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SOME DETACHED PAGES FROM THE SECRET HISTORY OF MODERNISM WITHIN THE PRECINCTS OF THE VATICAN.

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The history of the Holy See and of the church should be written with absolute truth on the only just and imperishable principle that the *historica veritas* ought to be supreme, of which we have a divine example in Holy Writ, where the sins, even of Saints, are as openly recorded as the wickedness of sinners.—Leo. XIII.

The Roman Catholic organs have already entirely ceased to occupy themselves with the erstwhile all-engrossing subject of Modernism. A profound silence has succeeded profuse inky and verbal dissertations as to the true significance of the term "Modernism," interpreted by some as a sacrilegious attempt to undermine the divine principles of Christianity, whilst to others on the contrary it synthetised the expurgation of these same principles and gave birth to the hope that the resurrection of the ossified organism of the Roman Catholic church was finally at hand.

There are those who declare emphatically that Modernism is dead, crushed by the iron hand of Pius X, represented on one of the medals struck annually in the Vatican, as the hammer of Modernism. Others again,

the more thoughtful, know the fire is only smouldering, and that the sleeping flame will burst forth again with renewed strength and vigor and with its fiery tongues wreak ruin and desolation in the Roman Curia. Here is, undoubtedly, a grain of truth in the contradictory assertions of both sides of this much discussed question. The judgments now pessimistic, now optimistic, passed upon the subject are formed from the various interpretations attributed to the term "Modernism," which is, undeniably, one of the most unfortunate that has ever been adopted in the history of Christian heterodoxy. For some "Modernism" implies the internal reformation of the Roman Catholic church, the ardent desire of many noble souls who yearn for the purification of Roman Catholicism, and the expurgation from Roman Catholic theology of its doctrinal dross of legends, superstitions, mutilated texts, its patched up criticism, its now partial, now absurd apologetics and its moral laxity. Considered in this sense, Modernism is by no means a doctrinal movement exposed to the light of day by Pius X, and condemned during his pontificate. The history of the Roman Catholic Church has had in every century its Tyrrel and its Loisy, who each in turn, condemned the abuses existent in the Roman Church, like Saint Peter Damian for example. Oftentimes at the sacrifice of their very lives have they continued to labor to that end, and to preach the dire necessity of reforms in the papal hierarchy, as did Arnold of Brescia and Savonarola. At times, like Alvarus Pelagius (1352), in his "*De Planctu Ecclesiae*" in the most touching accents they have deplored the ills of the church and exposed fearlessly its wounds as did Rosmini and Gioberti. Modernism taken in this sense is not dead, and the efforts of Pius X to extirpate its root from the heart of Roman Catholicism have been wholly ineffectual.

A slow but sure propaganda is being made quietly and unostentatiously in the ranks of the lower Roman clergy.

It is detaching them gradually from the hierarchy and making them realize that their future depends upon their abilities to cope with the changed conditions of modern society. A relatively large number of those who take this view of Modernism have lost all hope of the reformation of the Roman Church and have fought and found other ways of realizing their ideals. Some have adopted Protestant beliefs, others have abandoned the ecclesiastical for the secular life. In Italy and in France hundreds of priests have left the priesthood. Many less courageous, having no trade or profession, terrified by the struggle for existence that a total renunciation would entail, remain where they are, though believing no longer in the tenets of the Roman Catholic doctrine. These apparently pusillanimous souls form a very efficient corps of propagandists, and devote their wretched lives to the education and enlightenment of the younger clergy, upon whom they exert a high moral influence.

Modernism may also be understood and considered as a body of doctrines, as a system of old beliefs made new, or to use the words of Pius X as "the modern synthesis of all heresies." In this case, however, paradoxical as our assertion may seem, Modernism recognizes in Pius X its author and its chief. Before his Pontificate, it did not exist as a doctrinal system, embracing in its vast orbit all the branches of ecclesiastical science. There were, without the shadow of a doubt, many gifted Catholics, who each according to his special branch of learning propounded, propagated and defended audacious *novelties*, and that in their researches withdrew from the traditional teachings of the Roman Catholic faith, but their bold doctrines do not merit the title of Modernism. These scholars have only divulged scientific conclusions which bear no resemblance to Modernism, or they have continued the works of scientific criticism inaugurated by their predecessors. To cite an example the exegesis of Loisy is linked with that of Richard Simon who lived in the seventeenth century.

Doctrinal Modernism as the synthesis of the evolution of scientific thought in Catholicism, considered in itself is the product of the ecclesiastical policy of Pius X; considered in its origin, it represents the antitheses between two Pontificates, the fierce struggle between liberal and progressive tendencies and the servile and retrogressive learning of Roman Catholicism. Modernism is the result of the contempt that Pius X, in spite of his much vaunted humility, felt for the pontifical diplomacy of his predecessor. During his reign, Leo XIII was flattered and cajoled, looked upon as a tutelar genius of the Roman Catholic Church. He was vaunted to the very skies for the wisdom of that diplomacy which had subjugated the German iron chancellor. His love for art, his classical culture, the impetus given by the Pontiff to philosophical and biblical research, his attempt to bring about a union between the Greek and Catholic churches, even his longevity were extolled by his hero-worshippers. Most decidedly, Leo XIII merited a great part of the praise lavished so prodigally upon him, but those who would attempt to represent the Pontiff as the great initiator who had led the Roman Catholic Church into hitherto untrodden paths would make a serious mistake, for in truth the much vaunted liberalism of Leo XIII confined itself strictly within the limits of the most rigid orthodoxy. During his Pontificate, there were documents and condemnations to which Pius X in spite of his blatant scorn for the policy pursued by his predecessor, would have most cheerfully subscribed, for instance, the document which denies the validity of Anglican ordinations, the condemnation of Americanism, and the putting on the Index the works of Hermann Schell.

