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The Academy hopes that the work of members will serve to animate the liturgical spirit of the traditions and congregations to which they belong.

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The Secretary
Australian Academy of Liturgy
Maritime Avenue
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Email: angela.mccarthy@nd.edu.au

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CONTENTS

<i>Editorial</i>	173
<i>Further articles from the 2011 Annual Conference</i>	
*‘Priest for ever’: Reflections on the Priesthood of the Faithful in the Face of Small Communities David Orr.....	174
*Liturgy on screen: a critical evaluation Charles Sherlock.....	186
*Integration of visual art for small worshipping communities Angela McCarthy.....	197
*Reviewing the Familiar: ‘Do this in remembrance of me.’ Jim McPherson.....	211
*Sea or Shore – Worship in a ‘Small Congregation’: The Pastoral Liturgical Identity of a Navy Chaplain Christine Senini.....	220
<i>Guest article</i>	
Music Formation in Seminary: ‘When in our Music God is Glorified...’ Fred K. Graham.....	231
<i>Reports</i>	
From the President.....	234
From the Chapters.....	234
A new life member of the Academy.....	237
The Australian Consultation on Liturgy: a report on its 2011 meeting Martin Wright.....	239
Obituary: Albert McPherson Ron Dowling.....	242
Societas Liturgica Reims 2011 Nathan Nettleton.....	244

Book Reviews

Neil Pembroke, *Pastoral Care in Worship: Liturgy and Psychology in Dialogue*, London, Continuum, 2010.

Stephen Burns..... 247

Siobahn Garrigan, *The Real Peace Process: Worship, Politics and the End of Sectarianism*, London, Equinox, 2010

John Fitz-Herbert 249

Colin Buchanan, ed., *Anglican Eucharistic Liturgies, 1985-2010: The Authorized Rites of the Anglican Communion*, Norwich, Canterbury Press, 2011.

Stephen Burns..... 251

H.F. Leatherland Exhibition..... 252

Our Contributors..... 253

*Articles with an asterisk are peer-reviewed.

EDITORIAL

Who would have thought that our Academy could be so productive! I thank all the contributors from our Conference this year for so carefully revising their work for publication and submitting it on time. It has made for another bumper issue.

If we have a theme, it is still ‘Worship in small congregations’, and the local articles deal with several different aspects, widening out to issues which affect the whole wide range of liturgy generously defined – a generosity I think appropriate in our context.

We look outside ourselves in two important ways: to the international liturgical scene in the recent congress of *Societas Liturgica*, held in France, but also to the ecumenical liturgical context within Australia in the discussions of the Australian Consultation on Liturgy. I hope next time to have some material from its international counterpart, the English Language Liturgical Consultation. Music is indeed a universal theme, and I welcome a guest article from the United Church of Canada from an old friend, who was with us for the *Societas* meeting in Sydney two years ago.

We celebrate two Australians who have made a distinctive contribution to liturgy. Fr Albert McPherson was one of the most distinctive and beloved characters in the Melbourne artistic and liturgical world, especially when based at St Paul’s Anglican cathedral; and Fr David Barry osb has made a steady contribution from his monastic vocation, which it is a special pleasure to honour.

Thanks to those who have contributed photographs: perhaps not as many as I would like, but there is a limit to the size of this journal! Thanks again to Julie Moran for her photographs from the Academy’s conference last January.

The book reviews - there are more coming – demonstrate a lively engagement with what is being written both in Australia and overseas. And we have a full set of reports from our Chapters across this ‘wide brown land’ (perhaps not as brown as it can be).

Next year we begin a new ‘volume’, and we expect to make some changes in style. Any suggestions will be considered.

Robert Gribben
Michaelmas 2011

‘Priest for ever’

Reflections on the Priesthood of the Faithful in the Face of Small Communities.¹

David Orr osb



Introduction

I was once asked by a friend who was preparing a memorial card for her Parish Priest celebrating the 25th anniversary of his ordination if I thought the suggested text for the card should be ‘You are a priest forever according to the order of Melchizedek’ she said, ‘but that quote is referring to our priesthood, and not just to the ordained!’

It was interesting to see how earlier teaching had borne fruit by this comment. She was able to link the eternal priesthood of Christ with her own baptism in face of a Church which would apply it only to the ordained. Can we say that the ordained is ‘priest forever?’ If so then what are we saying by that affirmation? To find answers we shall look

to the tradition that we have received. We shall begin with evidence from Scripture and then look to the patristic experience, reflecting particularly the writings of Augustine. From this evidence shared across our ecclesial traditions, we shall look at the path this evidence took in the Roman Churches.

Learnings from Scripture

The letter to the Hebrews, we shall see, is insistent on Christ being a true priest (Heb 7: 24). The author acknowledges that Jesus lacked the family heritage that would have made him a priest in the traditional understanding of the term in Judaism. The author bases his claim to Jesus being priest on the words of Psalm 39: ‘I have come to do your will’. This filial obedience is in marked contrast to the activities of the Jewish priests who have to ‘offer sacrifices day after day because they are incapable of taking away sin’ (Heb 10:11). The weakness of the Jewish priesthood is resolved in the very person of Jesus whom the Father has placed at his right hand – thereby achieving in his person the very purpose of all priestly activity which is communion with God.

The priesthood of Christ is built upon the reality of incarnation – that the Word became flesh. It is in the very mystery of incarnation that Christ becomes priest. Without the flesh of humanity provided by Blessed Mary his mother, Christ would not be priest. Christ the sinless one become sin so that we might share in his divinity. (2 Cor 5: 21). His is no longer a priesthood based on the family heritage of Aaron, but one grounded

¹ This paper was originally read at the AAL 2011 National Conference in Melbourne. It has been rewritten for publication.

in the very mystery of the incarnate Christ: ‘in the beginning was the Word, and the Word was God and the Word became flesh’ (Jn 1: 1 & 14). To highlight this difference the letter to the Hebrews calls his a priesthood ‘according to Melchizedek ... having neither father, nor mother, without genealogy, having neither beginning of days nor end of life’ (Heb 7: 1 & 3).

The sacrifice of this eternal priest is the self-offering of his life. Hebrews summarises this offering in the words of Psalm 39:

Sacrifices and offerings you have not desired, but a body you have prepared for me; in burnt offerings and sin offerings you have taken no pleasure. Then I said: ‘See God, I have come to do your will’. (Heb 10: 5 - 7)

The author clearly notes that the blood sacrifices and offerings of the former covenant were not pleasing in God’s sight – as many of the prophetic tradition would write: these offerings were abhorrent to God as they were offered ‘accompanied with injustice. (God) wants mercy and not external observances; he wants heartfelt piety and not half-hearted performance of the rite’².

The former offerings ‘of rams and bulls and goats’ were made in a specifically liturgical context: done in the temple, by the appointed priestly class, in a ritual determined by liturgical traditions. Throughout his life, Jesus is not reported as having taken an active part in these liturgical components. He may have gone up to the temple at the hour of sacrifice, but is not actually recorded as having made a sacrifice. At his presentation in the temple his parents did make the traditional offering of sacrifice with ‘a pair of turtle-doves or two young pigeons’ (Lk 2: 24). In passing Jesus is recorded as paying the temple tax.

In contrast the Gospel writings do record the offering of Jesus to his Father but do not give it in terms of cultic sacrifice. John’s Gospel places this offering in terms of ‘doing the will of My Father’ (Jn 5: 30). Jesus’ whole life can be summarised around this theme. While at Cana he may protest to his mother, ‘my hour has not yet come’ (Jn 2: 4), his life is a constant reference to the Father as the determining factor in his actions. Finally ‘Father, the hour has come’ (Jn 17: 1) and Jesus sets out on his final paschal journey. The complete life of Jesus is summarised in the words of Psalm 39: ‘see, God, I have come to do your will’. This obedience is the key to understanding the sacrifice of Christ, for this was ‘the offering of the body of Jesus Christ, once for all’ (Heb 10: 10). What was important for this sacrifice was not the ritual practice of sacrifice in the temple but the offering of himself to his beloved Father. Through this offering he gained communion with the Father.

² Y. Congar. “The Structure of Christian Priesthood” *At the Heart of Christian Worship. Liturgical Essays of Yves Congar*. Ed by P. Philbert. (Collegeville. Liturgical Press. 2010) 76

The scriptures do not assign the term priest to Christ except in the letter to Hebrews. However it does refer to the people of God in priestly terms. In I Pet 2: 9 the community is called ‘a chosen race, a royal priesthood, a holy nation, God’s own people’. In the book of Revelations the new hymn of the elders include this description of the work of the Lamb: ‘you have made them to be a kingdom and priests serving our God and they will reign on earth’ (Rev 5: 10). It is only in the context of describing the new people of God and its call to sing the praises of God that the notion of priesthood appears. Thus the new Israel is called to model Christ in offering their lives along with his in a sacrifice of adoration and love to the Father.

To speak of the priesthood of Christ we must move our minds from the priesthood of the former covenant where men, selected from the priestly family of Aaron, acted daily in the name of the people. Truly they were representing the people of God in the sanctuary. This priesthood, with its bloody sacrifices of slaughtered animals, has been abolished by the new priesthood founded in the Body of Christ. Likewise, the sacrifice of this new covenant is centred upon the very person of Christ in his faithful obedience to the Father. It is important that we make this transition to fully appreciate the unique priesthood of Christ. Only in this priesthood and with this sacrifice can acceptable worship be given to God ‘in Spirit and truth’, as foretold by Christ to the Samaritan woman (John 4: 23). However, we often still hear the statement that the ministerial priest acts for the people. Rather Christ alone is the only mediator.

‘The entirety of Christian existence could be classified as a cultic endeavour – the exercise of Christ’s priestly, prophetic and royal office’, writes Georgia Keighley³. Rightly are Christians called to be ‘priests of creation’. Congar would name this as ‘the personal priesthood of justice and holiness by which we offer ourselves to God’⁴. ‘The New Testament speaks about this kind of priesthood in describing spiritual worship, spiritual sacrifices pleasing to God (Rom 12: 1; Phil 3: 3; 1Pet 2: 5), holy and living offerings (Romans), a sacrifice of praise, the fruits of one’s lips (Heb 13: 15), the confession of faith (1 Pet 2: 9) and works of mercy in the tradition of the prophets, such as charity, sharing, and almsgiving’⁵. In all this we order ourselves and creation to God and so turn back to God. Like the priesthood of Christ it is not determined by the temple, but is to be realised in the daily living of this priestly people. ‘It is interesting to reflect that Jesus’ priesthood on earth was ‘real’ and non-liturgical: he never offered sacrifice in the Temple. Rather he offered his life, and our participation in his priesthood is exactly for that, namely, to offer our lives along with his in a sacrifice of adoration and love to the Father.’⁶

³ Georgia Keighlye. “The Church’s Laity: Called to be Creation’s Priests” in *Worship*. Vol. 84. No.4. (July 2010) 314.

⁴ Y. Congar. Op.cit. 88.

⁵ Ibid. 87.

⁶ A quote from a reflection by Paul Philibert June 2010.

In the early Church writings

Throughout the early Church writers repeat the words of First Peter to describe the nature of the Christian community as being a ‘priestly people’⁷. While Jerome was the first to use the title ‘the priesthood of the laity’⁸, Augustine provides a good summary of the early Church’s understanding of this priesthood.

Augustine: Significance of Incarnation

For Augustine, the foundation of Christ’s being priest is found in his incarnation: ‘in order to make gods of all those who are merely human, one who was God made himself human’⁹ Augustine writes.

Filiation is foundational. Because of Christ’s humanity we are drawn into God’s plan that we may become divine. ‘He is a priest only because of the flesh he assumed, the body (which) he received from us to offer as a sacrificial victim for us’¹⁰.

Christ the son of God took to himself humanity and gave it immortal value – something that humanity could not do for itself. Even the former priests of Aaron could not achieve this by their continuous ritual sacrifices – ‘for the law made nothing perfect’ (Heb 7: 19).

Being the bearer of the Spirit Christ was the ‘anointed One’: ‘he was given the title ‘Christ’ in virtue of his anointing’¹¹. Jesus approached John for baptism but ‘what he was doing then was graciously prefiguring his body, that is his Church, in which it is particularly those who have just been baptized that receive the Holy Spirit’¹². So it is that the gift of the Spirit is called a ‘mystical anointing’, in contrast with a physical anointing.

Christian Initiation

The sacramental moments of being included in the very person of Christ are described well by Augustine using the imagery of baking bread:

‘unless wheat is ground ... it cannot possibly get into the shape which is called bread. In the same way you too were being ground and pounded (as a catechumen¹³), as it were, by the humiliation of fasting and the sacrament of exorcism.

⁷ Denis Orr. *The Gift of the Priesthood to the Faithful*. (Rome. Pontificio Instituto Liturgico. 1991) 17-88.

⁸ *Dialogus contra Luciferianos*. 4 in **PL** 23:158a.

⁹ Sermon 192 1 On Christmas Day. *The Works of St. Augustine: Sermons*. Ed by J.E. Rotelle. Translated by E. Hill. (New City Press. New York. 1992-2008) III/6. 46. (Hereafter “Rotelle” will be a reference to this series of Augustine’s works.)

¹⁰ Exposition of Ps. 109: 17. Rotelle III/19 280.

¹¹ Second Exposition on Ps. 26: 2. Rotelle III/15 274.

¹² *Ibid*.

¹³ “When as catechumens, you were held back, you were being stored in the barn”. Sermon 229 On Holy Easter Sunday about the Sacraments of the Faithful. Rotelle III/6. 265.

Then came baptism and you were, in a manner of speaking, moistened with water in order to be shaped into bread.

But it's not yet bread without fire to bake it. So what does fire represent? That's the chrism, the anointing. Oil, the fire-feeder, you see, is the sacrament of the Holy Spirit¹⁴.

Through this ritual the newly initiated becomes 'Christ' because of their being mystically anointed by the gift of the Spirit. Therefore the ritual process for Augustine is: catechumenate, baptism in water, giving of the Spirit through imposition of hands to be the Bread of Eucharist.

Being Priests in Christ

Being anointed with the Holy Spirit is the basis for Augustine naming all Christians 'priests' ('sacerdos'). 'Not only was our Head anointed; his body was too, we ourselves'¹⁵. It is important in Augustine's writings to return constantly to his teaching of the Christian being a member of Christ's body: 'it is the whole body, with its Head, which is the one Christ'¹⁶: 'totus Christus': Head and Body.

'Just as we call all Christians 'Christs' in virtue of their mystical anointing, so we call them all 'priests' because they are all members of the one Priest'¹⁷. Being members of Christ in the royal priesthood they are rightly called 'priests'¹⁸ – not individually, but as community, the Body of Christ.

