Mother, tell me what to write; I would like to start with a poem dedicated to you.’ Thus was written Dun Karm’s first poem in Maltese ‘Quddiem Xbieha tal-Madonna’ (‘In front of a picture of Our Lady’).

7 Compare with ‘O saving host, O heavenly bread’ hymn by St Thomas Aquinas.

8 ‘*Così si canta in paradise – hekk ikantaw fil-ġenna.*’ Dun Karm, ‘T’Adoriam Ostia Divina’, *Il-Malti*, March 1944, 6.

9 Archbishop Luigi Bignami was born on 28 June 1862 in Milan and was ordained priest for the same archdiocese on 9 November 1884. Appointed Archbishop of Syracuse on 11 December 1905, at the relatively young age of 43, he received his Episcopal ordination on 14 January 1906. The principal consecrator was the Blessed Andrea Carlo Ferrari, Archbishop of Milan. Mgr Bignami was, in turn, in 1911, the principal co-consecrator of the Auxiliary Bishop of Malta Angelo Portelli, OP. Bignami died on 27 December 1919 at the age of 57 and after an episcopate of 14 years.

10 *Il-Malti*, March 1944, 6.

11 Ibid., 7.

12 Fr Domenico Azzopardi, OP, *L’XXIV Congress Eucaristicu Internazionali f’Malta*, Malta, 1913, 130.

13 One of a set of postcards which were printed as souvenirs of the Eucharistic Congress, shows a procession of young children dressed in white clothes, on their way to receive Holy Communion for the first time. On top of the postcard, the publisher printed: ‘Defilè des 12,000 premiers Communians’ – ‘A procession of 12,000 children going to receive their first Holy Communion’. Acknowledgements to Dr Anthony Abela Medici – author of *Maltese Picture Postcards: The Definitive Catalogue*, Vol. I: *The Early Years – 1898 – 1906*, Malta, 2009 – for a scan of this postcard.

14 Fr Domenico Azzopardi, OP, *L’XXIV Congress Eucaristicu Internazionali f’Malta*, Malta, 1913, 131.

15 *Il-Habib*, Malta, 30.x.1924, 3.

16 Dun Karm, ‘T’Adoriam Ostia Divina’, *Il-Malti*, Marzu 1944, 7.

17 In 1924, the *Ghaqda tal-Kittieba tal-Malti* had just published the *Tagħrif fuq il-Kitba Maltija*, Malta, 1924 – the established grammar of the Maltese language, officially recognized by the authorities in 1934.

18 Translated from the Maltese. The original text:

‘*Sur Editur tal Habib,*

‘*Smajt illi f’xi parroċċi ta’ Malta – l-iżjed fir-rhula – għal xi habtiet, bhal ma huma il festi ta’ Corpus u tal Qalb ta’ Ġesù, nkella nhar ta’ Hamis, waqt l-Ora Santa, jitkanta dak l-innu li jien kont ktibt għall Kungress Ewkaristik u ta’ Malta u li s-Surmast Gużepi Caruana kien żejjen b’mużka helwa: u, billi hafna, fir-rhula, ma jafux bit-taljan, fettxew illi jaqalbuh bil malti, kulhadd kif deherlu hu, u aħseb int kemm suriet u għamliet haġru u jistgħu johorġu ta’ dik il pożizzja ckejkna, iżda harira iebsa. Għaldaqshekk hsibt illi naghmilha bil malti jien stess, fuq il kejl tagħha, biex iġġib tajjeb għal mużka, u hekk tkun tista’ tissamma’ kullimkien xorta wahda u mingħajr tghawwiġ u tgherfix ta’ versi.*

‘*Nitma illi inti tkun qalbek f’idejk miegħi din id-darba, bhal ma kont drabi oħra, u tarfagħli rokna fil haġra li ġejja tal Habib, sewwa għal din l-ittra u sewwa għall pożizzja li hawn magħha.*

‘*Fil hin niżżik hajr b’qalbi kollha u nitlobok tghoddni*

‘*Kollni kemm jien tiegħek*

‘*Mons. C. Psaila’*

Cf. *Il-Habib*, Malta, 30.x.1924, 3.