Leo XIII, unlike his successor, was a diplomatist *par excellence*. He was averse to the application of violent measures, and acted always with the greatest discretion and prudence. He prodigally allowed the lower clergy the greatest possible liberty in the promotion of social

works, and strange to say, it was precisely on the question of these very social works, that the first discordant note was struck between the ultra-conservative clergy, composed almost entirely of bishops who had succeeded in attaining to the dignity by paltry intrigues of every imaginable description, and canons accustomed to an easy life, and the tendencies, on the other hand, of the clergy inclined to liberalism, and open to the reception of new ideas. These last were to be found in great number in the ranks of the young priests.

Pius X, whether we consider him as Bishop of Mantua, Cardinal Sarto of Venice, or as the successor of Leo XIII impersonates the retrogressive party of the Italian clergy. His education was and always remained absolutely rudimentary. Going over his private papers, his enthusiastic admirers succeeded in unearthing but one solitary distich in honor of St. Louis of Gonzaga. These two simple verses are the only heredity of the classical culture of Pius X left to posterity. His profound ignorance of any language save his own, naturally left him in an equally profound ignorance of the sources of true ecclesiastical culture. Cardinal Merry del Val, we are told, did try to initiate the venerable Pontiff in the mysteries of French. We should prefer to waive the question, however, as to whether the eminent Spanish Cardinal better as *maitre de francais* of his Pope, or as his Secretary of State. The ideal of Pius X of an impeccable priesthood was reached, when chastity was rigorously observed, liturgical functions scrupulously enacted to the letter—the spirit seems to have been a secondary consideration—in the recitation of miles of vocal prayers, the careful reading of a strictly Catholic newspaper, the gastronomic joys, in reason, be it well understood, of the kitchen, and by way of recreation, a perfectly innocuous game of cards.

He considered the social activity of the clergy as a sort of moral depravation resulting from the revolutionary spirit of the times while his Satanic majesty was infalli-

bly at the bottom of any study necessitating in its pursuit the use of critical methods. For Pius X the whole of Christianity was contained in the catechism, and there was not the slightest reason for the clergy to search after light, after principles other than those laid down in this *Vade mecum* of every good Christian.

On one occasion, some one spoke to Pius X of the necessity of habituating the people to read the Gospels themselves. The good Pontiff answered textually that the reading of the Bible "does more harm than good to the people, because it accustoms them to a too free examination, and as a consequence to individual interpretation." It is a well-known fact that he paralyzed the Society of Saint Jerome, which had succeeded in a comparatively short time, in circulating in Italy 300,000 copies of the New Testament, translated into Italian and annotated according to the interpretation of the Roman Catholic Church. There was nothing reprehensible in the notes of the above mentioned translation, but Pius X was displeased because they had been compiled by a learned priest who lived "in the odour of Modernism," Father Ginocchi.

Less well-known is the typical and characteristic response given to Don Salvatore Minocchi who in a private audience granted by the Pontiff during the early times of his Pontificate spoke freely to the Pope of his Biblical studies: "You," said Pope Pius X, "work so assiduously and so radically upon the Bible that in a very short time nothing will be left of it but the binding."

Although he had lived in a city chanted in all ages and climes for its incomparable treasures of art, the former Patriarch of Venice considered the study of the *Beaux Arts* as the useless luxury of idle pleasure-seekers. When Mgr. Bartolini, *custos* of the Arcadia (Roman Academy) presented the Holy Father with the diploma of membership in the Academy, the Pope said half-jokingly and half-seriously: "Poetry! poetry! Why don't you think a little about studying the catechism?"

A great fuss was made about the reservation of a few rooms in the Vatican, in which to preserve the famous pictures of the papal gallery, and there were those who attempted to represent the Pontiff as a Mecenate of the fine arts. The fact that Pius X had relegated the precious paintings of Raphael and Domenichino to the most inaccessible part of the Vatican near the Papal stables, to protect himself and his quarters from the continuous influx of foreigners who previously had been accustomed to invade the Loggia before entering the Pinacoteca, was completely lost sight of.

His love for books was so very unexaggerated that during the entire ten years of his Pontificate, he is known to have visited once only the great Vatican library, and he reduced very considerably the funds hitherto assigned to Leo XIII for the acquisition of new books, and at the same time reduced also the salaries of the employes of the library. A propos of the astronomical observatory founded by his predecessor, Pius X was wont to say laughingly: "It is a costly little tower erected more for the examination of glow worms than for the contemplation of the stars."

If we consider and understand clearly the hostile attitude of Pius X towards science and scientists we realize that there is nothing surprising about the fact that in the bottom of his heart he felt a profound contempt towards learned and active priests. Encouraged by Leo XIII, the clergy founded Catholic banks, rural saving banks, Catholic newspapers, and organized Catholic circles and congresses. Don Romolo Murri, who was, during the Pontificate of Leo XIII, the life and soul of the young Catholic movements, and who, by means of his newspaper, *Il Domani d'Italia*, exercised a very powerful and highly beneficial influence upon the seminarian clergy, was the object of a special antipathy on the part of Pius X. In fact the animosity of the Pope was so persistent and so violent that Murri, who had worked miracles under the Pontifi-

cate of Leo XIII, was finally forced to abandon the church for which he had been an indefatigable worker for many years.

The social Catholicism of Cardinal Sarto, a Catholicism based entirely upon the recitation of the Rosary, the making of pilgrimages, and in a blind obedience to hierarchical authority had its echo and faithful representative in the Venetian Count Paganuzzi. There was naturally ceaseless friction between the retrogressive ideas of Paganuzzi, and the theories of Murri, with regard to the work carried on by the Italian Catholic Congresses. Cardinal Sarto had taken under his wing his *alter idem* Count Paganuzzi, and as a consequence, he was relatively unjust and hostile to the common enemy, Don Romolo Murri, and used terms highly derogatory to the character of the last. Don Romolo Murri very naturally resented the injustice and wrote a tempestuous letter to Cardinal Rampolla, then in the zenith of his power. Murri triumphed, and Cardinal Sarto never forgave the young ecclesiastic for the humiliation of his defeat.