Sacrifice of this priesthood

Heb 8: 3a affirms: 'every high priest is appointed to offer gifts and sacrifices; hence it is necessary for this priest also to have something to offer'. What then is the sacrifice of this priestly people 'for if there is no sacrifice there can be no priest'¹⁹, states Augustine? In answer he replies: 'it is we ourselves, His own city, who are His most wonderful and best sacrifice'²⁰. Or as he said in another sermon:

You were asking what you should offer for yourself. Offer yourself. What, after all, is the Lord asking from you, but you yourself. Because in the whole earthly creation, he made nothing better than you. He asked yourself from you.²¹

¹⁴ Sermon 227 Preached on the holy day of Easter to the Infants, on the Sacraments. Rotelle III/6 254.

¹⁵ Exposition of Ps 26, Exposition 2:2. Rotelle III/274-275.

¹⁶ *The City of God against the Pagans*. XVII:4. Ed by R.W. Dyson. (Cambridge. Cambridge University Press. 1998) 779.. (Hereafter "Dyson" will be a reference to this edition.)

¹⁷ *The City of God against the Pagans*. XX Chapter 10. Dyson. 992-993.

¹⁸ "Sacerdotes" is the term used by Augustine to make this affirmation: "dicuntur sacerdotes Christi" Quaestiones Ex Novo Testamento. XCVII. PL 35: 2291.

¹⁹ Exposition of Ps 130: 4. Rotelle III/20 141.

²⁰ *The City of God against the Pagans*. Book XIX: 23. Dyson 959.

²¹ Sermon preached on a Sunday in the Celerina Basilica.48:2 Rotelle III/2 327

Augustine invokes Psalm 118 to name creation pining for salvation as the work of the Christian community. ‘Who speaks of such a desire? The chosen race, obviously, the royal priesthood, the holy nation, the people God has claimed as his own ... this people longs for Christ’²². So Augustine prays: ‘may your priests be clothed in holiness and your saints rejoice...May your royal priesthood be clothed in faith’²³. Like Christ, the priestly people is called primarily to a life of faith and holiness. All Christians must be ‘clothed in holiness’ so that they can offer praise and thanks to God. Paul Bradshaw notes (in passing) that this work took on liturgical expression in the daily cathedral office where ‘the Church gathered for prayer, exercising the royal priesthood by offering a sacrifice of praise and thanksgiving on behalf of all creation and interceding for the salvation of the world’²⁴.

Because of our identity with Christ through Christian Initiation, we too can claim the sacrifice of Christ as our own ‘because Christ wanted us to be ourselves his sacrifice’²⁵. Augustine expects such sacrifice to be formed by the life of the Christian: ‘Offer God a sacrifice. Show pity to a man’²⁶. He calls such practices the ‘sacrifice of charity’²⁷. ‘We offer to him upon the altar of our hearts the sacrifice of humility, kindled by the fire of love’²⁸. Thus in the life of the Christian community is expressed the unique sacrifice of their religion: ‘we who are many are one Body in Christ’²⁹.

‘The heart of the common priesthood is the willing and intentional self-offering of the faithful in a way that embraces the whole of their lives as spiritual sacrifices united with the priestly self-gift of Christ to his Father’³⁰ as Paul Philibert writes.

Realised in Eucharist

All this is then fully realised in the sacrifice of the Eucharist where we place upon the altar our own selves: ‘see yourself there upon the altar’ so that ‘we though many are one’. ‘When you received the fire of the Holy Spirit, it is as though you were baked. Be what you can see, and receive what you are. That’s what the apostle said about the bread’³¹.

Thus for Augustine living a life in the Holy Spirit enables us to bring the sacrifice of our life to become acceptable sacrifice to the Father in Communion with Christ. Congar summarises : ‘In one sense, this sacrifice of ours must be something other than that of Christ’ – ‘it is *our* life that God desires to incorporate’ – ‘it is *we* who must make this

²² Exposition of Ps 118, Exposition 20:1, Rotelle III/19, 434.

²³ Exposition on Ps 131: 16, Rotelle III/20 165.

²⁴ Paul Bradshaw, *Daily prayer in the Early Church*, (London, Alquin Club, 1981) 171.

²⁵ Sermon 227 Rotelle III/6 255.

²⁶ Sermon 259, 3 Rotelle III/7 179.

²⁷ De Baptismo contra Donatistas II,19, PL 43: 152.

²⁸ *The City of God against the Pagans* X,III, 2 Dyson 395.

²⁹ Ibid.

³⁰ P. Philibert, *The Priesthood of the Faithful. Key to a Living Church*, (Collegeville, Liturgical Press, 2005) 165.

³¹ Sermon 272 Rotelle III/7 301.

offering³². What we bring is subsumed and made one with Christ's sacrifice. This is the daily work of the priestly people of God in bringing God's creation to its redemptive fullness. 'The newborn disciples of the 'Firstborn' have been given the vocation to live their baptismal priestly self-offering always and everywhere in such a way as to be agents of Christ's sanctifying presence in this world'³³.

Loss of this understanding of Priestly People

Following upon the patristic era there were significant changes in the celebration of the liturgy that were to impact upon the understanding of the people as the priestly people of God called to offer their life as sacrifice acceptable to their God. The *Directory on Popular Piety and Liturgy*³⁴ provides a good summary of the forces that can be identified as contributing to this development:

1. clericalisation of liturgy
2. differentiated roles in society became part of the differentiated roles in the celebration of liturgy
3. fragmentation of the Paschal Mystery by focusing upon the historical moments of Christ's life
4. lack of understanding of Scriptures
5. rise of saints' literature (miracles)
6. loss of homily as Mystagogy
7. emphasis on allegorical interpretation of the liturgy rather than its liturgical significance

Consequently the priestly people of God were excluded from their rightful place in the action of liturgy. Liturgy had become incomprehensible and distant from the people. In its place the people looked to 'expressive, popular forms'³⁵ of piety to feed their spiritual lives.

The Directory notes three significant consequences of this development:

- a weakened awareness or indeed a diminished sense of the **Paschal mystery**, and of its centrality for the history of salvation, of which the Liturgy is an actualization.
- a weakening of a sense of the **universal priesthood**... often accompanied by a Liturgy dominated by clerics who perform functions not reserved to them
- lack of knowledge of the **language proper to the Liturgy** – as well as its signs, symbols and symbolic gestures.³⁶

³² Y. Congar. Op.cit. 86.

³³ P. Philibert. "Conclusion: a World Sanctified by Grace" in *At the Heart of Christian Worship. Liturgical Essays of Yves Congar*. Ed by P. Philibert. (Collegeville. Liturgical Press. 2010) 145.

³⁴ Congregation for Divine Worship and the Discipline of the Sacraments. *Directory on Popular Piety and the Liturgy*. (Boston. Pauline Book & Media. 2002) N.30. 34-35.

³⁵ Ibid N. 30.

³⁶ Ibid. N. 48. 48-49.

Consequently the place and role of the priestly people in the liturgical celebration was no longer evident. In fact, the laity had become spectators at the action of the cleric³⁷. While the notion of the baptismal priesthood was still in the teaching of the Church it certainly was lost in the ritual celebrations of the Church.

Reform of Luther

In such a context it is not surprising to find the reaction of Luther to the isolation of the people of God from the very heart of their baptism and the exclusive emphasis on the role of the ordained in the Mass. While he himself did not use the term ‘priesthood of all believers’ it did become part of the Lutheran heritage in the seventeenth century. Luther did take up the pressing question of the ordained. He almost dismissingly alluded to ordination as being like putting on the clerical garb – only the external was effected, not the internal: ordination added nothing to one’s being in the Church. Membership of the body was the primary theme for Luther for ‘all are thus equally spiritual priests before God’³⁸.

Luther does however distinguish the ordained from the faithful in that they share a significant office in the church which cannot be equated with membership of the church. For Luther ordination creates elders, *presbyteroi*, as distinct from *sacerdotes* which is enjoyed by all Christians. It is in this office that the ordained have leadership roles in the community, particularly in preaching and presiding at Eucharist. Therefore the pastoral office is not denied by the fact that all members are of the same united body of Christ. We are all members of a church and that membership is at the heart of being Christian – as one author puts it: ‘we are one body, not two estates’³⁹.

Rising appreciation of the priesthood of believers in the Catholic Church.

With the Second Vatican Council the important place of the priesthood of believers has been re-affirmed: ‘the baptized, by regeneration and the anointing of the Holy Spirit are consecrated into a spiritual house and a holy priesthood’⁴⁰. The initial focus turned primarily to the daily life of the baptized: ‘all the disciples of Christ, persevering in prayer and praising God, should present themselves as living sacrifice, holy and pleasing to God’⁴¹. This task of daily living the sacrifice of Christ and giving praise to God in the name of all creation certainly took up the major focus of the baptismal priesthood after the Council. Much energy was created by this restoration of the priesthood of the faithful. Laity were included within the decision making structures of the Church, such as Pastoral Council at parish and diocesan levels. Emphasis was given to their

³⁷ This is reflected in the *Roman Missal* which the Council of Trent produced whose “basic texts described what may be called a ‘private Mass’”. D. Smolarski. *The General Instruction of the Roman Missal, 1969 – 2002. A Commentary.* (Collegeville. Liturgical Press. 2003) 7.

³⁸ Timothy Wengert. *The Priesthood of All Believers and Other Pious Myths.* 22. (This paper is taken from a webpage found at: http://homepage.mac.com/hermetic1/05_wengert.pdf on 1st December 2010.)

³⁹ Timothy Wengert. Op.cit. 36.

⁴⁰ *Lumen Gentium.* N. 10.

⁴¹ *Ibid.*

apostolic mission – a mission now seen as based on baptism and not on delegation. However there was no direct linking of these areas with the celebration of Mass. They were almost presented as the task of the laity because they were in the world while the ordained (supposedly outside the world) were those responsible for the liturgy.

However the liturgical reform initiated by the Council had invited the whole Church to recognise that the priesthood of the faithful should find expression in the liturgy: ‘such participation by the Christian people as ‘a chosen race, a royal priesthood, a holy nation, a purchased people’ is their right and duty by reason of their baptism’⁴². Such ‘full, conscious and active participation in liturgical celebrations...is demanded by the very nature of the liturgy’⁴³. The Council did not separate the liturgy from the world.

The liturgical renewal took the participation of the laity at Mass beyond merely doing things during the liturgy to the very heart of participation: sharing in the very priesthood of Christ. The interdependency of Christ’s priesthood entrusted to the Church is to find expression in the Eucharistic celebration as the presiding celebrant invites the community into the action of Eucharist in the Eucharistic Prayer where ‘the entire congregation of the faithful should join itself with Christ in confessing the great deeds of God and in the offering of sacrifice’⁴⁴.

These two tasks of confessing and offering are found in the daily life of each participant. Built upon their truthful living of Christ’s Gospel in thanksgiving and sacrifice the community can assent to the presider’s invitation, ‘let us give thanks to the Lord our God’ by affirming ‘it is right and just’. The presider can then move into the Eucharistic Prayer knowing that during his proclamation of the Eucharistic Prayer the community comes with integrity from their priestly life of praise and sacrifice: the presider does not simply mouth empty words to God and the assembly are not mere spectators to his words. Rather the content of praise and thanks is built on the life of integrity provided by each member (including the ordained leader) who gives to God living witness. As we now say in the new translation of the Third Eucharistic Prayer: ‘graciously make holy these gifts we have brought to you for consecration’.

Each of the assembly must participate in this action by their gift-giving to God so that Jesus may not only be the Alpha, (who is source of all that we are able to do), but also the Omega [where we are ‘with Christ and he cannot be (the Omega in its fullness) without us’⁴⁵]. ‘The mystery of Christ is only complete fully through our entry within him’⁴⁶. The holy people of God do not add anything, but do fill up what is lacking; as Paul writes in Colossians: ‘in my flesh I am completing what is lacking in Christ’s afflictions for the sake of his body, that is the church’ (1, 24). This mutuality of the

⁴² *Sacrosanctum Concilium*. N. 14.

⁴³ *Ibid*.

⁴⁴ *General Instruction of the Roman Missal*. N. 78.

⁴⁵ Yves Congar. *Op.cit.* 83.

⁴⁶ *Ibid*.

ordained and the baptismal priesthood is at the heart of the exercise of the priesthood of Christ. In the Catholic tradition this unity is named by the fact that ‘the church is the body of Christ and Christ is the head of the church’⁴⁷.

The Roman Church notes that the common priesthood of the faithful and the ministerial priesthood ‘differ from one another in essence and not only in degree’⁴⁸. This distinction leads in the Catholic tradition to an ‘essential difference’ between the baptismal and the ordained priesthood. ‘This is what the Church means by saying that the (ordained)... acts *in persona Christi Capitis*’⁴⁹ – ‘in the person of Christ the head’. For this reason the Catholic Church will demand that ‘the celebration of the Eucharist absolutely requires an ordained Priest, who presides over it so that it may truly be a eucharistic convocation’⁵⁰. While distribution of communion at a service of the Word may be led by a duly appointed lay person, the action of celebrating Eucharist remains only with the ordained.

Augustine offers a timely reminder to us when he writes: ‘For you I am the bishop; with you I am a Christian. ‘Bishop’ this is the title of an office one has accepted to discharge; ‘Christian’ that is the name of the grace one receives. (One is a) Dangerous title! (The other a) Salutory name!’⁵¹. In our discussion of the Eucharistic Prayer it is important to maintain that there is a unity of presider and assembly and a distinction between them. While each member of the assembly, including the presider, must bring the spiritual sacrifice of their living to the Eucharist, the presider has a distinctive role to play: these differing roles cannot be presented as differing in degree: that one is more than the other. The presider and the assembly are both called to exercise their baptismal role of offering sacrifice.

The distinctive role of the presider does not remove him from his baptismal role of offering ‘spiritual sacrifice’ from his own truthful living. You sometimes get the impression that the ordained have moved beyond their baptism by ordination and have a different role that excludes them from what they received in baptism: the ability to offer spiritual sacrifice. The Roman Church teaches that the offering of the sacrifice of Christ in the Mass is the role of priest and people⁵². We must look beyond to the new Jerusalem where there will no longer be need of a sacramental system: in heaven ‘there will be no need for the ministry of service that belongs to Holy Orders’ says Marie de la Trinitate⁵³, a Dominican mystic of last century. By contrast the priesthood of the faithful will be constantly realised in our communion with God, without need of mediation. Anscar Chupungco quotes one of his mentors, Salvatore Marsili, in a similar

⁴⁷ Y. Congar. Op.cit. 84.

⁴⁸ *Lumen Gentium*. N. 10.

⁴⁹ *Catechism of the Catholic Church*. N. 1548.

⁵⁰ *Redemptionis Sacramentum* n. 42.

⁵¹ Sermon 340, 1. J. E. Rotelle. *Augustine day by day: minute meditations for every day taken from the writings of Saint Augustine*. (New York. Catholic Book Publ. 1986) 28th August.