- 19 The orthography of this hymn is faithful – with the vowel ‘â’ in the word ‘ângli’ and without the hyphen in certain words – as it is in the version printed at the Empire Press, in 1924.
- 20 Translated from the Maltese: ‘... mhux għall-ġieħ persunali tiegħi u tas-Surmast Caruana, iżda biss għall-ġieħ ta’ Malta (...) tiżdied daqsxejn ta’ taghrifa li tgħid li dak l-innu hu xogħol Malti, u kif, u meta nholoq.’ *Il-Malti*, March 1994, 7–8.
- 21 Her first name was never given.
- 22 Original in Italian: ‘*C’informano da Valletta che l’Inno popolare ‘T’Adoriam Ostia Divina’ che si canta dai Paggi d’Onore di Roma, non che in altri centri d’Italia e fuori, fu musicato dal valente maestro G. Caruana e si eseguì per la prima volta nell’occasione del Congresso Eucaristico Internazionale tenuto a Malta nel 1913.*’ Dun Karm, ‘T’Adoriam Ostia Divina’. *Il-Malti*, March 1944, 8.
- 23 Translated from the Maltese: ‘... ma ngħidlekx il-gost li hadt, x’hassejt meta smajthom ikantaw it-‘T’Adoriam’ tiegħek. (...) kien ikantaha kulhadd u ma nkunx nigdeb jekk ingħidlek li kienet il-kanzonċina preferuta.’ Dun Karm, ‘T’Adoriam Ostia Divina’, *Il-Malti*, March 1944, 8.
- 24 Translated from the Maltese: ‘... dahal fil-qalb ta’ kull min jifhem xi jfisser is-Sagrament ta’ l-Ewkarestija, (...) sewwa fl-original bit-Taljan, u sewwa fit-traduzzjonijiet f’ilsna ohra, tkanta bl-akbar entużjażmu fil-Kungressi Internazzjonali kollha li ġew wara tagħna.’
- 25 Fr Henry St Lavin, S.J. was born on 4 January 1921 in Richmond, Virginia, USA. He entered the Society on 30 July 1938 and was ordained on 17 June 1951. His profession took place on 15 August 1955. He died on 13 January 1985, in Washington DC. He belonged to the Maryland Province of the Society of Jesus. This information was retrieved from the Arquivum Romanum Societatis Iesu, Rome, and sent to me by Fr Raúl González S.J., curator of the archives. Further research revealed that Fr Henry St. Lavin gained a Ph.D. from Fordham University, with a dissertation on Henry Fielding’s novel *Tom Jones*. He was Dean of the College of Arts and Sciences at the University of Scranton, and Professor of English and Prefect of Barry Hall at St Joseph’s College (now University), Philadelphia PA. He was President of Wheeling College, Wheeling WV, President and Rector of Georgetown Preparatory School, Bethesda MD, Literary Editor of *America Magazine*, New York, NY. He was also contributing Editor to the English language section of ‘Vatican Radio’. He is buried in the Jesuit Cemetery of the former Jesuit Novitiate of St Isaac Jogues, now known as the Jesuit Centre for Spiritual Growth, Wernersville, Pennsylvania, USA. Credits Tom Bartolomei - <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=10643838> (30.i.2014)
- 26 M.C. (for Maria Caruana (1914–80) who was Mro Giuseppe Caruana’s daughter), *Innijiet Popolari – b’mużika ta’ Giuseppe Caruana*, Florence, 1956, 10–11.
- 27 *Pax Sacre et Bonum laude Populi*, publication by the Capuchin Fathers, Foggia, 1954, 37.
- 28 Patri Domenico Azzopardi, OP, *L’XXIV Congress Eucaristicu Internazionali f’Malta*, Malta, 1913, 131.
- 29 *Canti per l’Assemblea Liturgica*, publication by the Santa Maria Assunta Community of Grumo Appula, Grumo Appula, 1991, 179–80.
- 30 Preghiere, Inni, e Canti per la S. Messa, Cava dei Tirreni, 1984, 35.
- 31 *Innijiet* (‘Hymns’), (Ministry of Education), Malta, 1987, 12–13.
- 32 *Pax et Bonum Laudi Sacre Popolari*, published by the Capuchins, Foggia, 1954, 37.
- 33 Cf. site <http://www.youtube.com/watch?v=HiFprDsGdDA> (10.x.2013).
- 34 *Ibid.*
- 35 *Canti per l’Assemblea Liturgica*, Grumo Appula, 1991, 180.
- 36 *Iktus*, Malta, 2008, (unpaginated), hymn no. 460.
- 37 Cf. <http://www.parroccakuncizzjoniamrun.org/music.asp> MIDI, No. 93 (6.ii.2014).
- 38 The music of the hymn, played on the organ by Mrs Agnes Curran, may be heard on the site: http://www.theparishofsaintrita.org/index.cfm?fuseaction=page.display&page_id=20 (6.ii.2014). It may also be enjoyed on the site: http://www1.cpld.org/wiki/index.php/Andris_Solims (6.ii.2014).
- 39 This same thought is found in another of Dun Karm’s poems, ‘*Il-Vjatku*’ – written in 1915 – in the words ‘*angli bil-qtajja’ ... b’għejra mqaddsa jżiġġu | għall-hena ta’ min [il-bniedem] bih [il-hobż abjad] = l-ostja jixxa’ u jitwettaq*’ – ‘angels in great numbers ... with holy envy yearn for the happiness of who [man] with it [the white bread – the host] is fed enough and is satisfied.’
- 40 Declaration in the 13th Session of the Council of Trent, in the Decree on the Sacrament of the Eucharist, on 11 October 1551. The original text states: ‘*per consecrationem panis et vini conversionem fieri totius substantiae panis in substantiam corporis Christi Domini nostri, et totius substantiae vini in substantiam sanguinis eius*’. Cap. 4: para. 1642, ‘De Transubstantiatione’,

Heinrich Denzinger, *Enchiridion symbolorum, definitionum et declarationum de rebus fidei et morum*, Bologna, 1995.

41 Dr Gatti Taylor is a native of the Republic of San Marino where she lived until her family migrated to the USA when she was eight years old. The family first settled in Detroit, Michigan, where she soon became a 'local celebrity' singing at church festivals, weddings, and on local TV and radio.

She grew up singing traditional hymns, including the 'T'Adoriam'.

In Milwaukee, where the family later settled, is held one of the largest Italian-American festivals known as *Festa Italiana*. It takes place every July and includes a Mass. Dr Gatti-Taylor was asked to be part of the committee that organizes the music for the Mass and she decided to introduce a new generation to the traditional hymns she knew from her childhood. She did a great deal of research to find the music and lyrics and worked with a local choir director, Maestro Michael Kamenski, to create musical scores for a choir made up of local people who volunteered to be part of the choir for the Mass.

Her daughter Olivia translated each hymn to match the respective Italian version and to also match with the melody of the hymn. In this way the message and melody of the old traditional Italian hymns (including the 'T'Adoriam, Ostia Divina') have been carried forward by thousands of new singers who can now understand the beautiful words and pray along as they sing in their own language. Information sent to the present author by Dr Marisa Gatti Taylor and her daughter Olivia Gatti-Taylor Kopitzke.

42 Cf. <http://www.inniecanti.com/about-the-cd.html> (12.vi.2013).

43 © Olivia Gatti-Taylor Kopitzke 2012. The English version by Olivia is very faithful to the original in Italian by Dun Karm. In it, evident is the emphasis on love and every sextain ends with the word 'love' – the focus of the Eucharistic hymn.