The implacable war ever afterwards waged against Murri, and the inflexible reserve which the Pope always maintained in his dealings with Cardinal Rampolla find their *raison d'être* not in the ardent zeal of the Pontiff to preserve in their integrity the doctrines of the Roman Church, but in the personal animosity nourished and kept warm in the heart of the Pope for the two who had so grievously offended him. Viewed under this aspect the late Pontiff realized in his person, the full meaning of the saying in vogue amongst the catholic clergy: *Homo homini lupus; mulier mulieri lupior; sacerdos catholicus sacerdoti catholico lupissimus.*

When Cardinal Sarto became Pope, he reaped the inheritance of one of the greatest Popes in the Roman church. No higher praise could have been bestowed upon Leo XIII, and the praise was lavished by his admirers as well as by his adversaries, than that contained in the

phrase: "A Modern Pope!" This epithet, "modern," fell harshly upon the retrogressive ears of his successor, who considered Leo XIII as a Pope who had falsified the true spirit of Roman Catholicism.

Surrounded by his intimates he never failed to speak of Leo XIII in terms anti-complimentary: "A Utopian! The negation of practical common sense." He believed himself, by the grace of God, to have been chosen to heal the wounds inflicted upon Catholicism by the excessive liberalism of Leo XIII. His most bitter condemnation was for *Il Papa moderno*, and thus was the term *Modernist* chosen, in order to ostracize the tendencies and the initiative of the Leonine Pontificate.

Merry del Val and his satellites, before the epithet "Modernism" had been put into circulation, facetiously used the terms *Leoniani* and *Rampolliani* to signify that the new heresy was not other than the synthesis of the Pontificate of *Il Papa moderno*.

This hostility of Pius X towards the modern spirit of Leo XIII assumed very rabid proportions. All those who had been favored by his predecessor, and who had labored according to his instructions were exiled from the Vatican, and hunted and spied upon as Modernists. The adversaries and defamers of Leo XIII were, on the contrary, taken into favor and loaded with esteem and honors. One of the most typical episodes of this anti-modernist papal persecution is the following:

Father Mattiussi Jesuit, an indefatigable fame-hunter, whose ignorance is only excelled by his inordinate ambition, was chosen as the orator at Bergamo, presided over by the bishop of the diocese, Monsignor Radini-Tedeschi, and attended by two hundred priests. During his oratorical fire-works, Father Mattiussi inveighed against Leo XIII, dubbing him publicly as a "malefic star" of the Church of Christ. The scandal such an unheard of proceeding evoked was great. Bishop Radini-Tedeschi marched out of the Congressional hall, and the next day

betook himself to Rome where he requested an immediate audience with the Pope, and in piping hot terms denounced Father Mattiussi as an insulter of Leo XIII. Pius X unhesitatingly declared the Bishop's protest just and promised to call to order the Jesuit, and muzzle the *Unita Cattolica*, a clerical organ of Florence which approved his speech. Bishop Radini-Tedeschi was overjoyed at his success and remained in Rome to wait the fulfillment of the papal promises. The indignation and chagrin of the worthy Bishop may well be conceived when two days after his most satisfactory audience with Pius X, the *Unità Cattolica* published a highly flattering telegram from *Il Santo Padre*, congratulating the editor, and urging a continuance of the fight against ecclesiastical modernism. Father Mattiussi, the defamer of Leo XIII, was with a *Motu-Proprio* of the Pope called to the Gregorian University to succeed Cardinal Billot in the chair of dogmatic theology. The most amusing part of the story is that the entire theological baggage of Mattiussi consists of an amorphous treatise on "The Kantian poison."

Another French ex-Jesuit, l'abbé Bourbier, to the intense delight of the intimates of Pius X published an indigestible work in two volumes, on the Pontificate of Leo XIII, in which "*Il Papa Moderno*" is represented as the secret head of Free-Masonry, and the destroyer of the Church of Christ. The violence of the language was such that the work was put on the Index, but the author had honors and material aid from the Vatican.

During the earlier years of his Pontificate, in his struggle to annihilate Modernism the chief aim of Pius X was to cancel every trace of the policy of his predecessor. In this respect, he succeeded so well, that according to the Modernists, in him was fulfilled to the letter the false prophecy of Malachias attributed to his reign. Pius X was truly an *ignis ardens* that destroyed everything, and prepared to his successor the Pontificate of the *religio depopulata*.

The greatest part of the documents drawn up during the Pontificate of Pius X, were written with the express purpose of obliterating entirely or changing ostensibly the policy pursued by Leo XIII, thus confirming the truth of the Italian saying: "That which one Pope does, the other undoes."

Congressional movements, Catholic circles, rural banks, Christian democracy, the organization of seminaries, Biblical commissions, Catholic periodicals, attempts to bring about a union of the churches, the organization of Roman Congregations, liturgical feasts, scientific institutions, literary academies, all that had been founded, approved of, or developed under Leo XIII was either hopelessly muddled or entirely suppressed.

The so-called liturgical reforms either eliminated or reduced to an inferior rank the feast dearest to the heart of Leo XIII, whose name occurs often in the legends of the Breviary, on account of the great number of saints canonized during his Pontificate. The Leonine Seminary was virtually suppressed by the so-called Seminarian Reforms and the hatred of the "Modern Pope" was so intense in the entourage of Pius X that the very gifts sent to Leo XIII from all parts of the world on the occasion of his Pontifical Jubilee were either dispersed or heaped up in the subterranean chambers of the Vatican. Even the gardens of the Apostolic palace were victims of the burning winds of hate that swept through the new Pontificate. Groves and vines planted by Leo XIII were uprooted by the order of Pius X who even destroyed the simulacrum of a zoölogical garden instituted by his predecessor.