⁵² General Instruction of the Roman Missal. N. 78.

⁵³ *Filiation et Sacerdoce des Chrétiens*. (Paris. Lethielleux. 1986) 129.

vein: 'In heaven, there are no longer biblical readings, no more Eucharist, no more sacraments, and no more sacramentals and blessings. All that remains is the chanting of the divine praises that the Liturgy of the Hours echoes on earth'⁵⁴.

Pope John Paul II reminded the ordained that 'Christ gives to (the ministerial) priest, in the Spirit, a particular gift so that they can help the People of God to exercise faithfully and fully the common priesthood which it has received'⁵⁵. In the celebration of the Mass the ordained has the unique role of presiding so that the assembly can 'exercise faithfully and fully their common priesthood' by 'confessing the great deeds of God and in the offering of sacrifice'⁵⁶. Certainly the ordained need to teach faithfully the role of the priestly people in the celebration of Eucharist and enable them to fulfil that role in its celebration.

As Aidan Kavanagh writes: 'ordination cannot make one more priestly than the Church'⁵⁷. The ministry of the ordained makes it possible for the gifts to be consecrated so that 'we, who are nourished by the Body and Blood of your Son, and filled with the Holy Spirit, may become one body, one spirit in Christ'⁵⁸. The Rite of Ordination names this role of the ordained as 'perfecting the spiritual sacrifice of the faithful by uniting it to Christ's sacrifice, the sacrifice which is offered sacramentally through your hands'⁵⁹. The ordained enables the sacrifice of Christ to be sacramentally present and so enables his own spiritual sacrifice and theirs to be perfected in the one sacrifice of Christ. In this way the ordained 'offers sacrifice for the people'⁶⁰, not replacing the people's sacrifice but enabling their sacrifice to be taken up into the one sacrifice of Christ.

While the Catholic Church has been experiencing a dearth of ordained clergy and consequently the absence of regular celebration of Eucharist for many Sunday assemblies, the Church has maintained its understanding of orders: that only the ordained can preside at the celebration of Eucharist. In such a context discussion of possible lay presidency of Eucharist is not possible.

David Power offers a possible way forward. He suggests that 'there is merit in looking to the eschatological sign of assemblies 'without order' but in which sacrament is celebrated, offered, taken and shared in the generous, mutual, Spirit-filled, sharing of selves'⁶¹. Such signs may not be as rich as the ordained liturgy but 'sacramentality is at work in their remembrance of Jesus Christ and in the breath of God's Spirit'⁶².

⁵⁴ *What, Then, is Liturgy? Musings and Memoir*. (Collegeville. Pueblo. 2010) 13.

⁵⁵ *Pastores Dabo Vobis*. N. 17.

⁵⁶ General Instruction of the Roman Missal. N. 78.

⁵⁷ "Unfinished and Unbegun Revisited: The Rite of Christian Initiation of Adults" M. Johnson (ed). *Living Water. Sealing Spirit*. (Collegeville. Liturgical Press. 1995) 271.

⁵⁸ *The Sacramentary*. Catholic Book Publishing Co. new Yori. 1985. 554.

⁵⁹ *The Roman Pontifical*. Vol I. ICEL. 1978. 192.

⁶⁰ *Ibid*. 223.

⁶¹ "A Prophetic Eucharist in a Prophetic Church" *Eucharist. Toward the Third Millennium*. Ed by M. Connell. (Chicago. LTP. 1997) 38.

⁶² *Ibid*.

Summary

From this overview we can close with the following questions which may aid our discussion of worship in small communities:

1. Can we continue to accept the separation of pastoral and sacramental leadership that has emerged in our generation where the sacramental leader is no longer pastorally relevant to the community?
2. Can we continue to accept the scandal that many of our Sunday assemblies do not have access to the celebration of Eucharist because of the legislative restrictions placed by authority on who can preside?
3. While we must acknowledge that inter-communion between all our Christian Churches is not yet possible should that prevent the baptised from gathering on the Lord's Day to give valid expression to our corporate identity of being 'Christ' through baptism?
4. What learnings can be taken from the failure of the Church at the end of the patristic age that saw the transition from the priesthood of the faithful to a clericalised liturgy?

At a recent celebration for his golden jubilee of presbyteral ordination, Bishop Geoffrey Robinson repeated the words he used at his episcopal ordination twenty-five years earlier: 'there are two great events that have marked my life, and mark the life of each of us: birth and baptism. Birth and Baptism are the two events that must focus our attention tonight'. Ordination is to be viewed as service for the baptised⁶³.

Maybe we need to return to wisdom drawn from early Church practice in gathering to celebrate in small communities. We need to continue as the priestly people of God to witness by our daily living to Christ who is 'priest forever' in the face of the scandal of divided Christianity – and to do so without losing the gift of Eucharist.

⁶³ "They belong to the *ecclesia*, as do all the baptized, and are servants of this *ecclesia*, authentic representatives of Christ only to the extent that they are obedient and humble servants." D. Power. "Priesthood Revisited: Mission and Ministries in the Royal Priesthood." S.Wood (ed) *Ordering the Baptismal Priesthood*. (Collegeville: Liturgical Press, 2003) 88.

Liturgy on screen: a critical evaluation

Charles Sherlock



Technology inevitably affects how liturgy is done, and how participation is affected. Consider the shift from scroll to codex to illustrated manuscript to printed lectern book to a denim-bound ‘Teenager’s Bible’. Or the various developments in sound, from chant to polyphony to chorale, from folk tune to polite rock to film themes...

Over the past half-century, a technological revolution has taken place in Christian liturgy, as a variety of electronic technologies have been introduced, from amplification to computer-generated graphics. The context of Christian worship in the west has thus changed, as popular culture has moved from mainly sound-oriented and receptive to being sound-and-sight dominated, and inter-active. It is epitomized by a new piece of liturgical furniture: the large screen used to project service content, replacing books, pew leaflets...and memory.

Let me clear that I am firmly in favour of using screens, microphones etc. and their concomitant computer-related technologies in Christian liturgy, helping develop *e-pray* for Australian Anglicans, for example. The issue is not whether these are ‘good’ or ‘bad’, but how best they may be employed to further the ‘glorification of God and the sanctification of God’s people’. If a power blackout means that ‘service is off today, folks’, however, something is very wrong indeed!

From radio times to a visual world

This paper seeks to look underneath the surface issues of technical practicality, to explore some consequences of the shift from a ‘radio times’ culture of the 1930s-80s in the English-speaking west, to one where the visual has (re-)emerged as the primary experienced ‘world’.¹ This shift has been more pronounced in Protestant than Catholic

¹ In some large church buildings, such as St Andrew’s (Anglican) Cathedral, Sydney TV screens have been used for many years to enable the congregation to see what is going on ‘up front’. Such a use picks up some of this paper’s issues – notably how the assembly relates to those who preside – but is not its major concern, which is using screens to enable resources to be taken up by a congregation alongside / instead of books, printed or oral materials.

circles, since the latter tradition is ‘at home’ with the symbolic, whereas the former has long regarded ‘words’ as fundamental to both revelation and worship – but screens are new to all.

The screen may be new in church buildings, but as a significant item of liturgical furniture, it must be given serious attention. If I may suggest a possible thread through what follows, it is this: could we regard the screen in sacramental terms, as an outward and (very) visible sign of God’s life-giving grace – AND a means for us to receive that grace, in an age dominated by eye alongside ear?

Slides, TV shows or films have occasionally used ‘on screen’ in services for decades, usually in the ‘sermon slot’; what was shown had to be brought in from outside: it could not be created locally. In the 1980s, overhead projectors (OHPs) began to proliferate in classrooms for lectures - and then in liturgy, mainly to project song lyrics (often off hand-scrawled acetate sheets that got easily mixed up or put on upside down...). Creative preachers might use layers of sheets to show the structured development of a message, or project pictures to tell a children’s talk, but OHPs could only project static images, and preparing materials was time-consuming and needed some artistic ability.

A decade earlier in Australia, colour television had come to replace radio as the major technology of communication. The ‘radio culture’ of most church services gradually started to feel out of kilter with the visual culture of daily (home) life. And, as western society loosened up in the 60s, the ‘do your own thing’ ethos imbibed by baby boomers began to make its impact felt on liturgy, with growing resistance to the perceived inflexible modernism of church-approved rites and songs of yesteryear. It was not surprising that OHPs were seen as a step towards more visual and flexible patterns of worship. But compared to TV they were lifeless.

The development of the graphics capacity of personal computers – most notably from the release of the Apple Macintosh and Microsoft Windows 3.1 in the early 90s – changed all this. Programs like Powerpoint and Freelance allowed an averagely-skilled user to produce graphics previously only available from a sign-writer. Clip-art followed – the ‘religious’ ones remain pretty dreadful still – the Web/internet emerged from the mid-90s, and digital cameras, scanners and data projectors came within the reach of ordinary citizens from 2000 or so. As a result, locally-prepared, dynamic visual media for liturgy became possible, spread rapidly and proliferated, especially in schools.

Interestingly, the growth in use of visual technologies is strongest in Christian traditions which previously favoured ‘ear-gate’ over ‘eye-gate’ – evangelical Protestants and revivalist Pentecostals, who were quick to take up amplification technologies: radio mikes free the preacher to walk around, miked-up singers can lead music accompanied by an electrified band. And the internet now offers an amazing range sources for graphics, music and words, of every theological and politically (in)correct nuance. But these are issues for another occasion.

The use of screens in liturgy is now widespread across western churches. A screen used as a virtual iconostasis in an Orthodox church building may be hard to envisage, but is not impossible, which perhaps illustrates some of the issues!

Screens, words and the Word

Christian living revolves around a *person*, the living Word (*Logos*, not *rhema*): the scriptures, sacraments and common life are the Spirit’s means of communicating Christ, but they must not be confused with the Lord they seek to communicate.

When I encounter someone I sense may be a little too keen to set up a screen in church, I find this question interesting: ‘Where do you see words on a large screen in daily life?’ A pause usually follows, before I hear responses like ‘in school’ or ‘in a business presentation’ – which can lead to a discussion about what putting lots of words on screens is saying about worship. Is it primarily about giving lectures? Telling the congregation our business plans? More broadly, does putting many words on screen perhaps increase the ‘verboseness’ of church culture? In my experience, the more words on the screen, the less silence in a service: the message must be delivered without demur, gaps for reflection are dangerous!

But my favourite response to the question is: ‘subtitles in foreign-language movies’! In using screens to hold words, what are we saying about the assumed ‘world’ in which we have entered as worshippers? If it is ‘foreign’ in the sense of our being ‘citizens of God’s new creation’, in exile here, fine – but in reality it may well evoke a strong sense of the irrelevance of church and Christian faith to the wider culture in which we live. Or, if the viewer is familiar with sub-titles because s/he is hard of hearing (as in my case), is putting words on a large screen conveying the subliminal message that worshippers are deaf to what is being proclaimed?

Signs, symbols, spells

A further general issue concerns how words are presumed to ‘work’ on screen. I suggest that they come to function more in an ‘instrumental’ than ‘symbolic’ register. In oral cultures (predominant in Christian history until the last couple of centuries), words are typically taken to heart via being memorized; non-literate people do not link words’ aural dimension to the visual one of their written form.²

At its most powerful, a word can be pronounced as a ‘spell’. In liturgy, this is the affective dimension of a greeting of peace, blessing, absolution or the like: ‘performative language’, as linguistic theory terms it. Or it may function as a deep form of self-expression, whether in a groan, laugh, ‘wow!’ shouted ‘hallelujah’ or instinctive liturgical response from the heart – ‘we lift them to the Lord!’

² An interesting question here is whether there are ‘deep’ philosophical / theological differences between alphabetic languages such as Hebrew, Greek, Latin and English, in which a word as a meaning unit is constructed from letters and syllables, and ideographic ones such as hieroglyphics and Chinese, in which a word is made from pictorial symbols. Do screens work differently in Asian and western language churches?

Words on screen, however, are there mostly to communicate content – nothing wrong with that, but when this becomes the predominant mode, the ‘feel’ of the rite can become wordy, functional, efficient, clinical. Words here are ‘spelled out’ rather than ‘spell-binding’, have become ‘bare signs’ rather than possessing a sacramental character, the audible and outward sign of inward and cognitive meaning – and the means whereby we receive the latter (as the often-neglected third aspect of the catechismic definition of a sacrament runs).

When song lyrics are put on a screen, the situation is eased, because such words – especially familiar ones – have a poetic shape, and evoke deeper, sacramental meanings through metaphor, analogy, even hyperbole. When large slabs of liturgical text, scripture readings are the like are screened, however, there is a real danger that the sacramental dimension of *participation* in what they represent will be lessened: in short, many words run the risk of minimising readers’ engagement with the living Word. This danger is, of course, present when words are read from a printed text, but in the latter case each individual has personal access to the text, and can adopt a variety of approaches to engaging with what it represents: listening/drifting off/meditating/studying...

Screens and the assembly

Contemporary liturgical reflection on the internal architecture of a church building typically begins with questions about the assembly. How does the position of worshippers in mutual relation to one another, leaders, musicians and furniture reflecting key aspects of the gospel (font, table, lectern, prayer desk) assist/limit/distort their participation? And how do the sight (and sound) lines work?

Placement

A screen (or screens) must be placed so that the assembly can see it readily, or its purpose is defeated. But this raises further questions: most obviously, the screen is likely to be the largest item of furniture in the building, and so become dominant. Anglican canons require that a church building include a lectern (on which a copy of the scriptures is kept), font, holy table and bishop’s chair: other permanent items need a ‘faculty’, a written certificate of permission and authorisation, from the bishop. These provisions are designed to defend the ‘laity’ against a cleric seeking to change things without their assent: similar provisions in the Constitution of the Anglican Church of Australia (section 4, third paragraph) require that a parish meeting approve any major changes in public worship, such as a new prayer or hymn book.

Installing a screen marks probably the greatest internal architectural change in a church building since pews arrived in the 18th century. So, before one is installed permanently, a congregation has the right to insist that a faculty be sought – as does the parish priest. It is not a step to be taken lightly or inadvisedly: situations may arise in which the bishop turns down the request, or asked for better design, for example in a heritage building. Whenever a church building is to be erected, renovated or renewed, the location of a screen should be taken as seriously as that for the lectern, font and holy table. It should be either ‘invisible’ when unused, or easily rolled in (by remote control), and calls for professional advice.