44 Located at Dundas Street West, in the The Junction neighbourhood, the church was built in 1930 by the Maltese-Canadian community of Toronto. A larger, new church was built on the ground by the same community in 1956. Acknowledgements to a cousin of mine, who gives a helping hand in the church, Ms Mary Azzopardi. [15.i.2014] The hymn-book used in this church is *Ghanjiet il-Gemgha*, Malta, 1993, and the hymn is found on p. 107.

45 Acknowledgements for this information to Francesco Pio Attard and Can George Frendo. See also:

<https://www.youtube.com/watch?v=JYC53aipErM>

https://www.youtube.com/watch?v=4m_nJ4TMP5Y

<https://www.youtube.com/watch?v=8L6H2m7-zUo>

<https://www.youtube.com/watch?v=vDLSyVF4sM>

<https://www.youtube.com/watch?v=1P2gKWhAH10>

<https://www.youtube.com/watch?v=dEFA1yxhAys>

46 Follow the singing on site: http://www.youtube.com/watch?v=hjsl_Co36mk (13.xi.2013).

47 Read text on site: <http://www.noiteatro.it/copioni/i-pesce.pdf>; 29. (3.vi.2013).

48 Read text on site:

http://www.webdiocesi.chiesacattolica.it/cc_i_new/documenti_diocesi/218/2007-11/07-28/Rassegna%20stampa%207%20novembre%202007.htm (3.vi.2013).

49 Cf. site: <http://www.youtube.com/watch?v=kQkebcAqWg> (10.x.2013).

50 This version was sent to me in 1993 by the Metropolitan Archbishop of Bucharest, Mgr Ioan Robu, who was born on 6 November 1944, in Târgu Secuiesc, Romania. He was appointed Apostolic Administrator of Bucharest on 25 October 1984 and ordained bishop by Cardinal Agostino Casaroli on 8 December of that same year. He was appointed Archbishop of Bucharest by Pope John Paul II on 14 March 1990.

51 In the photocopy of the hymn in my possession, this line cannot be read better.

52 This version is sung in Tirana, Albania. I must thank Mr Joe Cassar, features editor of the Sunday Maltese paper *Il-Mument*, who – through the help of his uncle His Lordship Mgr George Frendo, OP, Auxiliary Bishop of Durres and Tirana, in Albania – provided me with both the lyrics and a recording of the singing of the hymn in Albanian.

53 This Portuguese version of the hymn 'T'Adoriam, Ostia Divina', is sung in Brazil, where it seems to be a popular Eucharistic hymn. In fact surfing on the internet, I have found two different versions of the lyrics and some four or five sites where it is sung by different people.

The first hymn is made of four stanzas, while the second is made of five and seems more faithful to the original, in Italian, written in 1913, by Dun Karm.

I am indebted to Fr Adeodato Schembri, OSA, for the information about the Portuguese version of the hymn and its popularity in Brazil, where he carried out pastoral work for 37 years.

54 A copy of this hymn was sent to me recently, by a young 30-year-old chemical engineer, Paulo Henrique Montoni Kemp, from Mogi Guaçu, São Paulo, Brazil. In correspondence I started having with him since 1 February 2014, he informed me that, since he was 11 years old, he has played the guitar and, together with a group, sings in the parish church of Nossa Senhora das Graças, in Mogi Guaçu city, in the Diocese of São João da Boa. He also told me that the hymn is sung 'throughout Brazil at the time of adoration of the Blessed Sacrament', and in his parish his group sings this version 'in adoration of the Blessed Sacrament before the Votive Mass of the Sacred Heart of Jesus, every first Friday of the month.' He also asked me for a phonetic version of the hymn in Maltese which he would like to teach, during guitar lessons he gives on Sundays in the church, to people in need in his community; at present these are over 50. Having learnt the history of the hymn from my study published in *The Malta Independent on Sunday*, last year, he now intends to publish a shortened version, in Portuguese, in the parish newsletter.

55 Archbishop of Bucharest Mgr Ioan Robu – today President of the Episcopal Conference of Romania – was one among several who wrote back answering a questionnaire I sent on the use of Dun Karm's hymn. In a letter dated 20 March 1993, Mgr Robu sent me a photocopy of the Romanian version of 'T'Adoriam Ostia Divina'. He also told me that his predecessor, Mgr Albinus Raymund Netzhammer, O.S.B. (1862-1945, Archbishop of Bucharest: 1905-1924) must have been the one who brought it to Romania from the Eucharistic Congress of 1913. He added that those who compiled the collection of hymns knew this hymn 'but did not know the sources ... In the new edition which is under way the Maltese origin of this hymn will be mentioned, as well as the year when it was created, 1913.'

56 Joe Zammit Ciantar, 'L-Innu famuż "Nadurawk ja Hobż tas-Sema"', *Il-Hajja f'Għawdex*, No. 947, April, 2013, 44–7.

57 Joe Zammit Ciantar, '100 Sena Ta' 'Nadurawk ... Ostja Divina', in 'Collage', *Il-Mument*, 28.iv.2013, 4–5.

58 Joe Zammit Ciantar, '100 years of *T'Adoriam Ostia Divina*', Part I, *The Malta Independent on Sunday*, Malta, 21.iv.2013, 20–1, and Id., '100 years of *T'Adoriam Ostia Divina*', Part II, *The Malta Independent on Sunday*, Malta, 28.iv.2013, 20–1.

59 Joe Zammit Ciantar, '100 sena tal-innu *T'Adoriam, Ostia Divina*', *100 sena mill-Kungress Ewkaristiku Internazzjonali, Malta 1913 – 2013*, (booklet distributed with *Il-Mument*) 2.vi.2013, 25–38.

Appendix

The focus of the two studies published in this book is the Holy Eucharist; the first, by Revd Dr Hector Scerri, is a short theological treatise about the Eucharist in everyday life, the second by Dr Joe Zammit Ciantar, deals with the history and contents of the Eucharistic hymn ‘T’Adoriam, Ostia Divina’.