These manifestations of hatred against Leo XIII were so apparent that the Christian Democrats, who had been disavowed by the Vatican clique, in order to arouse the ire of the reigning Pontiff, celebrated each year with great pomp and eloquent panegyrics the anniversary of

the death of Leo XIII, and thousands of copies of the encyclical of "*Il Papa Moderno*," on the labor question were distributed gratis.

Pius X claimed that the ideas of his predecessor on the Democratic movement were plagiarized from the theories of Lamennais, the great Roman Catholic apostate, condemned under the Pontificate of Gregory XVI. The destruction of every initiative taken by Leo XIII was not enough to satisfy these rabid anti-Leonini. Pius X and his clique aimed at the defamation of the Leonine pontificate which they considered as a period of culpable indifference towards the maintenance of the integral purity of Catholic orthodoxy, of doctrinal anarchy against which the dead Pontiff had hesitated to act for fear of compromising his popularity. In condemning "Modernism," the Vatican anti-modernists put Leo XIII on the same level with Honorius I (625-638), of whom Pope Leo II wrote in a dogmatical letter to the ecumenical council of Constantinople (680): "We anathematize Honorius, who did not attempt to sanctify this Apostolic Church, with the teachings of Apostolic tradition, but by profane treachery permitted its purity to be polluted."

The anti-modern Vatican clique did not consider Modernism as so much the result of the direct teachings of Leo XIII and cardinal Rampolla, as the logical result of their united mis-government of the Roman Catholic Church. The eighth of September, 1907, marks a culminating point in the Pontificate of Pius X. In the fifth year of his Apostolic reign, he finally, after much laborious thought, *signed* officially the *Magna Charta* of Modernism, the Encyclical *Pascendi*. We say "affixed his signature," because the Encyclical is not the erudite production of the pen of Pius X. *A priori*, it is inadmissible that a man whose entire classical literary luggage is represented by a solitary Latin distich, and a few unctuous "Vangelini" could have conceived and evolved a synthesis of the doctrinal results of modern scientific thought.

The only Encyclical for which Pius X is wholly personally responsible is that written for the centenary of Saint Charles Borromeo, which aroused intense feeling in Germany, on account of the injurious terms woven throughout the verbal texture against Protestantism. Had the text been sent as it was written by the undiplomatic pen of Pius X, this adverse criticism would have been trebly intense: but the Pontiff gave the Encyclical to Father Angelini, a learned Jesuit, to be construed into Latin, and the good Father afterwards declared to a friend that he had been obliged to reduce the violent invectives against the Lutherans to at least one-third of the original number.

The Encyclical *Pascendi* is a collective work. Its paternity is ascribed by many to Cardinal Billot, a theologian of the most dry scholastic type, who consecrated his declining intellect to the task of producing the most childish, insipid pamphlets on the "Immutability of Dogma," that have ever seen the light of day.

It is a well-known fact, however, that Cardinal Billot never read anything but the ancient scholastics: he was absolutely ignorant of exegetics, and afflicted with an unbounded horror of all modern ecclesiastical literature.

There are others who believe the Encyclical to have been the dual work of a versatile prelate who had a lengthy hour of doubtful celebrity during the Pontificate of Leo XIII, Monsignor Umberto Benigni, and the Belgian Benedictine, Don Lorenzo Janssens, an indefatigable scribbler of gigantic commentaries of Saint Thomas, and one of those monks who, to use clerical jargon, were afflicted with the *mania mitrite*. He would undoubtedly have succeeded in crowning his learned head with the red hat of the Cardinal, if an untimely visit to President Roosevelt in Rome, and the Spanish jealousy of Merry del Val, had not unexpectedly put an end to his curial aspirations. By his melifluous conferences, Father Janssens had become the idol of the Roman feminine aristoc-

racy. Cardinal Merry del Val, who had hitherto reigned supreme over the Roman patrician female mind became greatly exercised as he saw the circle of his petticoated admirers gradually diminishing. Hence the downfall of the Belgian Benedictine. Although we cannot positively assert the fact, it is more than probable that the two scholars above cited were charged to furnish the materials grouped together in the *Pascendi* Encyclical.

The practical measures adopted to uproot Modernism, which measures seem to have been made, I quote Albert Ehrhard, "to dry up the scientific roots of Roman Catholicism," bear the visible impress of the genius genre "Sherlock Holmes" of Cardinal Gætano De Lai.

The publication of the Encyclical *Pascendi* brought only bitterness and disillusion to Pius X. That nation which, above all others, had furnished the scientific substratum of Modernism, Germany, refused categorically to apply the practical measures advocated therein. Even in Rome, a few weeks after the melancholy denouement of the *Pascendi*, the "Programme of the Modernists" saw the light of day. Said programme was a psychological document of great value, drawn up with rare energy of style, great force of conviction and profound scientific knowledge. It was a well-known fact that six ecclesiastics had collaborated towards the evolution of the programme. Of the six, the names of Ernesto Buonaiuti, Umberto Fracassini, and Antonio De Stefano were whispered on all sides. Pius X hurled an excommunication *maggiore*, from which he alone had the power to absolve them, against the anonymous authors of the Programme. In order to be freed from the interdict, the culprits were summoned to reveal their names to the Pope, but these last, notwithstanding their excommunication continued to celebrate the liturgical rites. The maledictions of the Pope had no power to move the six scholarly authors of the master-piece from their settled determination to reform the interior policy of the Roman Church.

The *Pascendi* Encyclical on the one hand established the doctrinal position of "the domestic reformers" of the Roman Catholicism, on the other it gave birth to a sort of "Pharisaism," among the least zealous and most ignorant in the ranks of the Roman clergy. Before the appearance of the Encyclical, Catholic scholars like Duchesne, Loisy, Semeria, Minocchi, by their profound studies and laborious researches, exposed the true origins of the old ecclesiastical legends, infused new life and vitality into Catholic thought, and gave a more powerful impetus to Biblical and historical criticism. After the publication of the Programme, Duchesne and his *confreres* were proclaimed and declared *corifei* of Modernism. About the same time, several men saw in Modernism their opportunity to reach "the land of plenty" and to emerge into a sort of doubtful popularity by playing upon the intemperate zeal, the affability and the total diplomatic inexperience of the Pope.