A badly-placed screen detracts from the central place of lectern, font and holy table in symbolising the ministry of the Word audible and visible: a screen must ‘fit’ alongside the enduring symbols of the means of grace – not least when it is blank. It is odd to see heads turning from side to side in tennis-watching style as people listen to a preacher using a screen poorly! One solution is to have an appropriately-designed section of wall at one side of the main lectern/table sight line, easily seen when in use but ‘invisible’ otherwise, as at St Barnabas’ Glen Waverley. Another possibility is a retractable screen, able to be lowered and raised in seconds, so that it is only seen when in use: this can reduce the sense that the focus of a service is the screen, rather than the symbols and ministers of the Gospel. A few places use a large LCD screen: this has the disadvantage of looking ‘empty’ when turned off, so a ‘non-noticeable’ graphic may be needed instead.

A well-placed screen can enable preaching, baptising, praying and presiding to be more clearly seen, and so enhance the personal ministry of the Word. On the other hand, this could lead to reinforcement of too much of a ‘personality cult’ sense in relation to the leaders. And it is a moot point whether or not it is helpful for a congregation to view a baptism ‘live’ or via a screen: might this focus too much on the individual candidate than on the act of baptizing? Again, would a congregation seeing ‘close-up’ the laying on of hands in the ordination over-personalise this act, rather than seeing it as the corporate act of the *presbyterion* surrounding the ordinand?

Posture

A further issue is the posture of the assembly when a screen is used. Being placed above people’s heads, watching it means that faces are lifted. This posture is ideal for strongly declaratory items such as the Gloria or a creed, and hymns of praise or affirmation, but is quite unsuitable for confession of sin, reflective singing or prayer (especially silent), especially when the assembly is kneeling (though ‘on your knees’ has a mere metaphorical reference in many places these days, sadly).

If the screen is the only resource the assembly has to enable its participation, and participation from memory is not possible, elements such as a confession of sin can be undertaken in several ways. For example, a confession may be voiced by one or more leaders (allowed in *BCP* (1662) Holy Communion – a traditional diaconal role); a responsive form could be employed (cf *APBA* page 52-3 #5, or page 145); or *BCP* Morning & Evening Prayer could be reprised, where the (non-literate) people follow the minister, ‘saying after me’ phrase by phrase.

The postures felt to be permitted in an assembly can also be affected. A screen favours standing, allows seating, but to all intents and purposes excludes kneeling (at least to read the screen). This last observation reinforces the dissonance between the type of words said when kneeling and their presence on a screen. Further, when the assembly is standing, some will delight in not having anything in their hands (especially those who like to raise them). Others, however, at ease holding a book of leaflet, may feel

awkward, and not know what to do with their hands. The scriptures do not lay down any one posture as compulsory or preferable, and though unity means more than uniformity, an assembly in which posture is merely a matter of individual preference has lost an important aspect of its oneness. Sensitivity is needed: sitting to sing on occasion may help, for example.

More generally, a screen used for congregational speech or song may makes ‘anonymity’ more difficult: every Christian has times s/he just wants to sit up the back and avoid eager peace-givers or ‘the cuppa’. But whether a person should be allowed to remain ‘anonymous’ all the time raises questions about what being a ‘member of Christ’ means: using a screen is not the main issue here, but it does effect the emotional ‘boundaries’ and ‘inclusiveness’ of the congregation.

Screen no-noes: ‘do-ing’ words

If there is one ‘assembly-oriented’ element in liturgy for which a screen is to my mind quite unhelpful, however, it is **responses**. Here, the sense of personal interchange is vital: we are saying things to one another, engaging in *dialogue*, mediating divine-human encounter, not merely exchanging information. To pronounce ‘The peace of *the Lord* be with you’ and hear ‘And also with you’ is to take the bold step of being ‘Christ’ to one another (cf John 20.19-26; 1 Cor 1.3; 2 Cor 1,3, 13.13 etc). More theologically, if the one who presides over a rite bears episcopal responsibility to represent the divine initiative, acting *in persona Christi* (not *in loco Christi!*), the people’s response is enabled by those who bear the responsibility of being agents of Christ (*diakonoï*) through the Spirit. The peace can only be offered by a person, not a screen – and the same goes for ‘Lift up your hearts!’

People mostly become familiar with responses by using them: newer members, including the youngest, quickly become familiar with what is repeated, especially when associated with ‘movement’ via a change of focus, actions etc. But a screen can be used before a service to show the responsive words, enable people to know what is coming, and practice them to the point where response become instinctive, a matter of heart as well as mind. For regulars, this may seem a little silly, but a practice of familiar words a couple of times a year may well assist long-term parishioners as well as newcomers to ‘enter in’ more.

Similar issues apply to ‘performative language’ – absolutions, blessings, dismissals and the like, where the words spoken *do* something, beyond conveying information. In these cases there is no practical need for a screen to be used: the words are not spoken by the assembly. The screen is best ‘blanked’ at this point, so that eyes that are open are focussed on the one speaking, *hearkening* to what is spoken out, rather than watching syllables on a screen. In short, it is important to reflect on the points in a rite when words ‘happen’ rather are read – and note that *dabar* in Hebrew carries the idea of ‘verbal noun’, translatable both as ‘word’ and ‘deed’.

Which leads to a further observation: it is arguable that the Lord's Prayer should not be shown on screen, to encourage people to know it by heart. In theory I agree – people can be encouraged not to read it from a book, but to close their eyes and follow along until it becomes another 'godly rut' in their spiritual road. Yet in practice it may well be desirable on occasion to have the prayer printed or on screen, especially when visitors may be present (most commonly, at a baptism). But this is a matter of wisdom!

A second 'no-noe' – **NEVER put the text of scripture readings on screen.** The scriptures are read aloud in church so that we, as members (limbs etc.) of the body of Christ, can *hear* and *hearken* to God's word written. They are not there to be 'observed' from afar, or 'studied' individually. Leaving the screen blank for readings allows the assembly to concentrate on their ears more than eyes. Some congregations have pew Bibles: that the Gospel is traditionally heard standing, as a 'sacramental' listening to Christ speaking in our midst, obviates their use, but the screen is no substitute! Other readings are traditionally heard seated: those who find it helpful to follow in a pew Bible can do so apart from text on a screen.

Screens on song

Probably the most common liturgical use for a screen is to put up the words of psalms and songs. This saves paper, enables new material to be used, and calls for a song-strong 'heads-up' posture. For said psalms there is little problem, though where breaks are made on screen needs thought (see below). 'Choir' reading, in which the assembly speaks and listens in turn – implicit in the way Hebrew sets psalms out – is readily achieved by using different colours onscreen, or left and right justifying the text for the left and right side of the assembly to recite.

Copyright, censorship, canon, community

When it comes to songs, however, copyright, censorship, communion and canon need to be considered. From the Wesleys until the arrival of OHPs, (Protestant) congregations typically used a hymn book to sing from. The advent of photocopiers opened up wider possibilities, and copyright issues; with word processors, cassette tapes, CDROMs and especially the internet, fresh composition is easy, and access to myriads of songs is possible. I have done a fair bit of liturgical drafting, but to my mind, copyrighting lyrics beyond the need to respect their integrity runs strongly against the Christian tradition that texts for worship belong to the people of God, not their 'authors' (a fairly recent notion in any case). Why should someone be paid for writing texts for prayer and praise in liturgy?³ Why should congregations need to fuss with administering licence renewals, rather than being trusted to treat with respect the words they sing and pray?

But a larger concern contrasts sharply with copyright – the *lack* of censorship in the proliferation of texts, especially songs. In producing a hymn book, each potential lyric is

³ Copyright for music composition, and the use of professionally-prepared graphics and photos are quite different matters, since these are part of a trained person's livelihood.

scrutinized for its scriptural, theological and pastoral truth (its *affective* dimension). And the ‘canon’ of hymnody available remains available and manageable: local churches can share a common body of songs. The recent explosion of texts, due to the ease of their being written, distributed and presented, raises major issues about Christian truth and community. Congregations can cluster around ‘niche’ religious fads more than singing ‘in communion’ with the broader Christian tradition. But now we are getting away from screens! These issues relate more to technology making an unprecedented range of sources available, than the manner in which they are presented, on screen or otherwise.

Versification

A specific screen issue is how many words can be seen at the one time: typically, more than eight lines of text is unmanageable. For liturgical items which are appropriate to be screened (e.g. the Gloria or a Creed) the only issue to be considered is where the breaks should come: where there is a change of subject is ideal, but for long sections (e.g. the Creed’s middle article, on Christ) a slow scroll can be used (this takes some skill in presentation software like Microsoft Powerpoint, but once learnt is easily implemented).

With songs, however, usually only one verse can be shown on a screen at a time. Each verse is separated into a discrete meaning unit: the thread that joins a song’s pearls is easily lost, as can be the gradual build-up of a metaphor / theme, unfolding of a story etc. (Philosophically, screens over-do post-modern resistance to meta-narratives, the modernist assumption behind non-chorus hymnody.) This is where singing from a printed text has a distinct (modernist) advantage – the eye is aware not only that the brain is processing verse three for the larynx, but in view are verses one, two and those which will follow. Rather than rejecting all use of a screen for lyrics except single-verse ones – which should be taught to be sung from memory in any case! – a few techniques can help:

- Show two verses at a time, side-by-side or higher and lower, singing the left or higher one each time, marked by use of a border, darker colour, bold type etc. The assembly sings each verse while being aware of the next, which appears as a starting-to-be-familiar text rather ‘jumping’ from a new screen.
- Place a graphic at the bottom of the screen, e.g. a set of numbers, with the one which corresponds to the current verse being illuminated in some way – this also enables singers to identify the last verse.
- Change the background gradually from verse to verse to reflect a song’s developing mood/story (resist the temptation to become manipulative!).

Yes, these techniques need a little more work in preparation! But the effort put in will be rewarded, not only in terms of more meaningful participation in the singing, but greater awareness of what is being sung by those who prepare the service, and thereby higher integration with the wider rite.⁴

⁴ Projecting a melody line of music on screen is not really feasible: apart from further restricting the number of lines, the music line is hard to follow. The day is already here when singers can have their own graphics tablet (e.g. the Apple iPad) on which a full score can be shown. But having congregations sing from individual mobile phones may be pushing ‘community’ a bit far.

Leading ‘from above’

I am fascinated that leaders who most want to do away with prayer books in favour with ‘freedom’ in worship seem to be those most keen on screens. That worshippers need no books gives the impression that they are ‘free’. In reality, however, using a screen calls for a high degree of detailed preparation, and thus a more controlled environment. It is much easier for an assembly to diverge from a prayer book or ‘oral’ liturgical structure, than from one carefully prepared so the technology can do its job.

Once again, the point is not to demean technology: a computer-planned, screen-oriented rite is more likely to involve greater preparation than just ‘Our service begins on page 119’ and running the liturgical prayer wheel (let the Australian Anglican reader understand...). The point is rather that *screen-oriented liturgy concentrates more power in the hands of those who prepare and lead it*. It is crucial that this reality be in the awareness of the *episcopoi* (whether communal or personal) who are ultimately responsible for liturgy, let alone the *presbyteroi* to whom they have delegated the ‘cure of souls’, who typically do the preparing and leading.

A contrasting yet similar point needs to be made about those who ‘enable’ the liturgy – the *diakono*i who run the data projector, (ideally) raise and lower the screen, check the microphone levels and the like. Understandably, these tasks are often allocated to the generation most at home with these – and it is tempting for them to adopt a false sense that they ‘control’ the liturgy, rather than serve God’s people through their ministries.

For a major occasion, a rehearsal is likely to see them consulted, but they should have a part in the preparation of every ‘technological’ service. ‘Operators’ will have good ideas about how best a screen could be used, e.g. for a particular message, a non-regular occasion (e.g. renewal of baptismal vows at Easter). And involving ‘nerdy’ young Christians, listening to their technical input in particular, may well assist their liturgical formation.

What then are screens ideal for in liturgy?

Thus far this paper has considered a variety of concerns about screens and liturgy, focussing on the traditional elements of the latter – words, songs, responses, psalms etc. In each case there have been pros and cons, yeses and two noes...

What then *should* be put on a screen? The obvious answer is – non-verbal visuals: graphics, pictures, video clips, diagrams, collages, photos...

A screen is a ***visual***, not a verbal medium, originating from film, shrunk for television and now opened up to new possibilities via computers, data projectors and inter-active white-boards. Yet no visual resources can be found in the scriptures, prayer books, hymn books, word processors or Wikipedia! Screens need new resources and methods.

So – here are several broad recommendations regarding liturgy and screens:

Use it visually

A screen comes into its own when used visually and this should be the primary reason why it is used, rather than just to project words. I remember an open-air Christmas carol service at which TEV sketches were shown during readings. This is how many primary teachers use a data projector to tell a story: a picture book is fine to read with one or two children, but more of a challenge with twenty!

- Pictures can welcome a congregation as it gathers, introducing a theme.
- A visual collage can accompany the introduction of topics for prayer: during the praying, a blanked screen allows personal engagement and closed eyes.
- Diagrams, using a few key words, can help people ‘see’ a sermon’s shape.
- Children’s talks can be accompanied by pictures, as if read from a story book.
- A short video or film clip could be utilised: more than two minutes and all else will seem ‘pale’, though, and more than one per service tends to make it feel like ‘we’re at the movies’ rather than being one element of worship.
- Quiet music or singing during the administration of the holy communion can be accompanied by ‘mood’ screens or symbols (cup, loaf, wheat, people etc.).
- Though it has become common for slides of a person’s life to be shown at a funeral, this is better left to the ‘wake’ or a cuppa after the service: a funeral is in the first place an act of divine worship and respectful mourning.
- A screen is good for special services: e.g. the long reading from John 18-19 on Good Friday can be read in sections, with appropriate pictures faded in and out during significant periods of silence between them.

The internet offers a treasure of sites offering art for Sundays in the Christian year, many scripture passages, video clips, screen-friendly fonts and so on.⁵

Minimize non-song words

Words on screen are best used for song, when their poetic nature, and that they are *sung*, deepens their ‘formative’ beyond a merely ‘didactic’ role. And words also make sense on screen for longer liturgical text spoken out by the assembly (e.g. psalms, Creed). But beyond this, use as few words on screen as possible.

Non-sung words can be useful when screen slides indicate transitions in the service – e.g. ‘Ministry of the Word’: an accompanying graphic helps, since the slide functions as a ‘heading’ in print terms, rather than being content. And words used to give information have some place – e.g. the scripture reference for a reading, and dot points (or better alternatives) for Notices. But again – use as few non-sung words on screen as possible.

⁵ *e-pray* includes not only the full text of the scriptures (NRSV, NIV CEV), *APBA*, Holy Week rites, much of *AAPB and Together in Song*’s indices and many lyrics, but also graphics for each Sunday from the Liturgical Press and Susan Daly. It can hold all types of textual, aural and visual media.

Blank out the screen for most of the service

Any screen used should stay blank – ideally by being removed from visibility – *for at least half of a service*, so that the primarily inter-personal, divine-human and dialogical character of corporate Christian worship is sustained. This recommendation is not just for so-called ‘contemporary’ services, but applies to every Christian tradition, from the highly liturgical, flexibly so, locally made up to the pentecostal (is a screen needed for the assembly to speak in tongues?).