This appendix consists of reproductions of documents, but especially photographic material associated with the second study. One could divide the illustrations into two: those showing scenes from the XXIV International Eucharistic Congress held in Malta in 1913 and those related to the Eucharistic hymn, ‘T’Adoriam, Ostia Divina’ – written and composed in early 1913, which was a by-product of the same Eucharistic Congress. With them, the author gives more relative information, which could not, otherwise, be included in his study.

Some of the photos reproduced were retrieved from sites on the internet, especially Wikipedia.



During the pontificate of Pius X, the Pope of the Holy Eucharist who had lowered the age of children to start receiving Holy Communion to 7 – today St Pius X –Malta was chosen to hold the XXIVth International Eucharistic Congress in 1913. The president of the Permanent Eucharistic Congress was the Belgian Mgr Thomas-Louis Heylen who, because of his devotion for the Eucharist was chosen in 1901 by Pius X to organize the International Eucharistic Congress. In Malta, the head of the Church was Archbishop Pietro Pace, assisted by Auxiliary Bishop Angelo Portelli, OP.





Soon after the Church authorities in Malta were invited and accepted to organize the XXIVth International Eucharistic Congress in 1913, preparations began in earnest. These included meetings especially for the members of a general committee and sub-committees set up ad hoc. A circular, dated 14 May 1912, was sent by the General Secretaries Can. L.M. Camilleri and Can. P. Paolo Gauci inviting the members for a meeting called by the Archbishop, Mgr Pietro Pace, to be held in the Oratory of the Co-Cathedral three days later.

Another initiative consisted of the distribution of one-page leaflets with a daily prayer – written in ‘old’ Maltese – pledging for the success of the Eucharistic Congress, through the intercession of Jesus, the Virgin Mary, and Patron Saint of the Maltese Island, St Paul



Among the beautiful decorations in streets and squares where the events of the Eucharistic Congress took place, there was a special Arc de Triomphe. This was later bought by the committee of festivities of the village of Xewkija (Gozo), is kept in pristine condition, and is regularly put up, in the main large square, during the festive week in honour of St John the Baptist, Patron Saint of the village

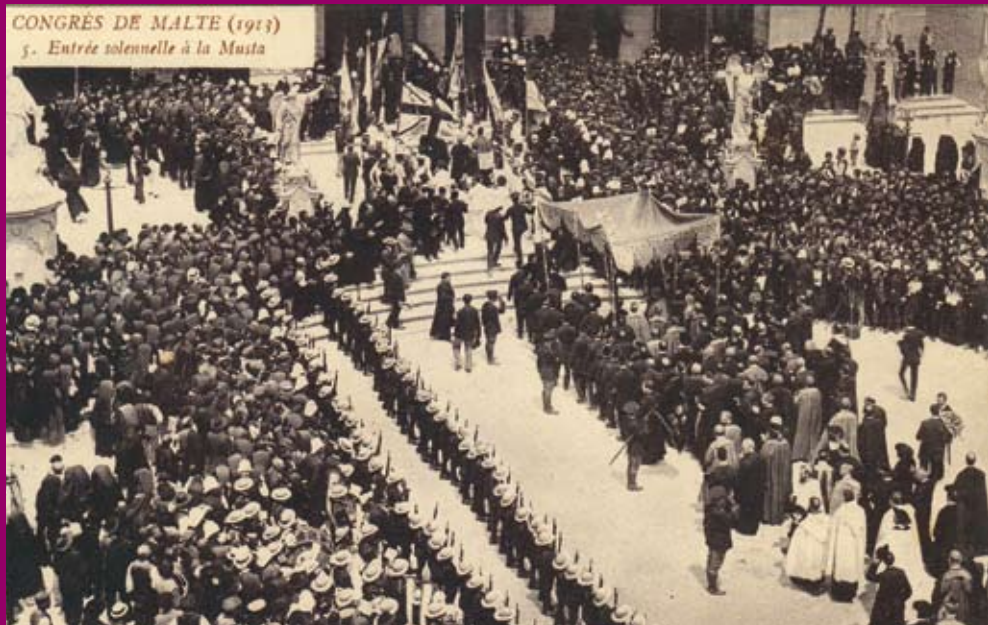
The XXIVth International Eucharistic Congress (Malta, 1913) – The Papal Legate Cardinal Domenico Ferrata (sitting in the middle of the first row) in a group photo, together with the members of the Maltese Committee set up for the Congress celebration of events