They began by making the Pontiff believe that he had been expressly chosen by God to repair the ills wrought in the church by a too worldly and diplomatic Pope. The next step was to convince the all-too-credulous Pope that God had likewise endowed him with the gift of working miracles. La "Croix" of Paris, published on several occasions accounts of miraculous healing performed by simple contact with the white skull-cap of the Pope, or even by his apostolic benediction. A newspaper in Innsbruck related that Monsignor Bisleti, upon entering the Pope's chamber early in the morning saw the Pontiff suspended in the air at a height of at least two metres from his bed. The Poles divulged weird tales of miraculous bi-location, due to the power of the Pontifical *taumaturgo*, while the Sisters Riparatrici (nuns who had charge of the personal linen of Pius X) began to sell at forty lire the pair socks that had touched the miraculous flesh of the Pontiff.

The fame of Pius X as a worker of miracles became so well-known abroad that when the Cardinal Archbishop

Pflüg of Vienna, fell dangerously ill, the Arch-duchess Valeria wrote an urgent letter to the Pope imploring him as *taumaturgo* to restore to health the dying prelate. The flattery of the Pope's entourage was so efficacious that Pius X began seriously to believe in the miracles attributed to him. He gave, however, due credit to the Most High who had endowed his hands with a miraculous power. His faith in his own infallibility became boundless. Even when speaking to children he used constantly his favorite expression: "Jesus speaks with my lips." As his mysticism increased immeasurably, so did his hatred of the Modernists, who were opposed to his teaching and whose pride prevented their believing in his infallibility.

There were times when his hatred assumed such proportions that he could no longer control himself. He would walk agitatedly up and down his chamber, muttering from time to time: "Li schiaccio, li schiaccio—(I crush them)." Most certainly had he lived in the days of Pius V, and had he inherited the papal throne, he would like his ancient predecessor, enrolled on the list of saints, have filled the prisons with riotous Modernists, and enlightened the minds obscured by scientific mists, by the application of Inquisitional tortures.

Anti-modernism was the direct result of the systematized Modernism of Pius X, and a sort of Pharisaism which a witty Prelate defined: *Animal cervicosum et rabidum, sua commoda quaerens cum damno tertii sub specie pietatis*. Its chiefs and diplomatists were three Cardinals who constituted an inquisitorial triumvirate under the Pontificate of Pius X.

Their names are well-known and no doubt will be handed down to posterity, like that of Torquemada. The Pontificate of Pius X was in reality that of three Cardinals: Merry del Val, Gaetano De Lai, and Vives y Tuto. The sarcastic wit of the Italians united these three names in a very concise sort of pasquinade: "The Vatican is a Val (vale) of Lai (lamentations) because Vives e tuto (all)."

In the history of Modernism, Vives y Tuto is the mystic; Del Val, the diplomatist, and De Lai, the bailiff. Note that two of these cardinals are Spanish, and that Pastor in one of his volumes of the "History of the Popes," writes that Spanish Pontificates *e. g.* the Borgia, were always fatal to the Papacy.

Vives y Tuto a Capuchin and a mystic, was, during his life, the confessor and moral counsellor of the Pope. His literary mania consisted in writing compendiums on theology, canon law and hermeneutics and in collecting texts and prayers of the Fathers of the church. He shunned all scientific works as he would have dodged the plague. His mysticism consisted in passing hours of contemplative immobility in the church and in a withdrawal from the lives led in Christian society. As Prefect of the Congregations of Religions, with laws Draconian in their severity, he prohibited the members of monastic orders to come in contact with modern thought, and excluded from monasteries books, periodicals and newspapers, which were most strictly Roman (*quanquam optima*).

The constancy with which Pius X waged war against Modernism is due entirely to his suggestions for it was Vives y Tuto who drafted the Code.

One fine day the news spread that the saintly Confessor of the Pope had lost his reason. There were times when Cardinal Vives believed himself to be the Pope. He wrote decrees and signed his name to them. Then again he would break forth into the most piteous lamentations, because by his counsels he had ruined the church and caused Pius X to tread the wrong paths. Sometimes during the night he would arise, and extend himself naked on the floor of the Capuchin monastery, where he lived when in Rome. His attacks of madness were at times so violent that even the united efforts of four of his confreres were not sufficient to control the mad prelate who was taken to a cottage near Genzano, and there after one of his violent attacks, he died after having received the apostolic benediction of Pius X.

The diplomatist of anti-modernism was Cardinal Merry del Val. It was rumored in the Vatican, that the eminent Secretary of State never read a book of any description, to be cited as the most skillful sportsman in the Eternal City. "*L' Illustrazione Italiana*" published photographs of His Eminence as an expert marksman, aiming to strike the Bull's Eye with unalterable precision in a villa on Monte Mario, where he passed the summer months. The "*Giornale d'Italia*," whose relations with the Vatican are very much more intimate than were those of the strictly clerical newspapers published most amusing accounts of the Cardinal's marvelous skill as a fisherman, and declared that the Secretary of State had caught trout weighing eight pounds. In Bolsena the reporters of the same newspaper were never weary of dilating upon Cardinal Merry del Val's wonderful ease in the water of the lake, under which he could swim with the grace and dexterity of a veritable fish. The official dinners of the Spanish Secretary of State were famous. Among the letters written to the celebrated Monsignor Montagnini, Secretary of the Papal Nunciature in France, letters which were, as is very well-known, sequestered by the French government, was one from Monsignor Bressan, private Secretary to Pius X, in which the Reverend Father implored his friend Montagnini to send, *addressed to him*, a generous supply of old French cognac. "This precaution is absolutely necessary," wrote Bressan, "because all the edibles and drinkables sent directly to the Pope find their way to the fathomless store rooms of Merry del Val.