Once a screen is in place, the temptation arises to use it all the time, crowding out the responsive and reflective dimensions of corporate Christian prayer and praise. It can be instructive to have a service ever month or so in which the screen is deliberately not used at all – this is especially useful to appreciate how much has been committed to memory, and also to allow experimentation with different overall structures to a rite. (Similar counsel could be given to a congregation whose noses never get out of a book!)

Conclusion: screens and learning

Projecting words on a screen makes sense in education (whether in school, college, business or sports centre). And in Christian education, from Sunday school to theological colleges, computer-related technologies offer many possibilities. However it is done, education for faith in Christ is an ongoing responsibility of every congregation, and technology can help. But liturgy has a different ambience: it is not in the first place *informative* so much as *formative*. Liturgy is classically structured according to the mission of God, who gathers, addresses and sends us out, having fed and inspired us for a life of applied prayer. The people of God are ‘assembled’ to be ‘re-membered’ in the body of Christ, ‘re-formed’ to live in the ‘fellowship of the Holy Spirit’. Christian worship seeks to embrace all the oddities in a congregation: educational processes take account of learner’s particularities. Using a screen as if liturgy is a class, board or locker room activity leads to overly didactic, unhelpfully verbose – and so less including rites.

In sum, over-using or misusing screens in liturgy, and/or filling them with words rather than images, obscures the reality that formative learning takes place in *evocative* more than *instructive* mode. It endeavours to shift the imagination more than direct the mind, to open eyes and ears rather than entertain them, and so turn stony hearts into flesh. Typically, it communicates less through propositions than through parables and sacraments – for which there is good dominical precedent!

Integration of visual art for small worshipping communities

Angela McCarthy



Introduction

A difficulty for small worshipping communities is having the resources and personnel to provide suitable enervating opportunities for reflection on the Word during worship that enriches and enlivens their community action. Research has shown that interaction with visual imagery assists contemplation and integration of text and will therefore assist those gathered to consider the Scripture of the day.

Visual imagery in art has been neglected as a source of theology and hence the vocabulary needed to ‘read’ the artworks relevant to Scripture will have to be re-learned. This paper will provide an understanding of how visual arts can augment

Scriptural understanding and the interaction within a small community. A list of symbols, attributes and emblems will be provided with visual examples so that this technique can be explored. Images are readily available through online sources and this augments the capacity of the small worshipping community to develop their resources.

Unlike large worshipping communities, the small community has the capacity to hear the voice of each person and therefore the response of each person to the visual art under consideration can deeply enrich the understanding of the Gospel in the community’s own context. As William Dryness says: ‘A carefully wrought and intelligent object or painting, when it is patiently observed, opens up windows on the human situation in a way that other cultural products cannot.’¹ Such patient observance, when linked to Scripture, can beautifully augment the small community gathered in worship.

Christianity’s visible God

Christian art has a rich history dating back to the third century. Since the earliest paintings on the walls of catacombs, Christians have sought to express the invisible God through visible means. Even though Christians’ origins were in Judaism where such imagery was forbidden, the fact of the Incarnation made it necessary to image the human face of God in Jesus Christ. Portraiture was never the intent, but an image which could open the mind, heart and soul in a way that enlivened faith and understanding was critically important for many centuries and saw the Church establish itself as the principal patron of the arts.

¹ William A. Dryness, *Visual Faith: art, theology, and worship in dialogue*, (Grand Rapids, Baker Academic, 2007), 19.

Joseph Cardinal Ratzinger (now Pope Benedict XVI) draws on the richness of Christian iconography because the tradition that he appreciates so deeply teaches that the Gospel is preached through images as well as the spoken word.

Artists in every age have offered the principal facts of the mystery of salvation to the contemplation and wonder of believers by presenting them in the splendour of colour and in the perfection of beauty. It is an indication of how today more than ever, in a culture of images, a sacred image can express much more than what can be said in words, and be an extremely effective and dynamic way of communicating the Gospel message.²

Within our worship spaces and within the experience of a small worshipping community, images can strengthen the understanding of the Gospel. Western contemporary visual culture includes video as a means of transference of images. The word ‘video’ comes from the Latin *videre* which means ‘to see’. Communicating a message in the contemporary world to people reliant on a visual culture requires the stimulation of our visual sense yet when we come to worship we are so often simply washed over with words leaving our visual world blank. As Bishop Geoffrey Robinson puts it: ‘the congregation is asked to sit or stand passively while many thousands of words are poured over it, so many that not even the greatest saint could listen to each one of them.’³ For TV generations where a 30 second advertisement delivers vast numbers of images, to rely on only the spoken word for the Gospel can be a limiting experience. People ‘remember about 30% of what is spoken and 70% of what we see’⁴, hence, if we do not engage in visual media then we are not opening ourselves to a further means of receiving the Gospel. Saturation of images and moving details can also be problematic within worship so the balance between good visual stimulation and an endless range of images being flung at the congregation needs to be carefully established.

This paper will give a brief background to Christian art, a theological outline and finally, a practical way of using art within a small worshipping community.

Christian Art

Art that expresses religious cultural truth has existed since the beginning of humankind. As our ancestors wondered about the meaning of things they developed an understanding of the existence of ‘Other’, the something-out-there that was important to the beginning of all things. As humankind has grown in complexity so has our response to the spiritual aspect of our being. Perhaps it is possible to categorise the kinds of artistic responses that people have made to the spiritual nature of things and the environment in which they live through the diagram shown in Figure 1 (right).

² Joseph Cardinal Ratzinger, “Introduction” in *Compendium of the Catechism of the Catholic Church*, Vatican City: Libreria Editrice Vaticana, (2005), 17.

³ Geoffrey Robinson, *Love’s Urgent Longings: wrestling with belief in today’s church*, (Mulgrave: John Garratt Publishing, 2010), 80).

⁴ Anthony D. Coppedge in Eileen D. Crowley, *Liturgical Art for a Media Culture*, (Collegeville: The Liturgical Press, 2007), 47.

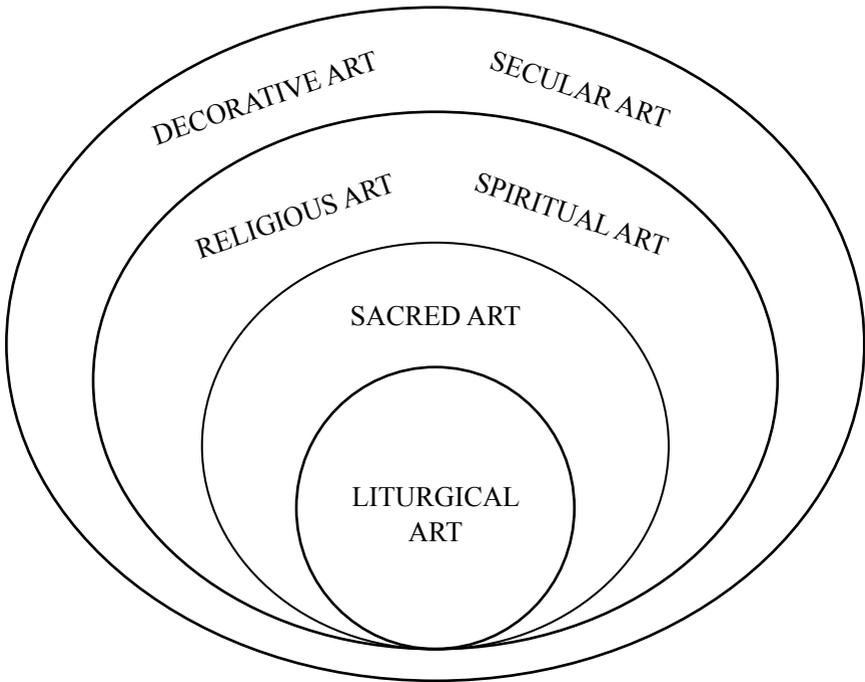


Figure 1

In the mid twentieth century, Crowley describes how Joseph Gelineau developed a taxonomy to illustrate the differences in liturgical music. She proposes that a similar taxonomy can apply to art which supports the diagram above and the description of the proposed categories.⁵

Decorative and Secular art can link into the spiritual in many circumstances that are not expressly spiritual. We are very familiar in our contemporary world with this kind of art. Art is no longer limited to museums but is part of the consumerist world. Artists are employed in ever increasing fields of design from fashion to industry, from sunglasses to the design of a manufacturing plant. The strong development in this area of art in the contemporary world is because the patronage of artists has shifted from the religious sector to the commercial sector.⁶

Religious and spiritual art tap into those subjects that lead us to explore aspects of ‘Other’, the divine, God. Such art can be purely exploring or expressing things of the spiritual aspect of human nature, or some can be connected to a particular body of religious thought and belief. The major world religions such as Christianity, Judaism,

⁵ Crowley, 16.

⁶ Dryness, 17.

Islam and Hinduism all have rich expressions of their beliefs through art. Some are representational, others are not. In the Medieval and Renaissance periods religious and spiritual themes in art were used to decorate many dwellings, (not only places of worship), with the intention of keeping spiritual and religious ideas in the consciousness of the occupants. As Renaissance artists became bound up in the rapid developments of philosophy and political discourse, some paintings became religious in content but not religious in style.⁷ For example, Andrea del Sarto (1486-1530)⁸ painted an image called the ‘Madonna of the Harpies’. It includes St Francis of Assisi and a young St John the evangelist. Even though the content is very obviously religious, it does not lead us to any religious truth. Mary holds Jesus her son in her arms while standing on a pedestal, supported by two young angels, and the Harpies, winged and destructive characters from Greek mythology, are cast in stone in the pedestal. This does not have any echo in Scripture, nor does it draw the viewer into any deep religious truth about God or humankind. Mary is presented as a goddess, an idea that is much more aligned to the Renaissance rejuvenation of classical works rather than any true understanding of Mary and her role in salvation.

In the contemporary environment an expression of the reverse (religious style but no religious content) can be seen in the winning entry of the Blake Prize for 2010 ‘if you put your ear close you’ll hear it breathing’ by Leonard Brown. Brown speaks of the use of humour in the title and also of the ‘Three dimensionality of reality...the word breath and breathing...a poetic and theological reference...the creative breath of God, the breath of the Holy Spirit, breath synonymous with life’⁹. It is an abstract work which reveals no religious content but is religious in style since the artists draws the viewer into his understanding of the connection between God and life.

With the decline of religious art in the twentieth century came the production of religious objects that have barely been touched by the human hand such as plaster cast statues, luminescent plastic objects representing Jesus, his mother Mary and various saints that proliferated as pious objects but could never be defined as works of art. Such things seem to be entirely contrary to the definition of religious art. Pope John Paul II wrote about how works of art ‘speak of their authors; they enable us to know their inner life, and they reveal the original contribution which artists offer to the history of culture’.¹⁰ It could be argued that many Australian churches have no art to uplift the minds of the faithful, but have images that focus narrowly on a pious aspect of devotion and do not enliven Scripture or the teachings of the Church.

⁷ Doug Adams, “Criteria in Styles of Visual Arts for Liturgy”, *Worship*, 54,4, (1980), 350.

⁸ *A Biographical Dictionary of Artists*, accessed at: <http://www.credoreference.com.peacez.hd.edu.au>, date accessed 10 November, 2010.

⁹ Leony Brown, video explanation accessed online at: <http://www.blakeprize.com.au/news/blake-prize-2010-winner-leonard-brown>

¹⁰ Pope John Paul II, *Letter of His Holiness Pope John Paul II to Artists*, 1999, accessed at: http://www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html, date accessed, 10 November, 2010.

Sacred art is art that is used for sacred purposes and therefore has a connection with the faithful.¹¹ Sacred art aims to lead the faithful to understand the things of God and to enter into the presence of God. Prayer is often an integral part of the experience of sacred art. Icons belong to this category. While they are not intended to be representational images, icons fully intend to lead the viewer into the sacred using symbolic visual language. This can be seen in the specific nature of their use of visual perspective. Instead of the lines of perspective diminishing with distance to a focal point, they are reversed so that the most diminished point is the viewer. In the case of many Christian icons, use of this device draws the viewer into the icon and into the inverse perspective of the Gospel where the ‘first shall be last’.¹² Icons are deeply connected to both Scripture and the Tradition of the Church in that they are theology written through images but they are rarely signed as the person who writes the icon does not purport to have produced an original work or art but to have transcribed theological ideas into a visual medium. They become truly sacred items because they are ‘written’ with a great deal of ritual and prayer, they draw us apart from the ordinariness of life into the life of the sacred. They can also be considered as a form of liturgical art when they are specifically related to the Liturgy.

Liturgical art is art *of* the liturgy¹³ which, in the Christian sense, is the public work of the Church for God and God’s work for us. Liturgy is highly refined, ancient in form and deeply symbolic. Icons, sacred vessels, furniture, adornments in sacred spaces – all belong to the category of liturgical art, they exist for the purposes of liturgy. Other sacred art can be within sacred spaces but it is only liturgical art if it is used in the course of the liturgy. It is ‘integral and appropriate to the liturgical actions of a community’s liturgy.’¹⁴

These are very broad categories and are useful only as such, but they can help to determine what kind of art is useful in a small worshipping community to open up the Gospel.

Historical Overview

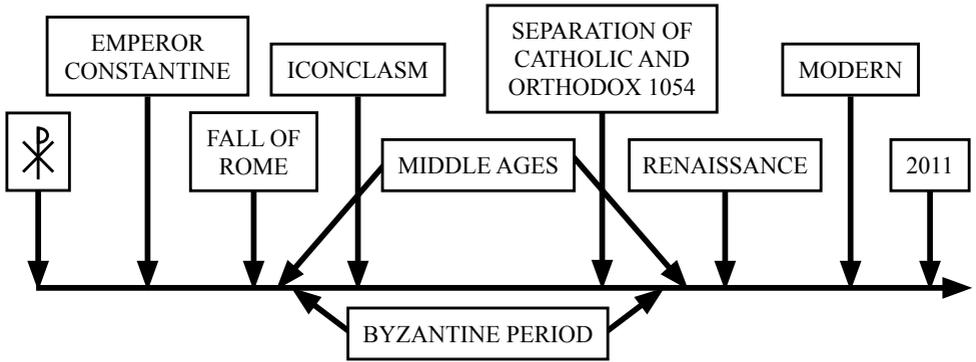
A brief overview of the history of Christian art is also useful as it helps to distinguish the different areas of Christian art and therefore can help in the choices made when reflecting on the Sunday Gospel upon which the worshipping community is to reflect. We need to respect the different traditions that have developed in Christian art and not just treat it as a smorgasbord where we taste along the way. It is advisable to work within one particular tradition or period and investigate the history of that particular time and cultural style in order to respect the integrity of that era.