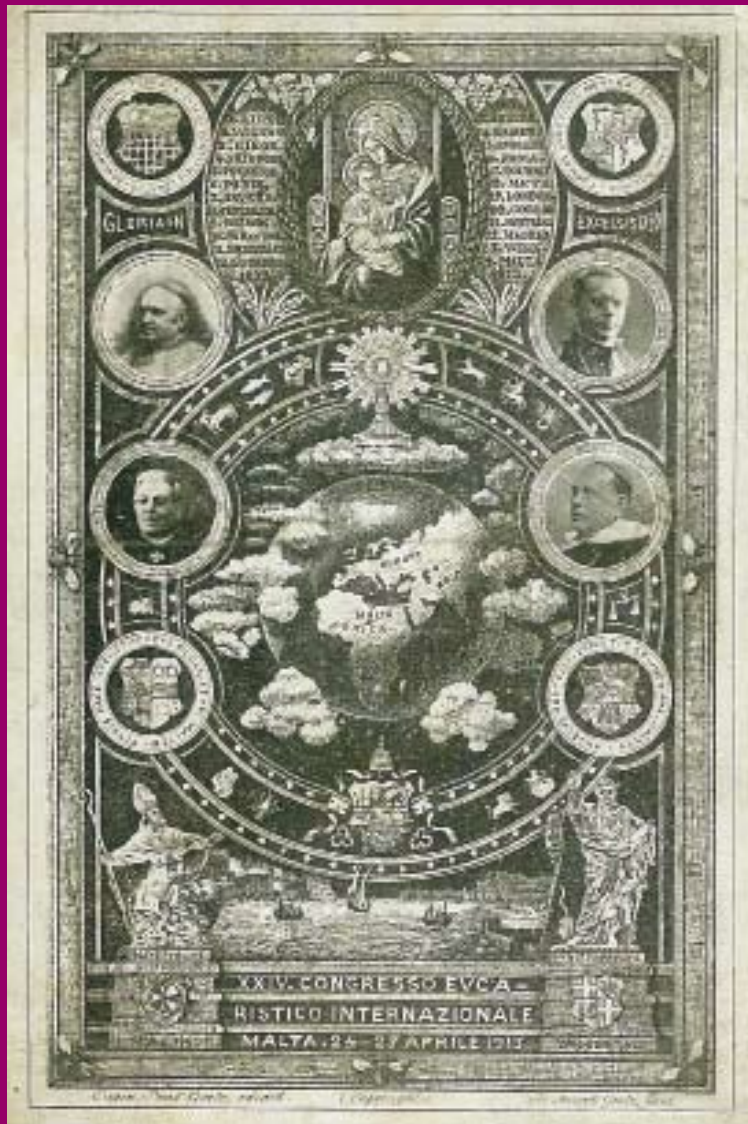




The XXIVth International Eucharistic Congress (Malta, 1913) –
The blessing of the sea from the Upper Barrakka Gardens, in Valletta, overlooking the
Grand Harbour

The XXIVth International Eucharistic Congress, (in Malta, in 1913) –
Solemn entrance into Mosta where some events were also held





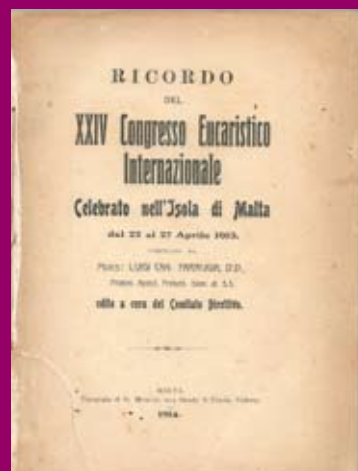
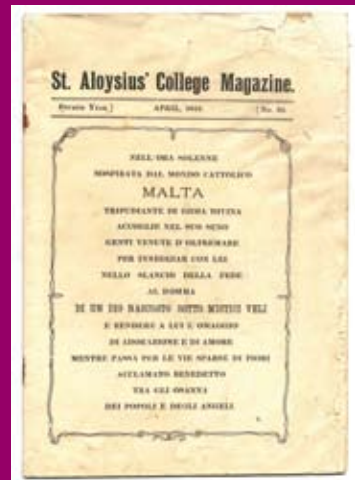
Eugene Paul Goetz designed this illustrative page, executed in print by Dr Joseph Goetz, commemorating the XXIVth International Eucharistic Congress. Inscribed in three lines in the middle of the bottom, in Italian: 'XXIV. CONGRESSO EVCA / RISTICO INTERNAZIONALE / MALTA. 24 - 27 APRILE 1913.' The illustration includes a) a picture of Holy Mary with Jesus on her lap holding a monstrance with the Holy Host; b) the names of the cities where the International Eucharistic Congresses were held, starting with Lille (France) where the first congress was held in 1881, and ending with Malta; c) a large monstrance with the Holy Host; d) the words 'GLORIA IN EXCELSIS DEO'; e) the coat of arms and portraits of the Papal Legate Cardinal Dominico Ferrata (top left); Mgr Thomas-Louis Heylen (Bishop of Namur and President of the International Eucharistic Congress Committee (top right); Mgr Pietro Pace, Archbishop of Malta (bottom left); and Mgr Angelo Camilleri, Auxiliary Bishop of Malta (bottom right); f) a large globe showing Europe, Asia, Africa, and MALTA with a certain prominence; and g) St Publius (the first bishop of Malta - left) and St Paul (Patron saint of the Maltese Islands - right), with h) a view of the Grand Harbour between them



Nostalgic photos taken in 1917, on the occasion of the unveiling of the bronze monument, dedicated to Christ the King, by renowned Maltese artist and sculptor Antonio Sciortino, in Floriana. The monument was erected to commemorate the holding in Malta of the XXIVth International Eucharistic Congress in Malta in 1913

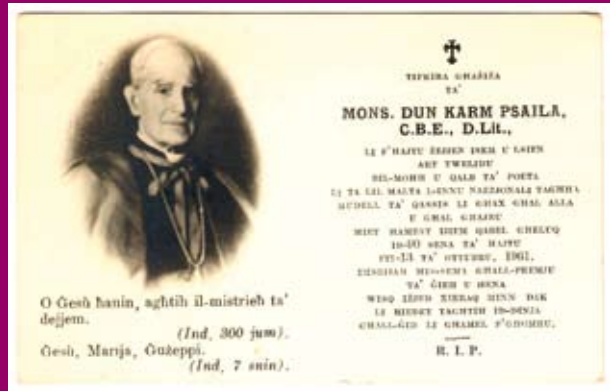
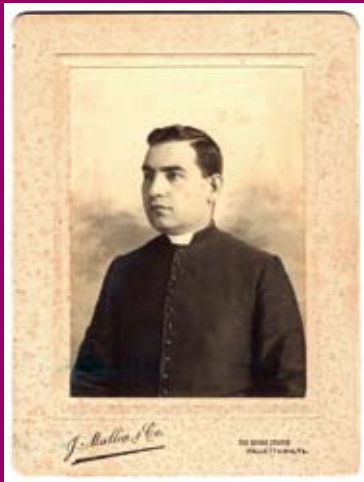