If we consider the Cardinal Secretary of State as an efficient sportsman, and an enemy to all intellectual culture, we must agree that Merry del Val cannot be cited as a competent authority on the all-important questions of Modernism. But in Monsignor Benigni, ex-editor of the Roman journal "*La Voce della Verita*," ex-professor in the seminary of Propaganda, ex-modernist who after-

wards became the most rabid among the anti-modernists for purely economical reasons, and ex-employee of the Vatican library, Merry del Val found just the man he needed to do the work which would cause the inexperienced Pope to look upon his secretary as the skillful unmasker of Modernistic plots. Clerical and Modernist organs alike painted Benigni in the most unbecoming colors. The "Augsburger Postzeitung" accused him of being a free-mason secretly, while an eminent French Bishop declared that the new tool of the Papal Secretary had wrought more evil to Catholicism in three years than a whole army of free-masons in twenty-five years.

Before the Pontificate of Pius X, Benigni lived in misery. He published a small periodical entitled, "Miscellanea di Storia ecclesiastica," in which he wrote of Duchesne in glowing terms. Just as soon, however, as he scented contrary winds in the *Nuovo Pontificato*, Benigni changed his tactics, and became the official modernist spy of the Vatican. Cardinal Merry del Val raised him to the honor of sub-secretary of the Congregation of Extraordinary Affairs. Said promotion was due indirectly to Merry del Val's abhorrence for the reading of books and documents. Benigni became the right hand man of the Papal Secretary by writing daily a condensed list of the complicated questions likely to arise in Papal diplomacy, in the history of which the eminent Cardinal will be handed down to posterity as the incomparable perpetrator of "gaffes diplomatiques." By the means of the above mentioned list the illustrious prelate could decide the most important questions without infringing upon the time ordinarily dedicated to his favorite sports. The solution adopted for the solving of whatever diplomatic problem was invariably that proposed by the now indispensable Benigni.

Shortly after Benigni's entrance into the Vatican clique a one page journal appeared entitled "La Corrispondenza Romana." From very humble beginnings of

a circulation of about fifteen hundred copies, "La Correspondenza Romana" speedily became the principal organ of attacks against undeclared Modernists, and the revelation of Modernistic plots. The fame of the sheet increased immediately when its founder and director labelled it as the official organ of the Secretary of State. Then it became the terror of the clergy. The means employed by Benigni in editing his journal was to choose spies, principally laymen, in the chief cities of the different countries, and to obtain through them news concerning the private life, the tendencies, and above all any immoral escapades in the lives of the bishops and other distinguished members of the Catholic clergy. In this way Benigni succeeded in having a complete dossier of the bishops and prelates of all the dioceses and, according to his own personal antipathies, the "Corrispondenza Romana" defamed them each in turn. The theological Faculty of the University of Fribourg, and the Catholic Institute of Toulouse were fiercely attacked by the paper of Benigni. The rectors and professors of the above mentioned universities were represented as men corrupted by the errors of Modernism. A professor of French literature in the University of Lille was denounced as a Modernist because in one of his poems he spoke of the soul in things, an assertion claimed by the anti-Modernists, as being decidedly pantheistic.

In the struggle against the Catholic Institute of Toulouse, Monsignor Benigni had a very energetic collaborator in the correspondent of the *Action Française*, the atheistic clerical organ of the French royalists. This correspondent was the *Missus Dominicus* of Cardinal Merry del Val, who confided to him his messages for the chiefs of the French legitimist party. The collaborator of Benigni used the pseudonym of Aventinus. The *Bulletin de l'Institut Catholique* of Toulouse taking the matter seriously and believing the correspondent of the "*Action Française*" to be a prelate, published articles in self-defense

against the insinuations of Monsignor Benigni and the French journalist. It was finally discovered that Aventinus was a very insignificant scribbler who had never been inside a Catholic Church, but believed firmly in Me-tempsychois, and guarded two superb Angora cats with jealous care as reincarnation forms of distant ancestors. "La Corrispondenza Romana" startled the whole Catholic world by its wholesale denunciations of Cardinals and Bishops said to be imbued with the spirit of Modernism. Benigni, however, as the protégé of Merry del Val was invulnerable. The protests raised by the German bishops of whom the swellers in the Vatican have an unholy fear, were so violent and so frequent that Pius X, much against his will, was obliged to relieve his favorite of his official duties in the Vatican. He allowed him, however, to retain the honorary title of Monsignor and provided him with a generous income. "La Corrispondenza Romana" soon afterwards shared the fate of its founder and editor, whom Pius X called laughingly the "Grande Inquisitore."

To Benigni is due the discovery of the so-called "plot of the Index," an attempt made by the German Catholics to obtain reforms in the legislation of the Congregation of the Index, and of the plot of the Roman ecclesiastics, which gave rise to the famous law-suit, the principal figure in which was the young priest, Ernesto Buoniauti, now professor of the History of Religions in the Roman University. Like his famous protector, Cardinal Merry del Val, Monsignor Benigni has fallen into obscurity, to enjoy the respectable fortune accumulated during the reign of terror caused by the defamation of priests and prelates in his "Corrispondenza Romana." Cardinal Merry del Val has likewise laid down his arms, and is taking a little needed rest after his battle against Modernism and the Modernists. He realized at the opportune moment that the fight against Modernism would end with the death of Pius X. To the sum to which he was en-