¹¹ Crowley, 16.

¹² Adams, 354.

¹³ Crowley, 17.

¹⁴ Crowley, 13.



The earliest Christian art is generally dated from the 3rd century and is found in the catacombs either as wall paintings or funerary objects and reflects the style of the Greco Roman culture. Once Emperor Constantine issued the Edict of Milan in 313, Christianity emerged as a legitimate religion and eventually became dominant with strong imperialistic aspects to its style.¹⁵ Artistic styles differed between the East (Byzantine) and the West (Roman). The fall of Rome caused Europe to enter into a chaotic time and the monasteries during this time became guardians of religious art with beautiful examples to be found in the illumination of texts. The Byzantine Empire was not subject to the disarray of Europe and the development in this area included icons and mosaics of extraordinary splendour. It was interrupted by the issue of iconoclasm for around 100 years but that was settled by the Second Council of Nicea in 787 and the creation of images of Christ and the saints continued.

Western art richly developed over the Middle Ages which ran almost parallel to the Byzantine Period and concluded with the beginning of the Renaissance. Art historians describe a number of different periods following the Renaissance with modern art beginning in the late 19th century. Contemporary art today is often classified as postmodern. During the time of the High Middle Ages, beginning in the 12th century, Christian art was strongly promoted by Church patronage and carefully informed by theologians and hence this period is a rich source of art for use in contemplating the Gospel. A symbolic language was well developed and used so that the faithful, who were mostly illiterate, could read the Gospel that was painted on the walls. One of the difficulties with modern and post-modern art is that it is not always theologically informed and is often reliant solely on the artist's own background and level of understanding. This can result in the use of ideas that are not recognisable within the traditional language of Christian art.

¹⁵ J.F. Kelly, *The World of the Early Christians*, Vol. 1, Message of the Fathers of the Church, Ed. T. Halton. (Collegeville, The Liturgical Press, 1997) 137.

A Theology of Christian Art

This paper does not attempt to present a full theology of Christian art, but to give a very brief overview. Broadly speaking, theologies of Christian art come from two centrepieces: some are Christological/Incarnational, others are Trinitarian. To remain solely Christological can limit the connectedness of art and theology. Jesus Christ is the presence of God in the world, God become Incarnate, but in that presence the Holy Spirit is active and the means by which incarnation became a reality and brought human kind into a new relationship with the Father.¹⁶ Human creativity must be located ‘within the call of the Spirit to glorify the Father through Jesus Christ’¹⁷ and so all artistic activity can be an invitation to share in the essence of beauty at the core of all of creation.

Through the person of Jesus of Nazareth we can ‘see’ God as declared by Paul in the Letter to the Colossians (1:15). John further declares that ‘He who has seen me has seen the Father’ (14:9). This is richly Trinitarian as the Son, made incarnate through the power of the Holy Spirit, makes the invisible God visible. Such an action of God is the centre of beauty. ‘This divine beauty elicits the human response of faith and is given material form in works of Christian art.’¹⁸

We receive the beauty of art with the mind and the senses. Langer uses the term ‘organ of the mind’¹⁹ because as we receive the beauty with our physical senses, our minds filter it personally and culturally. What we receive through art is in a language that is not discursive and so we can have experiences of God through image as well as through text. Therefore our image of God and our experience of God will be ‘greatly enriched by the use of visual language as well as by the texts and spoken words that we use in such a variety of ways.’²⁰

Christian Art and the Gospel

At the heart of the Gospel is the experience of Jesus Christ. Using visual art to enrich the experience of the Gospel engages the faithful in an intellectual, spiritual, emotional and sensory dialogue with beauty that deepens the experience of Christ in a personal and communal way. Unlike large worshipping communities, the small community has the capacity to hear the voice of each person and therefore the response of each person to the visual art under consideration can deeply enrich the understanding of the Gospel in the community’s own context. When a community patiently and carefully observes and contemplates a work of art the experience opens an understanding of the God/humanity relationship in a way that is unique. Such patient observance, when linked to Scripture, can beautifully augment the small community gathered to contemplate the Gospel within their weekly worship gathering.

¹⁶ Dryness, 92.

¹⁷ *Ibid*, 93

¹⁸ Jem Sullivan, *The Beauty of Faith: Using Christian Art to Spread the Good News*, (Huntingdon, Our Sunday Visitor Inc, 2009), 54.

¹⁹ Suzanne Langer, *Philosophy in a New Key*, (New York, New American Library, 1951), 84.

²⁰ Angela McCarthy, “Art for God or to God through Art?” in David J. Cohen & Michael Parsons eds. *In Praise of Worship: An Exploration of Text and Practice*, Eugene, Pickwick Publications, 2010), 169.

Contemporary access to images of artworks can occur with unprecedented ease through the use of the internet. Communities will have the tools as there will always be someone who can access the internet and the resources needed to gather relevant art images. Someone with the desire might well take the time to become really literate in this area. This blesses the community with further resources. Many images are copyrighted but since a small community in worship will not be using them for commercial benefit, or publishing them in any way, it is appropriate to use them only for study purposes.²¹

The language of visual art, particularly as it relates to artworks from the Middle Ages, has largely been lost by contemporary Christians and needs to be re-learned. At the end of this paper there is a list of symbols and their meanings that has been gathered from a variety of sources with some dating from the nineteenth century. This is not a static list of symbols as each is anchored in the context of the artwork. For example, red is the colour of divine love and Jesus and Mary usually have some red in their clothing. However, red can also symbolise blood and war so the use of the colour in the context of the painting is important. In Mantegna's 1457 painting of the crucifixion, the soldiers wear red. This indicates their violent actions against Jesus in the spilling of his blood and their particular warlike focus.

By using these interpretations of artistic symbols we can learn the visual vocabulary to enable us to 'read' and interact with the artwork chosen from Matthew 4:12-23, for example.

MATTHEW 4:12-23

Hearing that John had been arrested Jesus went back to Galilee, and leaving Nazareth he went and settled in Capernaum, a lakeside town on the borders of Zebulun and Naphtali. In this way the prophecy of Isaiah was to be fulfilled:

Land of Zebulun! Land of Naphtali!
 Way of the sea on the far side of Jordan,
 Galilee of the nations!
 The people that lived in darkness
 has seen a great light;
 on those who dwell in the land and shadow of death
 a light has dawned.

From that moment Jesus began his preaching with the message, 'Repent, for the kingdom of heaven is close at hand.' As he was walking by the Sea of Galilee he saw two brothers, Simon, who was called Peter, and his brother Andrew; they were making a cast in the lake with their net, for they were fishermen. And he said to them, 'Follow me and I will make you fishers of men.' And they left their nets at once and followed him.

²¹ The website of the Australian Copyright Council is very useful for details. A website that is very useful in accessing such art is <http://www.textweek.com> as it has an art index with good links to many other sites. Other useful ones are www.artbible.net and www.biblical-art.com

Going on from there he saw another pair of brothers, James son of Zebedee and his brother John; they were in their boat with their father Zebedee, mending their nets, and he called them. At once, leaving the boat and their father, they followed him.

He went round the whole of Galilee teaching in their synagogues, proclaiming the Good News of the kingdom and curing all kinds of diseases and sickness among the people.

There are numerous defined processes that we can be used to effect an opening of Scripture through artworks. One such process is *Lectio Divina* which is an ancient form of reflecting on the word of God that has been renewed in practice in recent times. Such practice can be adapted for the use of images as well.²² This complements the act of reading sacred Scripture so that it becomes integrated into the spiritual experience. Artworks are human creations while sacred Scripture is inspired by God, but combined they can enliven faith through the word of God by using the mind and the senses while always being aware that Scripture is the most important component.

Lectio Divina has four prescribed stages. *Lectio* (reading), *meditatio* (meditation), *oratio* (prayer) and *contemplatio* (contemplation). In relation to art, the process might work as follows:

Reading

Begin with one person proclaiming the Gospel in the usual manner of worship. The one reading should not hurry but should proclaim the reading in a reverential manner. Following the reading, each person will engage in ‘reading’ the relevant artwork. This is done in silence with the image on screen or on individual copies. Allow the eye to wander over the artwork and become aware of where the artist’s focus is placed. What journey does the eye take? What shapes are formed by the composition? What shapes do the coloured areas form? What do the colours mean? What gestures are apparent in the characters? What does the gesture mean? Who are the characters? How does the artist tell us which character is the most important? Using the list of symbols examine the story that is presented.

Meditation

The next stage requires us to view the artwork through the eyes of faith. The story is clearly in mind so now each person needs to consider the combination of text and image. The artist has focussed on a particular moment in the Gospel story, or there might be several different moments portrayed. What kind of image of God is portrayed? What aspects of humanity are revealed? Does this artwork say something about the connection between God and humankind? Where are we in this story? Spend time with the image and the text allowing the heart of faith to read both. What does the image and text invite you to believe?

²² Sullivan, 33.

Prayer

Prayer emanating from the reading and the meditation turns the theological and spiritual gleanings into a conversation with God. This can be shared prayer within the group. For example, what arises prayerfully by considering the call of Peter and Andrew? How does their discipleship influence us in our relationship with God? How can this be expressed in prayer? What is Christ calling us to do?

Contemplation

The final stage calls us to contemplate the artwork with the text in our mind. The community comes to silence again and quietly rests with the image, text, theology and the mystery of what has been given through this experience.

A further step to conclude could be an open reflection and discussion on what each person has gleaned from the process. Such a method can provoke surprising insights into a faith filled sharing of the Gospel.

While there are many artworks dealing with Matthew's account of Jesus calling Peter and Andrew, the ones below provide a contrast. Veneziano and Duccio are both from the Middle Ages while He Qi is a contemporary artist.

This paper has provided one way of enlivening the Gospel of the day for small communities who worship together, with or without a priest or pastor. It will enable the community to engage in deep reflection that has the resultant spiritual benefits. Good preparation and the careful selection of resources are important but the Gospel always paramount.



Calling of Apostles Peter and Andrew. Lorenzo Veneziano. c. 1370. Tempera on poplar panel, 23x33cm, Staatliche Museen, Berlin.



Calling of Peter and Andrew
Duccio di Buoninsegna,
1308-11, Tempera on wood.
National Gallery of Art,
Washington
Part of a Maestà originally in
the Cathedral of Sienna.



Calling the disciples
He Qi (pron. Huh Chee)
20th century
Acrylic paint
www.asianchristianart.org

The list of symbols below have been gleaned from a large number of sources from 19th century onwards. They provide a guide only for 'reading' the artworks because the context of the work also has to be considered.

Symbol	Meaning
Anchor	Steadfastness, hope
Architecture/ building	House as a surrogate body which dignifies the body we have. The verandah or colonnade in the annunciation show openness/enclosure, seclusion/availability
Arms open	Compassion, compassionate stance
Bee	Activity, diligence, work, good order
Bells	Summons, Eucharist, getting rid of demons
Black	Mourning, sickness, negation and death. With white means humility and purity of life.
Blue	Divine truth, heaven and heavenly love. Also intellectual peace and contemplation. Faith, compassion and the waters of baptism. Colour associated with Christ and the Virgin Mary.
Book, text	The Word = Jesus, teachers, also announces people and what they say. For Mary, reinforces her intelligence – Jesus educated by Mary who knew she would carry the Word - Jesus
Brown	Spiritual death and degradation. Also colour of renunciation so order like the Franciscans and Capuchins wear brown. Also, the colour of humility as with St Joseph
Butterfly	Resurrection of Christ, resurrection of all people in the wider sense
Cauldron	St John the evangelist – dropped into a vat of oil
Chalice	Eucharist
Church	Christian faith, idea of locality
Circle	Infinity, perfection and the eternal. Often used as a symbol for God
Colonnade (Loggia)	Architectural feature that links past and present, interior to exterior
Cross	Christ and martyrdom
Crown	Royalty, Queen of Heaven, Lord of Heaven, attribute of royal rank. Victory = laurel crown. Also symbol of martyrdom
Curtain	Domestic privacy. With Mary it is also about her virginity which has always been shielded
Dog	The dog of faithfulness, like a whippet, watchfulness and fidelity

Symbol	Meaning
Dolphin	Portrayed in Christian art more often than any other fish. Resurrection and salvation. Bearer of the souls of the dead across the water to the beyond. If with an anchor or boat, it symbolised the Christian soul or the Church being guided by Christ.
Donkey	Humblest of animals, present when Jesus was born and recognised him as the Son of God
Door	Barrier through which only the initiated can pass, opportunity, transition to a new state of being. Cathedral, three doors stand for faith, hope and charity.
Dove	Holy Spirit, finding safe place, power of God's love
Dragon (Serpent)	Extension of serpent idea. St Margaret and St George, sin, devil, demons. The dragon is seen as the enemy of God.
Feathers	Lightness, speed. North America – Great Spirit of the sun.
Fire, flames	Fervour, divine love, Pentecost, torment of Hell
Fish	In Greek the letters of the words 'fish' mean 'Jesus Christ God's Son Saviour'
Flaming heart	Old fashioned ultimate image of devotion, heart on fire for God.
Fruits and flowers	Roses and lilies = Mary, Peach = Jesus (often has one instead of Mary's breast), God's abundance
Garden	The enclosed garden is a symbol of the Immaculate Conception of the Virgin Mary (Song of Solomon 4:12)
Gold	Majesty, richness, eloquence, for Mary – gave birth to the Word
Green	Hope. Symbolises the triumph of life over death. A mixture of yellow and blue, the colours of charity and the regeneration of the soul through good works. The colour of water, St John the Baptist's cloak, the colour of Epiphany. Colour of life in nature.
Halo, nimbus, glory	Divinity, presence of God in the person
Hand open	Giving blessing and welcome
Hart, hind, stag, deer	Monastic embodiment of piety, purity, will get away quickly to solitude. Ps42 – as a deer longs for running streams...
Lamb	OT sacrifice, alternative sacrifice for Abraham instead of his son Isaac, protected the Israelites from the Angel of Death, Jesus the Lamb slain for our sin.
Lamp	Christ, Light of the world, also signifies wisdom and piety.
Lily	Replaced olive branch by the Siennese – shows abundant love in choosing Mary at Annunciation.