The celebration of the XXIVth International Eucharistic Congress held in Malta in 1913 was a great event both for the local Church in Malta, and for Malta as a small nation in the middle of the Mediterranean. Perhaps the Maltese had never ever before seen so many Church and civil dignitaries and many pilgrims amongst them, especially during the week of the Congress. This event may be considered as having brought over to Malta the first great influx of tourists who joined the fervent Catholic inhabitants, this time to celebrate the Holy Eucharist. It is no small wonder, then, that the celebrations were given prominence in the local press. Publications commemorating the great religious event included: Issue No. 34 of the *St. Aloysius' College Magazine* (in English), Malta, April 1913, wholly dedicated to the Eucharistic Congress; P.F. Domenico Azzopardi, O.P., *L'XXIV Congresso Eucaristico Internazionale f' Malta (Mit-23 sas-27 ta' April 1913)* (in Maltese), Malta, 1913; a special number of *The Daily Malta Chronicle* (Special number dealing with Malta Past and Present) (in English), Malta, 1913; and Canon Luigi Farrugia, *Ricordo del XXIV Congresso Eucaristico Internazionale Celebrato nell'Isola di Malta ...* (in Italian), Malta, 1914



The façade of the Capuchins' church dedicated to Saint Francis of Assisi, in Mergellina, Naples, Italy, where, in October 1991, during the evening mass, Joe Zammit Ciantar heard the singing of the hymn 'T'Adoriam, Ostia Divina' which eventually inspired him to research about its origins





Mgr Carmelo Psaila alias Dun Karm (18.x.1871 – 13.x.1961), was 42 years of age, already a seasoned poet, and author of articles in Italian when, early in 1913 he was approached by Maestro Giuseppe Caruana and asked to write the lyrics for a Eucharistic hymn. In a few days, both hymn and music were ready. However, copies of the printed lyrics and handwritten music score distributed to be used by both Maltese children and Maltese and foreign dignitaries during the XXIVth International Eucharistic Congress, in Malta, in April 1913, were left ‘anonymous’.

Dun Karm passed away , in the evening of 13 October 1961 and was buried in a private chapel, in the cemetery of Haż-Żebbuġ, Malta



In 1924, Dun Karm had translated the hymn he himself had written in Italian ‘T’Adoriam, Ostia Divina’ eleven years earlier, into Maltese: ‘Innu Ewkaristiku’, using the orthography which had been ‘standardized’ with the establishment of a phonetic alphabet, that same year, by the *Ghaqda tal-Kittieba tal-Malti* (later *Akkademja tal-Malti*) with the publication of *Tagħrif fuq il-Kitba Maltija*, Malta, 1924. However, as shown in these reproductions, this orthography is not reflected in the wording *Gabra ta Inni Mkaddsa li jitcantau fil Cnisja Parrochiali tal Mgar – Malta*, on the cover of the hymn book, and in the actual hymn number 9, on p. 16, even though the publication dates back to 1931





During the last 22 years Joe Zammit Ciantar’s research on the use of the Eucharistic hymn ‘T’Adoriam, Ostia Divina’ included correspondence with bishops, priests, and laymen would provided him with information, photocopies of hymn books’ covers, translated versions, and photos related to the hymn. The two photos on this page show the choir led by Dr Marisa Gatti Taylor – whose daughter Olivia translated the hymn into English – at a rehearsal, in their hometown Milwaukee, Wisconsin (USA), and the guitar group rehearsing, led by 30-year-old chemical engineer, Paulo Henrique Montoni Kemp (first one from left, in the second row), from Mogi Guaçu, São Paulo, Brazil. The group sings in the parish church of Nossa Senhora das Graças, in Mogi Guaçu city, in the diocese of São João da Boa. Both choirs sing English and Portuguese versions of the hymn, in their respective hymn repertoires



Alkhu

103 - NADURAWK JA HOBZ TAS-SEMA

K. Poala G. Caruana

Na - du - rawk, ja Hobe tas - se-ma, Frott l'im - hab - ba Fil-jei
 Na - du - rawk, ja Hobe tas - se-ma, Frott l'im - hab - ba Fil-jei
 Na - du - rawk, ja Hobe tas - se-ma, Frott l'im - hab - ba Fil-jei
 Na - du - rawk, ja Hobe tas - se-ma, Frott l'im - hab - ba Fil-jei

3
 bein, Oha - lik f'An - gli d'lekk tit - mir - beid, Is - u
 bein, Ist il - blew - wa tal - qraw - wi - ja, Ist is-
 bein, Ist il - qraw - ma ta min - sa - qad, Is - u
 bein, Ist - la - d'ois - ja tagh - raf thob - bok, Fik il-
 bein, Is - well - ma - lek, Ad - la mod - bi, Is - u

8
 Fhe - na tal - beod - min. Na-du-rawk, ja Hobe tas - se-ma, Frott l'im-
 - sab - ha tal - f'ajj - rin. Na-du-rawk, ja Hobe tas - se-ma, Frott l'im-
 - qub il-gha ha - jun. Na-du-rawk, ja Hobe tas - se-ma, Frott l'im-
 - bies tal-kerm ta - min. Na-du-rawk, ja Hobe tas - se-ma, Frott l'im-

12
 - hab - ba Fil-jei bein.
 - hab - ba Fil-jei bein.
 - hab - ba Fil-jei bein.
 - hab - ba Fil-jei bein.