titled as Secretary of State, which was said to amount to 100,000 lire, he added that due to him as Secretary of the Congregation of Brefs, which netted him 60,000 lire yearly. A short time before the death of Pius X he was appointed arch-priest of the Basilica of St. Peter, at an annual income of 30,000 lire. To Modernism, at least, may be attributed the merit of placing economically *à l'abri* one member of the prolific Spanish noble families, dedicated heart and soul to the cult of the Holy See, as were also in their day the Caesars and the Valentini Borgia. In order to illustrate more clearly how the war against the Modernists was conducted, allow me to relate a most amusing anecdote. One of the homes of the Scolopi (friars devoted to the education of children) in the Roman Province was inhabited by six old monks, scrupulous and fanatical beyond measure, and strictly orthodox readers of the "*Unità Cattolica*." The six good Fathers were unitedly opposed to the introduction of any project that would end by the changing of the old order of things for the men. A young monk was sent to be the Father Superior of the orthodox six. The young friar did not like the rabid fanaticism of his confreres, so in order to get rid of his uncomfortable subjects, he denounced the six friars to the Cardinal Secretary of State as Modernists of the most virulent type. Two days after having sent his denunciatory letter to Merry del Val, the Father General of the Scolopi received a letter from the Secretary of State enjoining to transfer the six culprits to another home of the same order. The General immediately obeyed, although justly astonished at the severity of the measures taken against the six venerable friars. A short time after, the denunciator of the rabid anti-modernists indiscreetly revealed his identity as the author of the practical joke, and the Father General of the Scolopi had finally the key to the mysterious enigma.

The bailiff or the gendarme of Modernism was Cardinal Gaetano De Lai, who became the very incarnation of

the Anti-Modernism, and so vigorously did he hunt down the Modernists, and more suspected of Modernistic tendencies, that *L'Italie* changed the epithet of Modernism to *Laïsme*, or Pharisaism *Laiano*.

Gaetano De Lai, a humble, uneducated priest in the diocese of Vicenza, owed his Cardinal's hat to the personal friendship of Pius X. For the anti-modern Pope, during his Pontificate, took unlimited pains to provide the Venetians whom he had known intimately before his accession to the Papal throne with dioceses and ecclesiastical benefices. Under his Pontificate, as wittily said Monsignor Duchesne, "la barque de Saint Pierre se transforma en gondole venitienne."

To Cardinal De Lai may be attributed in a great measure the changes wrought in the Roman Curia in the year 1908, by the *Sapienti Consilio constitution*. Said truly *Sapiente* upheaval in the Roman Curia brought de Lai to the very apex of ecclesiastical power. As Secretary of the Congregation of the Consistory, enlarged at the expense of the Congregation of the Propaganda, De Lai had in reality entire control over the whole Roman Catholic Hierarchy, the Secretary of this Congregation being the arbitrator in the election of bishops and the general inspector of the Seminaries.

Modernism furnished De Lai with the very opportunity he desired to form an Episcopate according to his views, and to reform the seminaries by transforming them into dens of denunciators and calumniators. To him may also be attributed the war waged against the celebrated French critic and historian, Monsignor Duchesne, which terminated in the condemnation of his book, the *Histoire ancienne de l'Eglise*. Some day, when the documents saved from the tempest of Modernism are published, the fact will be made known that it was by the express desire of Pius X that the work of Duchesne was translated into Italian. The Pope is even quoted as having remarked when speaking of the *Histoire ancienne de l'Eglise*: "That is the way to write history."

De Lai also forbade the seminarians to read the works of Semeria, Krüger, Funk, and Delehay, the learned Bollandist accused by the uneducated prelate of writing in a spirit hostile to that of the Holy Roman Catholic Church. The result of said prohibition was to deprive the seminarians of printed text-books of Church History. As a consequence the professors were obliged to dictate the lessons from carefully expurgated editions. De Lai also abolished in the seminaries the reading of newspapers and periodicals, *quanquam optima*, as the best books oftentimes arouse an ardent desire to read bad ones, that is to say, those infected with Modernism. The ideal seminary, according to him, should be like a Buddhist temple, served by lymphatic youths accustomed to the Nirvana. The rectors of the various seminaries were commanded to open all letters addressed to professors in their respective seminaries, for the purpose of discovering if they were in sympathy with suspected modern ecclesiastics. The pupils in like manner were requested to make note of the expression of sentiments by their unsuspecting teachers and to report all such to the rector of the seminary. By means of this system of ignoble espionage many ecclesiastical careers were ruined. Pupils who had failed to pass their examination revenged themselves oftentimes upon their teachers by denouncing them as Modernists, or at least having Modernistic tendencies. The seminary of Perugia founded by Leo XIII was suppressed and the bishop of the diocese, Monsignor Gentili, who was virtually deposed, died of a broken heart.

To Cardinal De Lai's machinations may also be traced the war waged under the pretext of Modernism against Cardinal Ferrari of Milan, one of the most zealous bishops in the Roman Church. The persecution of which the high-minded prelate was the object, was due principally to the jealousy existing between the ignorant anti-Italian pro-Austrian Venetian clergy, to which Pius X and Cardinal De Lai belonged, and the Lombardian ecclesiastics,

the most intellectual, refined and patriotic to be found in the ranks of the Italian clergy. In his organ "La Riscossa," De Lai publicly accused Cardinal Ferrari of Modernistic tendencies. The tools of the prelate were editors of insignificant newspapers and worthless periodicals, who under the pretext of fighting Modernism defamed and calumniated the most learned members of the Roman clergy. Against them, even the prudent Jesuits of the "Etudes de la Compagnie de Jésus," and the "Stimmen aus Maria Laach" having lost their patience, were violent in their recriminations. The virulent campaign was conducted principally by the "Unita Cattolica" of Florence, a petty journal of no more than a thousand subscribers, and towards the maintenance of which Pius X donated 30,000 francs annually. The director chosen by the Pope was a priest who had been expelled from the Carmelite Order and two seminaries. Obligated to renounce the management of the "Unita Cattolica" on account of several lawsuits instituted against him by the civil tribunal for defamation of character, he was succeeded by Don Cavallanti, an arrogant priest who published an index of the Modernists, and those suspected of having Modernistic tendencies, which contained vulgar attacks against Péré Lagrange, Monsignor Duchesne, and other equally eminent scholars in the ranks of the Catholic clergy. Another defamatory periodical the "Sentinella Modernista" was afterwards added to the celebrated Index, in which appeared the names of priests accused of receiving obscene magazines, and to the intense horror of the faithful, wore short cassocks. The Bishop of Montefiascone issued a circular containing five invectives against the "modernizzianti" priests, who no longer wore silver buckles on their shoes.