Symbol	Meaning
Lion	Strength and steadfastness, courage, fortitude
Mountain	Meeting place of heaven and earth. Where Moses met God, where the Transfiguration was witnessed, where Jesus went to pray.
Nativity	The delivery of God's love to us – incarnation
Olive	Peace branch, hope as in story of Noah, also divine abundance because so much goodness comes from such a small fruit
Palm, palm fronds	Martyrdom, victory over death.
Peacock	Immortality, from pagan mythology into Christian art – Christ reverses curses and gives us back immortality. Later a symbol of vanity and pride.
Pearl	Most precious jewel – symbol of salvation
Pelican	Self sacrifice. Christ like sacrifice.
Pincers, shears	St Apollonia had all her teeth pulled out – patron saint of dentists, Agnes – breasts cut off by shears – patron saint of breast cancer
Purple	Combines power and authority of red with the sanctity of blue – mystical colour. Colour of royalty because of expense of purple dye. Colour of God the Father. Penitence and sorrow. Liturgical colour for Advent and Lent. As violet, love and truth, or passion and suffering. Colour of Mary Magdalen and Mary Mother of God after the crucifixion.
Rabbit (hare)	Symbol of those who put the hope of their salvation in the Christ and His Passion. Also a symbol of lust and fecundity. A white hare is sometimes at the foot of Mary to indicate her triumph over lust.
Rainbow	Symbol of union, and because of the flood – pardon and reconciliation. Also a symbol of hope. Sometimes used as the Lord's throne. Ancient symbol of divine communication
Raven	Gift of prophecy, unwelcome kind, foreboding. Mortality.
Red	Divine love, the Holy Spirit. Colour of Christ's passion. Colour of blood, strength in both love and hate. Colour of St John the evangelist. Colour of the martyred saints – blood. Fire, Pentecost. Christ often in red.
Rivers	Four sacred rivers: Pison, Gihon, Tigris and Euphrates. Four rivers of paradise flowing from a single rock. Symbols of four gospels flowing from Christ.
Rocks	Symbol of the Lord, the rock from which the pure rivers of the Gospel flow

Symbol	Meaning
Shells	Pilgrimage, Spanish art
Ship	Noah, Church = safe haven from the world
Star	Symbol of divine guidance or favour. One star on Mary's veil is symbol of her virginity. 12 stars are for 12 apostles, and 12 tribes of Israel
Swallow	Renaissance symbol of Incarnation of Christ. Also of resurrection due to its hibernation in winter and emergence in spring.
Swan	Love and the gods.
Sword	Truth, martyrdom – St Michael – scales and sword
Tent	Darkness of the womb from which Christ came to life, in OT can relate to presence of God.
Throne/chair	Kingship
Tower	Holiness
Tree	Symbol of life or death depending on whether it is healthy and strong or withered.
Unicorn	Female purity
Water	Symbol of cleansing and purifying, baptism. In Eucharist the water mixed with wine represents Jesus' humanity mixed with the wine of his divinity.
Well	The well or fountain is the symbol of baptism, of life, rebirth. A flowing fountain symbolises the water of eternal life. A sealed well – virginity of Mary.
Wheels	St Catherine of Alexandria, burnt on wheel of fortune – pagan symbol
White	Resurrection, Virgin at the Annunciation, colour of innocence, purity and holiness, early Christian clergy. Transcendent.
Window	Our own consciousness looking out on the world. Admits the light of God to a church so also be a thing or person acting as vehicle for God.
Wings	Symbol of divine mission, messenger.
Yellow	Hints at gold, but also suggests faithlessness and betrayal. Colour of the sun therefore associated with divinity, colour of revealed truth – St Peter and St Joseph. Also the colour of infernal light, jealousy, betrayal and treason. Heresy and the plague. Judas the traitor. The context will determine the meaning.

Reviewing the Familiar: *'Do this in remembrance of me.'*²³

Jim McPherson



This familiar Eucharistic injunction comes from the Pauline tradition (1 Corinthians 11.23-25).²⁴ Studies of it have generally focused more on the content of the imperative 'do this', and the effect of its faithful fulfilment, than on its purpose clause 'in remembrance of me'. In his landmark study *The Eucharistic Words of Jesus* (1948), Joachim Jeremias noted an underlying (grammatical) ambiguity in the purpose clause (*eis ten emen anamnesin*), raising the question therefore of *who* should remember Jesus?²⁵ This paper sets out explore some of the theological and liturgical implications of Jeremias' insight.

Jeremias surveyed the contemporary literature relating to the formula *eis anamnesin*, and concluded that this formula and its variations

were not infrequently used in Judaism in Jesus' time with reference to human remembering, but the occasions are for the most part...

(a) in texts originally written in Greek... or

(b) translations of such Old testament texts as speak of human remembrance. By far the more frequent practice of Judaism at the time of Jesus, however, is to use *eis anamnesin* and its equivalents of God's remembrance.

Jeremias then argued that Jesus' injunction had a twofold purpose: that the liturgical assembly remember Jesus, *and* concomitantly 'that God may remember me [Jesus]'.²⁶

²³ This is a revised version of a workshop paper delivered at the 2011 AAL Conference. My special thanks to John de Lange, Richard Donnelly, Marcia McPherson and John Fairbrother for their astute comments, insights and conversations on the draft before the Conference. I would also like to thank the peer reviewer of an earlier version submitted to *AJL*, for insightful comments which led me to refine and clarify both my ideas and their expression.

²⁴ Of the canonical gospels, Luke's account of the Last Supper includes the injunction (with identical wording), but referring to the bread alone (Luke 22.19ff). This injunction is entirely absent from the other gospels.

²⁵ Published in German, 1948; my page references are to the 1966 English translation (of the third, revised, German edition), SCM Press. Jeremias poses the question on p 251 (the italics are original to Jeremias): 'The only question is: *Who* should remember Jesus? The usual interpretation, according to which it is the disciples who should remember, is strange. Was Jesus afraid that his disciples would forget him?'

²⁶ Jeremias, 237-255; the extended quotation is from p 247.

Research has indicated that neither Jeremias' suggestion of 1948, nor its liturgical implications, has been investigated in detail.²⁷ If Jeremias is correct and the remembrance twofold, this raises the primary (theological) question of *how* God may remember Jesus; and the secondary (liturgical) question of *how* such an understanding of remembrance might be incorporated in a Eucharistic Thanksgiving. I shall address both questions and offer my own draft Great Thanksgiving by way of sample.

Although Jeremias' insight has implications for all Eucharistic traditions, I write as an Anglican priest and will draw my examples from the Anglican tradition.

Remembrance

I begin with a brief survey, showing how the 'remembrance' clause has been translated into English in some contemporary Anglican prayer books. My survey suggests that the Anglican tradition overwhelmingly understands the remembering subject to be the liturgical assembly, exclusively. Some contemporary Anglican prayer books have retained the traditional translation of the purpose clause 'in remembrance of me', thereby (unwittingly) retaining its ambiguity.²⁸ Other prayer book translations include '*for the remembrance of me*'; '*in memory of me*'; or, '*to remember me*'.²⁹ Each accurately translates the Pauline original, but with differing nuances – for example, '*Do this to remember me*' constitutes the gathered congregation as the *subject* of the remembering ('*You do this so you remember me*'), and eliminates the ambiguity.³⁰

I turn now to the concept of 'remembrance' in the Hebrew Scriptures, in case it instantly eliminates the grammatical ambiguity on theological grounds.

The Hebrew Scriptures include an extensive tradition of remembrance in which God is the remembering subject. Some examples:³¹

²⁷ Amongst authoritative commentaries on 1 Corinthians, CK Barrett (19712) *The First Epistle to the Corinthians* acknowledges Jeremias's insight, commenting that 'This interpretation may possibly be valid for an earlier stage of the tradition, though not, it seems, for Paul; nevertheless Dr Jeremias's conclusion at this stage may well be right' (*ad loc.*, 11.23-26). Ben Witherington III (1995) *Conflict & Community in Corinth* makes no mention of Jeremias's interpretation. I note that *A Grammatical Analysis of the Greek New Testament* (Roma: Editrice Pontificio Istituto Biblico 19883) acknowledges Jeremias's insight at 1 Cor 11.24.

²⁸ Both the King James Version (at 1 Corinthians 11.23-25) and the 1662 Book of Common Prayer translate the purpose clause as 'in remembrance of me'; James Moffatt (1935), 'in memory of me'.

²⁹ The details of the contemporary prayer books are as follows: the injunction 'Do this in remembrance of me' is retained unaltered by the Church of England (1980, 2000), the Scottish Episcopal Church (1982), and the Anglican Church of Australia (1978, 1995); also, two of the four Thanksgivings for the Church of the Province of Southern Africa (1989) and all except the children-oriented Eucharistic Prayers of the Church in Wales (2004) retain the traditional purpose clause without alteration. It has been variously rephrased in other Anglican prayer books, as follows:

- 'Do this *for the remembrance of me*' (ECUSA 1979; Canada 1985, pp 194; this is also the rephrasing in the World Council of Churches' 'Lima Liturgy', 1982)
- 'Do this *in memory of me*' (Canada, 205; Southern Africa 1989, pp 123 & 125)
- 'Do this *to remember me*' (New Zealand 1989; also Church in Wales in their children-oriented Eucharistic Prayers 6 & 7).

³⁰ See Jeremias' comment (p251) on this interpretation, quoted at n3 above.

³¹ Generally, see Jeremias 251f; *Theological Dictionary of the Old Testament* volume IV (G Johannes Botterweck and Helmer Ringgren, eds. Grand Rapids MI, Wm B Eerdmans 1980) IV, art *zkr* 65-82; the references for my selected examples are, respectively, Genesis 30.22; 1 Samuel 1.11, 19; Hosea 8.13, Jeremiah 15.15, Psalm 25.6f, and Isaiah 62.6f.

- God remembered Rachel and Hannah, so they are vouchsafed (and duly conceive) children;
- God remembers sinners for punishment;
- the despairing Jeremiah prays for God to remember him;
- ‘Remember your compassion and your loving-kindness, for they are from of old’ and act accordingly; and
- the watchmen on the walls are to importune the Lord unceasingly, until the coming of Jerusalem’s promised salvation.

In each instance, God’s *remembrance* is associated with God’s *action*. Similarly, God’s remembrance of the Noachic, Abrahamic, Mosaic and Davidic covenants, is associated with God’s acting in ways appropriate to the covenant: Genesis 9.15, ‘I will remember my covenant...the waters shall never again become a flood to destroy all flesh’; Psalm 106.44-47 describes God remembering the [Mosaic] covenant and therefore showing mercy; similarly Ps 111.5, feeding the people in the wilderness because of the covenant; Solomon’s prayer of dedication climaxes with the appeal to be heard because of God’s covenant with David (2 Chronicles 6.42).

Thus the Hebrew biblical tradition allows the possibility that God might ‘remember’ Jesus, demonstrating this remembrance by an action or actions yet to be identified. The grammatical ambiguity Jeremias identified in the purpose clause therefore remains unresolved. Theologically, what action or actions might demonstrate that God’s remembrance of Jesus?

How might God ‘remember’ Jesus?

The Son’s resurrection could appropriately be interpreted as the action by which the Father ‘remembers’ the Son.¹ However, such remembrance is already complete in temporal history, while the injunction’s present continuous imperative ‘do this [*poiete*]’ suggests the effective action (which expresses God’s remembering) could possibly include a frequentive dimension.

I suggest God’s remembrance of Jesus has two dimensions: first, the temporal and ecclesial, where God ‘remembers’ the Body of Christ in real time; second, the eschatological remembrance which is uniquely personal to Jesus. The first is frequentive, the second, unique and unrepeatable.

God’s temporal and ecclesial ‘remembrance’ includes the continual outpouring of the Spirit upon the Church, and the accompanying spiritual gifts. It also includes God’s

¹ This is the logic of Peter’s Pentecost sermon Acts 2.22-36; also the claim in Hebrews 5.7 that God ‘heard’ Jesus’ prayer and (by implication) ‘saved him from death’.

‘remembering’ faithful Christians presently subject to afflictions, persecution etc, in response to the intercessions of their fellow-members of the Body of Christ.²

Jeremias explains God’s eschatological ‘remembrance’ of Jesus, thus: in the Eucharistic injunction, such remembrance

means that the command to repeat the rite is not a summons to the disciples to preserve the memory of Jesus and be vigilant...[but] an eschatologically oriented instruction: ‘Keep joining yourselves together as the redeemed community by the table rite, that in this way God may be daily implored to bring about the consummation in the *parousia*’. [By coming together for table fellowship in this way], the disciples *represent the initiated salvation work before God and they pray for its consummation*.³

God’s eschatological ‘remembrance’ of Jesus the incarnate Son thus constitutes God’s most decisive possible action in historic time – namely, terminating historic time absolutely and inaugurating the kingdom which Jesus preached and demonstrated and for which he died. Until ‘the *parousia*’, the Eucharistic unity of Jesus’ disciples is a sign to God of Jesus’ initiated salvation work, supporting their appeal to God to hasten the consummation of that work.⁴ The meal itself comes to constitute a remembrance event *in its own right*, as the liturgical assembly beseeches the Father to honour Jesus’ faithfulness and martyrdom in one decisive act of remembrance: inaugurating the kingdom when the Son will reign in the glory which is his due.⁵

The grammatical ambiguity in the purpose clause allows *both* human and divine remembrances concurrently to constitute the Eucharistic purpose: that is, to make Eucharist ‘to remember Jesus’ by feeding faithfully upon his body and his blood, *and concurrently* make Eucharist ‘for Jesus’ remembrance [before God]’, appealing to God to demonstrate such ‘remembrance’ by appropriate actions (remembering the Body of Christ, hastening God’s Reign in all its fullness).

² This is well-expressed in *Didache* 10.5, following the community Eucharist and exactly quoting the last line of their Lord’s Prayer:

Remember [*mnestethi*], Lord, your church,
to save [her] from every evil
and to perfect [her] in your love
and to gather [her] together from the four winds
[as] the sanctified into your kingdom
which you have prepared for her,
because yours is the power and the glory forever.

Text and translation, Aaron Milavec (2003) *The Didache. Faith, Hope & Life of the Earliest Christian Communities, 50-70 C.E.*

³ Jeremias 254f, italics original.

⁴ It may well be asked, does God *need* any sign? An example may help. When called to anoint, I have observed that sometimes it is the actual anointing which brings the peace and blessing, as though God were holding back in readiness until the faithful word was fitly spoken and the faithful act obediently performed. The act itself thus seems to function as a ‘sign to God’, who then graciously responds. Cf also Numbers 10.9-10; v9 ‘be remembered’; in v10 NRSV has ‘a reminder on your behalf’, whereas Robert Alter (*The Five Books of Moses* p730) has ‘[they shall become for you] a remembrance before your God’.

⁵ This epitomises the ‘sacred meal’ tradition, evidenced in 1 Corinthians 11-14 and *Didache* 10, which was subsequently eclipsed by the ‘holy food’ tradition; see e.g. Paul Bradshaw (Collegeville MN, Liturgical Press 1996), *Early Christian Worship*, esp chapters 6&9.

Liturgically, this understanding of God's remembering Jesus suggests that the Lord's Prayer may be most appropriately prayed at or near the conclusion of the Great Thanksgiving, thereby connecting the Eucharistic appeal for God's remembrance (of Jesus) first to the petition for deliverance in the time of trial, and second to the petition 'Your kingdom come, your will be done'.