A. Karm - 2008

Alkhu

93 - NAGHTUK QALBNA

K. Poala G. Caruana

Nagh-tuk qal-bna, nagh-tuk rub-na, O Ge - su Ist sal-tan
 Nagh-tuk qal-bna, nagh-tuk rub-na, O Ge - su Ist sal-tan
 Nagh-tuk qal-bna, nagh-tuk rub-na, O Ge - su Ist sal-tan
 Nagh-tuk qal-bna, nagh-tuk rub-na, O Ge - su Ist sal-tan

5
 faq - na, Mis - sa - lib fejn mit gha - li - na, Ist f'ir-
 faq - na, Mill - ar - tal fejn tghix gha - li - na, O Ge-
 faq - na, Mis - sa - lib u f'ar - tal tie-ghek, Ist il-
 faq - na, Fik il - qalb is - sib is - sab - ha, Fik il-

9
 - hab - ba kat - tar fi - na. Nagh-tuk qal-bna, nagh-tuk
 - su, Ist sal-tan fi - na. Nagh-tuk qal-bna, nagh-tuk
 - zom-ma dej-jejn mie-ghek. Nagh-tuk qal-bna, nagh-tuk
 - pa - ci u Fhe - na tagh - na. Nagh-tuk qal-bna, nagh-tuk

11
 rub-na, O Ge - su Ist sal-tan faq-na.
 rub-na, O Ge - su Ist sal-tan faq-na.
 rub-na, O Ge - su Ist sal-tan faq-na.
 rub-na, O Ge - su Ist sal-tan faq-na.

A. Karm - 2008

Strangely enough, Maestro Giuseppe Caruana's music score of the Eucharistic hymn 'T'Adoriam, Ostia Divina' – later translated by Dun Karm himself into Maltese as: 'Innu Ewkaristiku' (later 'Nadurawk, ja Hobz tas-Sema') – was used again, for yet another Eucharistic hymn in Maltese, also written by Dun Karm: 'Naghtuk Qalbna, Naghtuk Ruhna' (We give You our Heart, We give You our Soul). Moreover, the nameless unacknowledged music which reached and was sung in many countries, was even arranged or had harmony added to it. The third frame in this page, in the meantime, is a case where the music by Maestro Caruana was arranged and had the harmony attributed to Fr Andris Solims (from Latvia) for the lyrics of a 'Hymn dedicated to St Rita of Cassia' by Fr Carmel Polidano. Naturally this could happen because the music score never had the name of the composer attached to it

Hymn to St. Rita of Cascia

Harm. fr. Andris Solims

Moderato
 (May 22, Patron of impossible cases)

SOPRANO
 ALTO
 TENOR
 BASS

1. O Glo-rious name, our own St. Ri - ta, o Glo-rious name, sweet name of
 2. What price-less gifts, what end-less trea-sure now flo-wing from that bound-less

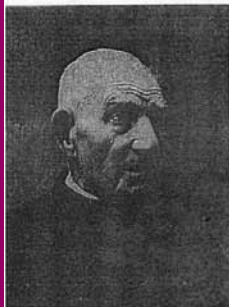
1. love Through-out the years thy name for - got - ten, thy chil-dren now thy grace in -
 2. store. In all our joys, in all our sor - rows no prayer of ours shall thou ig -

1. plore. O Glo-rious name, our own St. Ri - ta, o Glo-rious name, sweet name of love.
 2. nore. O Glo-rious name, our own St. Ri - ta, o Glo-rious name, sweet name of love.

rit.

DI MALTA E DI GOZO *

Non risaputo da moltissimi cattolici UN PRETE MALTESE AUTORE DI UN INNO TRA I PIÙ CANTATI NEL MONDO



Mons. Carmelo Psaila

Tra gli inni cantati in molte delle chiese di tutta Italia ce n'è uno che è sempre dato di origine ignota: è il diffusissimo e armonioso inno celebrativo «T'adoriam, Ostia Divina».

L'inno venne, per la prima volta, presentato al pubblico bene ottanta anni fa, nel 1913, a Malta, dove quell'anno ebbe luogo il Congresso Eucaristico Internazionale, che dette lo spunto per la composizione — versi e musica — di quel canto destinato ad avere tanto successo presso le comunità dei fedeli e adozione un po' dovunque.

La vicenda storica dell'inno è stata descritta dallo stesso autore, il sacerdote Mons. Carmelo Psaila (1871-1961), nativo di Malta e autore altresì dell'Inno Nazionale maltese.

All'epoca le lingue ufficiali di Malta erano l'inglese e l'italiano, mentre la lingua maltese fu proclamata ufficiale nel 1934. Dun Karm, come è meglio conosciuto in campo letterario il sacerdote-poeta, aveva cominciato la sua carriera letteraria scrivendo e pubblicando versi e saggi in italiano, mentre cominciò a comporre in maltese soltanto quando aveva già compiuto i quaranta anni, verso il 1910. Nel «Il-Malti», l'organo ufficiale dell'Associazione Scrittori Maltesi, oggi «Akkadema tal-Malti», vengono narrati gli incontri di Dun Karm nella Strada Reale a La Valletta, con il Maestro di musica Giuseppe Caruana, pure del luogo, che nell'intendimento di esortare il popolo maltese a solenni festeggiamenti per un even-

to di tanta rilevanza quale il Congresso, ebbe a chiedergli dei versi da far cantare ai giovani per l'occasione, al che volentieri Dun Karm aderì, componendo subito l'inno che consegnò in un successivo incontro nella stessa ConCattedrale de La Valletta. Qui il poeta volle suggerire al musicista, intonando le note, di ispirarsi a una canzone popolare locale, che aveva sentito cantare da contadini e ragazze maltesi, in campagna, tante volte.

Non fu facile diffondere a stampa il testo della poesia e della musica, ma ugualmente, proprio in virtù della sua semplicità, spontaneità e armoniosità, esso venne accolto con il più grande favore nel mondo cattolico e incontrò traduzioni in molte lingue. E quella «rosa maltese che fiorì per il Congresso del 1913», come fu liricamente detto, continua a fiorire e profumare faustamente nell'orbe.

Joe Zammit Ciantar

ALL'AMBASCIATA D'ITALIA



S.E. l'Ambasciatore d'Italia a Malta, Dott. Marino Fleri, riceve dalle mani dell'editore sig. Emanuele Debattista i tre volumi della grammatica italiana del Dott. Giovanni Mangion (a destra nella foto).