The third on the list of anti-modernist organs was the "Riscossa" of Braganza.

The director of the last named weekly was Monsignor Scotton, the *alter idem* of De Lai, and the cherished friend

of Pius X. The "Riscossa" related that when the venerable Pontiff was a modest parish-priest, he carried Scotton's valise to the station. Assisted by his sister, a little old woman who sold the church wicks that persistently refused to be lit, Monsignor Scotton by means of the "Riscossa" began to fight the Modernists and very shortly became known as the famous discoverer of a new and startling heresy *Episcopalism*. Under this new heresy were designated all those who asserted that the Bishops of the Roman Catholic Church had powers of jurisdiction in their dioceses according to their rank. Scotton and his adherents claimed that there is only one Bishop in the Church of Jesus Christ who exercises his authority over the whole Catholic Hierarchy through his delegates. The famous expression of Pius IX, *La Chiesa son io*, was paraphrased incessantly in the "Riscossa." The opponents of the Episcopalism sustained that as Jesus is always present in the Holy Eucharist, according to the doctrine of Transubstantiation, so is the Holy Spirit perpetually present in the soul of the Pope.

The Triumvirate of the above named Cardinals is responsible for all the errors and spiritual ruin, wrought under the standard of Modernism during the Pontificate of Pius X. Merry del Val and De Lai vied with each other in removing from the entourage of the Pope, those cardinals who by their great learning and virtue, caused them to be overshadowed. That they succeeded in their evil intent is only too well known. Cardinal Rampolla did not go to the Vatican more than ten times during the Pontificate of Pius X, and Cardinal Ferrata, the eminent diplomatist was excluded from taking any part in the government of the Catholic Church. On one occasion the latter gave expression to his pent-up feelings by remarking that "The Vice-devil reigned supreme in the Vatican instead of the Vice-God." The irreverent expression was immediately reported to the Pontiff who commanded the venerable prelate to make a spiritual retreat in the convent of the Sisters of the Sacred Heart at Grottaferrata.

The open-minded liberal Cardinal Agliardi was the *bête noire* of Merry del Val. Many and frequent were the squabbles between the two for the episcopal jurisdiction over Castel Gandolfo, the palace determined by the Italian government as the summer residence of the Popes, and a parish in the diocese of Albano. Because Cardinal Agliardi dared to speak frankly to the Pope about Merry del Val, he was exiled from the Vatican for three months. Many other Cardinals preferring peace to war refrained from frequenting the Apostolic Palace as the Triad reigned supreme.

Pius X passed his days giving audience from morn till eve to nuns, newly-wedded couples, Venetian families and priests, tourists of all races and nations, and First Communicants. Prelates and scholars were less popular and thus had much more difficulty in obtaining access to the Holy Father. Fregoli, the celebrated Italian impersonator (*Transformista*) was summoned on one occasion and delighted the hearts and souls of the *piccolo mondo* of the Vatican by certain little scenes a trifle daring in their spiciness. The Pope was horrified at the unwonted proceeding and rated his prelate of the Papal chamber as being principally responsible for the adventure. He concluded his tirade with the words: "By and by you will finish by pushing the devil into my room."

The whole ten years of the Pontificate of Pius X were passed in waging war against the Modernists, and in granting audiences from morn till night to flatterers and hero-worshippers. Today all is calm, relatively speaking, at the helm of the Roman Catholic Church. Merry del Val and De Lai are silent on the subject of Modernism and are enjoying an unmerited rest after their stirring Modernistic campaign. The awful heresy of the Episcopatism, crushed by Pius X, and combatted by the "Riscossa" of Braganza and the "Difesa" of Venice has been declared by Benedict XV as an integrally Catholic doctrine. The epithets *papalists* and *integralists* which the

rabid anti-modernists wished to add to the title of Roman Catholics have been abolished by the will of the reigning Pontiff. Monsignor Scotton, the energetic pioneer of anti-modernism has ceased to portray the dim horrors of the Episcopatism.

History written by an impartial hand will one day reveal the dark side of the Pontificate of Pius X and will unhesitatingly stigmatize it as the ignoble work of his counsellors. In forming, however, an historical judgment of the Roman Church, one must consider that the Holy See is not the whole of Catholicism. There is in this last, as in all Christian denominations, the human and the divine.

We read in the pages of the history of the Roman Church of great mystics and of equally great sinners. There are in the ranks of Catholicism, teachers of incomparable holiness, and also moral vampires. The ills wrought in and by the hierarchy cannot destroy the good which great souls, devoted to the true meaning of Catholicism, have achieved by the power of and by virtue of the Holy Spirit and not in the name and by the virtue in the Roman Church as well as in all Christian churches, lives in it as in the millions of great souls who, freed from their spiritual thralldom, and the antithesis of the creeds are morally united in their noble efforts to establish the Kingdom of God upon earth.

If, however, some one should be seized one day by the wish to paint with somber colors and in a sectarian spirit the Roman Catholic Church as the avowed enemy of culture, the jail of the spirit, the violator of the divine gift of freedom, the aider and abettor of spies and calumniators, and the foe of scientific progress, then will that historian find the richest material for the demonstration of his theses in the Pontificate of Pius X, and above all in the columns of the anti-Modernist newspapers and periodicals that lived and wrought untold evil with the help of its oblations and benedictions.