RUBRICA FILATELICA



Con valori da 1 c. - colore rosso; 2 c. - colore turchino; 5 c. - colore verde e 10 c. - colore giallo, la solerte Amministrazione Maltese dà corso, proprio in questi giorni, alla emissione di «tasse postali» di grande eleganza, che presentano lo stesso di-

forcuti, con code o corna. Lo stesso motivo ricorre nel dipinto rosso-ocra che orna il soffitto della «stanza dell'oracolo» dell'ipogeo di Hal-Saffieni; l'intricata decorazione viene comunemente riferita all'albero della vita; in ogni caso archeologi e altri stu-

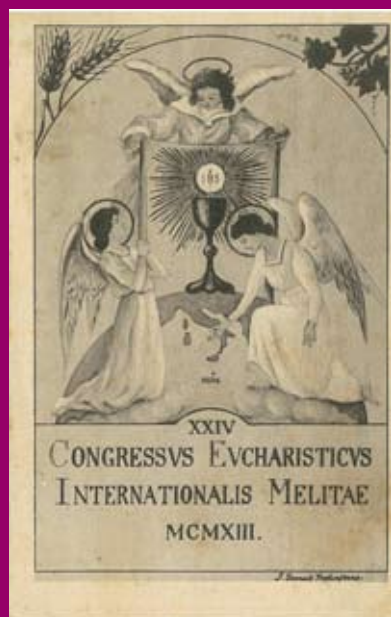
MAR NAVI
S. R. L.

One of the earliest contributions by Joe Zammit Ciantar on the Eucharistic hymn 'T'Adoriam, Ostia Divina', was a short article in Italian: 'Non risaputo da moltissimi cattolici - Un Prete Maltese Autore di un Inno tra i più cantati nel Mondo', in *Maltanapoli* (giornale mediterraneo - July-December issue, 1992), published every six months by the late Honorary Consul for Malta, in Naples, Dr Michele Di Gianni



International Eucharistic Congresses are held to promote an awareness of the central place of the Eucharist in the life and mission of the Catholic Church. Every year a Congress is held in a different country, and people from all over the world convene in that place as pilgrims celebrating the presence of Christ in our life.

These illustrations are a few of the pictorial material – postcards, holy pictures, pamphlets, and flyers – with wording in English, Italian, French, or Latin, printed and distributed or sold as souvenirs of the XXIVth International Eucharistic Congress held in Malta, in 1913. They are evidence of the presence of people from different parts of the world. Embellishing features in these pictures include personalities of the period Pope Pius X (the pope of the Holy Eucharist), the Papal Legate Cardinal Domenico Ferrata, and the Archbishop of Malta Mgr Pitero Pace; scenes of parts of Valletta and the Maltese Islands; the Rotunda church of Mosta and the façade of St John’s Co-Cathedral – where some of the celebrations took place; the globe representing the world dominated by the Eucharist; a lady representing Catholic Malta, and pictures of the Virgin Mary and St Paul (Patron Saint of the Maltese Islands). But above all, these special illustrations (chosen from among similar material) portray the Holy Eucharist – the core theme of Christianity – represented by the Holy Host in a monstrance, often adored by angels. [Credits: Judge Giovanni Bonello collection]





St George's Basilca choir 'Laudate Pueri' (Victoria, Gozo), with (in the front row, from left to right) an Augustinian Father; Mgr Joseph Farrugia (founder of the choir, and Archpriest Emeritus of St George's Basilica); Mgr Massimo Palombella, SDB (Director of the Cappella Musicale Pontificia Sistina); Mgr Mario Grech (Bishop of Gozo); His Eminence Prospero Cardinal Grech, OSA; Mgr Alfred Xuereb (Secretary to Pope Francis), Prof. Joseph Vella (Maestro di Cappella at St George's Basilica); Mgr Pawlu Cardona (Archpriest of St George's Basilica); Can. George J. Frendo (Director of the choir and Assistant Maestro di Cappella at St George's Basilica); and Dr Maria Frendo (Leader of the choir)

The book

Dun Karm Psaila – Malta’s National Poet – wrote the lyrics for a Eucharistic hymn, ‘T’Adoriam, Ostia Divina’, to be sung during the celebrations which took place throughout the XXIVth International Eucharistic Congress held in Malta in 1913.

The music score for this hymn was composed by Maestro Giuseppe Caruana. The hymn’s melody and lyrics were a success and were eventually taken home by many of the foreign dignitaries present for the Congress, adopted, translated, and sung in many countries outside Malta. It seems that the lyrics – expressive of Divine Love in the sacrament of the Holy Eucharist – have made it so popular and, a hundred years later, are still sung today.

This publication includes two studies, both dealing with the Holy Eucharist; one recollects the vicissitudes of the hymn and assesses its exegesis, the other discusses the Eucharist as the viaticum: the Christian food for this earthly journey.

In the ‘Foreword’ Mgr Mario Grech, Bishop of Gozo, invites the readers to reflect upon the Eucharist, the fountain and summit of Christian life, and make it known and loved through their witness. To those who are responsible for the liturgical animation of their communities, these pages will prove to be a truly existential challenge.

The authors

HECTOR SCERRI, a priest of the Archdiocese of Malta, graduated in theology at the University of Malta and the Pontifical Gregorian University, Rome. He is Head of the Department of Fundamental and Dogmatic Theology, University of Malta, Director of the Foundation for Theological Studies and President of the Theological Commission and the Ecumenical Commission, Malta. He is the author of a large number of scholarly articles and books, and is a member of various international theological societies.

JOE ZAMMIT CIANTAR, a graduate of the University of Malta, is a retired Senior Lecturer in the Department of Maltese, University of Malta Junior College. A member of the International Committee of Onomastic Sciences of Belgium, the International Society of Dialectologists and Geolinguists, and of the editorial board of *Atlas Linguarum Europae* of Firenze. He authored several scholarly papers published in local and foreign journals, and a number of books, including *The Placenames of the Coast of Gozo (Malta)* (Malta, 2000) and *Il-Priedki bil-Malti ta’ Ignazio Saverio Mifsud* (Malta, 2008).

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