How/why did the Church lose this dimension to remembrance?

The above raises an obvious historical question: how/why did this second dimension to the purpose clause (of God's remembering of Jesus) recede from the Church's Eucharistic understanding and practice?⁶ Perhaps the ambiguity itself receded from notice, as the tradition gradually moved away from its roots in Judaism.⁷

The answer may also have a more homely and human aspect. Once the early Christians had begun to moderate their once-intense hopes of the Lord's imminent return, they settled into the institutional mode of the Pastoral Epistles, and developed (under the Holy Spirit's guidance) the institutional structures necessary to preserve the gospel message and relay it to future generations. Once in institutional mode, the human tendency – consciously or unconsciously – is to safeguard the institution. Thus the Christian Church became 'institutionalised' (in the pastoral care sense), adapting successfully to its environment until eventually it became incapable of functioning successfully outside 'the known'. This is evident, for example, in our liturgical attitudes towards the Second Coming, as expressed in the intercessions and in the Great Thanksgivings – passive, respectful, lacking the passionate engagement with God to remedy injustice, relieve suffering, vindicate the righteous etc.⁸ The rhetoric is more that of accommodation to the *status quo* than engagement with God.

Second, the idea that God might remember Jesus (by hastening the fullness of God's Reign) is associated with millennial and apocalyptic beliefs which offer a miraculous reversal of the *status quo*. Such beliefs have particular appeal to the poor and the marginalised, and institutions therefore seek either to moderate or extirpate them. Any associated Eucharistic practice that might draw 'too much attention' to the potential incursion of God's Reign is likely to be viewed as potentially dangerous. It could be argued that this has aided and abetted the Anglican tradition (so concerned with the tranquillity of the realm) in minimising the eschatological aspects of its Eucharistic practice.⁹

⁶ References are few to this section of Jeremias' work (see note 8 above).

⁷ See above, note 5.

⁸ The directness of some of the Psalms (eg 44.24-27) is absent from most Anglican intercessions I have ever heard. I suspect that our intercessory complacency and accommodation to the non-consummation of God's Reign arises from the relative security of Christianity in Australian culture, not subject to the persistent violent persecution Christians in other cultures may experience.

⁹ A historical instance may prove helpful. In the seventeenth century, some 70% of England's Independents and Presbyterian divines expounded millenarian ideas prior to and during the [English] Civil War; this millenarianism faded away after the Restoration of the Monarchy. See, eg, Elizabeth Isichei, *art* 'millenarianism', *The Oxford Companion to Christian Thought* (Oxford: Oxford University Press 2000), 435-436.

Nevertheless, the rediscovery of the NT's eschatological dimension (especially the Messianic Banquet tradition), highlights the importance of beseeching God to hasten the coming of the kingdom as God's action-remembrance of Jesus. This could capture some of the richness and intensity of both the Hebrew and Greek Scriptural traditions, and help to restore a deeper and more rounded liturgical spirituality to the Anglican Eucharistic tradition.

How may a Great Thanksgiving appropriately express God's remembrance of Jesus?

The Chicago-Lambeth Quadrilateral requires that every Great Thanksgiving in the Anglican tradition include the (Pauline) words of institution.¹⁰ It is possible to discern at least three aspects to the historic Last Supper: first, Jesus seeks to prepare his uncomprehending disciples for the immediate realities of his death, resurrection, and ongoing presence with them in their mission; second, to model the new humanity and human vocation, including faithfulness to death, for them; and finally, to commission them and their successors in the Christian faith (the Body of Christ). Their commission is to importune God unceasingly for the Kingdom's consummation, by prayer, by action, and by (Eucharistic) table fellowship.

Accordingly, the logic driving a Great Thanksgiving is that of incompleteness. This logic unifies the aspects of remembrance, pilgrimage, and engagement which constitute the Eucharistic task.¹¹ Thus the promises and progress towards their fulfilment are gratefully remembered; the pilgrimage towards fulfilment is the twofold spiritual pilgrimage of the heart and the ongoing real-time pilgrimage of faithful discipleship in the world where space, time, entropy and sin continue their apparently unassailable tyranny; the engagement of importuning God to fulfil the promises completely, and remedy the suffering and injustice *etc* endured by the persevering faithful.

¹⁰ The Quadrilateral refers to the sacrament of Holy Communion 'ministered with unailing use of Christ's words of institution and of the elements ordained by Him'. The full text is available at http://anglicancommunion.org/resources/acis/docs/chicago_lambeth_quadrilateral.cfm (visited 4 Jan 2011). This Quadrilateral underlies the Fundamental Declarations of the Constitution of the Anglican Church of Australia, but the requirement regarding the words of institution is not stated explicitly in Chapter 1; instead, it is implicit in §4 (in Chapter II, Ruling Principles), which enshrines the 1662 *BCP* as 'the authorised standard of worship and doctrine in this Church'.

¹¹ This was the subject of my research at Vaughan Park (Auckland), which I hope one day to publish. My Scholar's Lecture (22 October 2008) was titled 'A Wistfulness in Worship: the Lord's Prayer, the Psalms and the Eucharistic Task'. For convenience, I provide summary descriptions of 'pilgrimage' and 'engagement', as follows:

Pilgrimage focuses on the heart's pilgrimage to the heavenly Jerusalem, and participation in the Messianic Banquet. Archbishop Thomas Cranmer identified this pilgrimage theme (without the Messianic Banquet, of course). See Stephen W Sykes, 'Cranmer on the Open Heart', *Unshamed Anglicanism* (London, Darton Longman + Todd, 1995), pp 24-48, esp p 40. The traditional Collect for Ascension Day extended the logic of Colossians 3.1-3 to ask that 'we may also in *heart and* mind thither ascend...' (Sykes' emphasis); Cranmer used this metaphor of ascent to interpret the Eucharist as a *sursum corda* pilgrimage of the faithful repentant cleansed heart to the heavenly banquet with Christ.

Engagement is about passionately engaging with God about the world and its need, even challenging God about allowing the world's needs and sufferings to persist. It is expressed primarily but not exclusively in the intercessions, where we seek present remedy (healing the sick, relieving particular instances of human suffering); but we also seek the perfect peace and perfect justice of God's Reign, thereby adding an eschatological dimension to the Church's prayers. Conceptually, remembrance and engagement converge beautifully in beseeching God to remember Jesus and hasten the consummation of the Kingdom.

Scripture abounds in imagery which may help express (or evoke) an appropriate sense of such incompleteness: The Letter to the Hebrews uses evocative images like ‘a sabbath rest for the people of God’, ‘the city which is to come’, and Jesus ‘the pathfinder’ (*archegos*), all of which highlight the provisionality and incompleteness of real-time Christian discipleship.¹² St Paul’s imagery of creation in labour (Romans 8.19-23) is also highly appropriate. The Psalter provides a further treasure trove of images and ideas.

In my draft Thanksgiving, below, I draw on other ideas such as the incarnation, whereby the Son connected (and connects) heaven to earth and earth to heaven a theological dynamic which I see underpinning and giving coherence to the concept of God remembering Jesus. I have incorporated Irenaeus’ classic quote to express this.¹³

As noted earlier, the Lord’s Prayer may constitute the most appropriate conclusion and climax to the Great Thanksgiving. The acclamation ‘Blessed is he who comes in the name of the Lord; Hosanna in the highest’ (Matthew 21.9, quoting Psalm 118.26) is also eminently suitable; I suggest the decision rest with the celebrant.

I offer this draft in the hope that theologians, poets and liturgists will be inspired to set out on a similar trajectory, thereby enriching Eucharistic worship and spirituality for future generations. But history shows liturgical reform to be notoriously slow...

GREAT THANKSGIVING¹⁴

Sursum corda

We praise you, Lord, for making us in your image
as the crown of your creation
to tend it and bring it to its true end.

You have made our hearts thirsty
for your love, your peace, your justice,
and the coming of your kingdom.

¹² Hebrews 3.1-4.10, 2.10, 13.14. It is intriguing to note a resurgence of such motifs in some American Protestant theological writings of the late twentieth century: Stanley Hauerwas & William Willimon *Resident Aliens: Life in the Christian Colony* (1989); Frederick Buechner *Longing for Home* (1996); Walter Brueggemann *Cadences of Home: Preaching among Exiles* (1997); etc.

¹³ Irenaeus, *Adversus Haereses*, v (praef). Jacob’s dream at Bethel and Jesus’ promise to Nathanael (Genesis 28.10-17, John 1.51) also provide suitable allusions. I see humanity’s place in the creation paralleling Adam’s yearning for a suitable partner in the Garden of Eden – humanity is then God’s helpmeet, ‘soul mate’ and companion in the created order. Humanity’s calling is to fill the earth with the knowledge of God’s love (*hesed*) ‘as the waters cover the sea’ (Isaiah 11.9, cf Psalm 33.5b); yet humanity has proved unworthy of this calling and unequal to this task; the deficit is remedied in the incarnation of the Son, and now awaits its glorious consummation.

¹⁴ This Thanksgiving was ‘workshopped’ at the AAL 2011 Conference in Melbourne. My special thanks to those present for their illuminating and constructive comments.

Your Holy Spirit challenges us
to work for justice, to love mercy
and humbly walk with you.

Your Son, bone of our bone
and flesh of our flesh,
brought heaven to earth
becoming what we are
and earth to heaven,
so he might make us what he is.

Therefore we praise you, *saying/singing*
Holy, holy, holy Lord,
God of power and might,
heaven and earth are full of your glory.
Hosanna in the highest.

Yet we proved ourselves
so wilful and wayward,
we hounded your Son to his death.

On the night he was betrayed,
knowing his hour had come,
he shared supper with his friends.

He washed their feet, in servanthood;
then, taking bread, he broke it,
saying 'This is my body, given for you.'

Taking the cup, he gave thanks and said
'This is my blood, shed for you.
Do this, as often as you drink it,
in remembrance of me.'

You raised him from death
never to die again
and in his resurrection
we glimpse your new creation.

Remembering him, the Lamb of God,
and hoping for your new creation
while this creation groans
in its present bondage to decay
and yearns, in hope, to be made new,
we share this meal, proclaiming:

Either:

**Blessing and honour and glory and power
to the one seated on the throne
and to the Lamb for ever and ever.**

Or:

**Blessed is he who comes in the name of the Lord.
Hosanna in the highest.**

As we eat the bread of his body broken,
and drink the cup of his blood shed,
we pray you
to unite us in the body of your Son,
renew us by your Holy Spirit,
and sharpen our hunger
for the coming of your kingdom.

We pray you, remember your faithful ones
now suffering for your Kingdom's sake;
(mention may be made here of particular special needs)
deliver them from all evil,
and honour their faithfulness.

We pray you, remember and honour
your Son's faithfulness unto death:
hasten the coming of your Kingdom,
abolish the tyranny of death,
set wickedness and injustice to rights,
fill the earth with the knowledge of your love,
and enthrone your Son to reign for ever
in the glory which is his due.

Therefore, as he has taught us, so we pray:

Our Father in heaven...

If the Lord's Prayer is not prayed here, the acclamation 'Blessed is he who comes in the name of the Lord...' may be used instead (if not used earlier), at the celebrant's discretion.

Sea or Shore – Worship In a ‘Small Congregation’ The Pastoral-Liturgical Identity of a Navy Chaplain¹⁵

Reverend Christine Senini



As a Royal Australian Navy (RAN) chaplain, I found myself in the midst of fluctuating roles and expectations; invited into the intimate moments of sailors’ lives. There is an expectation of confidentiality, compassion, and individual attention. Chaplains are also highly visible at public ritual events such as commissioning of Ships, deployment homecomings, change of command of the Chief of Navy, and Remembrance Day Services. At these times, there is an expectation that multi-faith issues are addressed, RAN values are displayed, denominational concerns are considered, that the prayers are relevant and contextualised, and that the challenges of media presence are known. Chaplains also advise Command about morale, ethics, and moral principles. There is an expectation of wisdom, knowledge, leadership, and courage; whilst still working within and alongside the chain of command, and

as all Ship’s Company’s friend and guide. My sending denomination also has expectations that I will exercise a priestly and pastoral ministry. Function, meaning-making, and transformation can be laden with risk (and opportunity) as the spiral of perception, discernment, and hopes contrasts with reality, judgement, and authenticity.

In chaplaincy there is a recognition that what (or whom) chaplains represents has many disparate and contested meanings. What does it mean to represent God in a secular organisation? To whom does the Sunday Service belong? Does worship only occur at the times we formally gather? How are chaplains symbols of ritual leadership, the discipline of the *Ordo*, or in loving conversation with their community? Gordon W. Lathrop’s¹⁶ methodology of juxtaposition is highly constructive in exploring what it means for a chaplain to be involved in the ‘whole of life’ that is Navy service and ministry. ‘Their leadership, which is to be taken seriously as a powerful human symbol, means something Christian as it is immersed in the juxtapositions of the *Ordo* and, specifically, as it is juxtaposed to the powerful symbols of community and of the participation of all the people. The clergy, the members of the liturgy’s *kleros*, are a living part of the assembly’s collection of symbols, subject to the same interactions and the same breaking that turns all symbols to the purposes of the assembly.’¹⁷

¹⁵ This paper was first presented at the 2011 Australian Academy of Liturgy Conference, Melbourne. The opinions expressed in this article are my own and are not intended to be representative of the Australian Defence Force or its chaplaincy.

¹⁶ Schieren Professor of Liturgy at Lutheran Theological Seminary in Philadelphia, USA.

¹⁷ Lathrop, G 1993, *Holy Things: A Liturgical Theology*, Minneapolis, MN: Fortress Press, 192.

Many who are on the edges of church life, or who would rarely seek spiritual or religious support from people of faith, do seek Navy chaplains as friends, helpers, and guides. Navy chaplains are also intrinsic in organisational commemorations such as Scattering of Ashes Services and Graduation Parades. There is also the occasional sacramental responsibilities of a Sunday Service, baptism, weddings, and funerals. As a liturgical practitioner, I am challenged to consider what is Navy and what is 'Christian'. Do Navy rituals, ceremonies, and symbols have an identity of their own? How can I 'break' Navy symbols for the purposes of the sailors?

As an ordained Minister in the Uniting Church in Australia (UCA), I am both obligated and captivated by our foundational document, 'The Basis of Union'. This exploration of what it means to be 'church' seeks to be a confession of faith with a 'seven-fold commitment' that radiates from the central commitment to Jesus Christ and his message through 'the commitment languages of worship, allegiance, systematic thought and doctrine, obedience, worship witness and service; that then meet together in Christian language as we take counsel together.'¹⁸ Hence, message, structure, process, theology, mission, ministry, and liturgy resonate together in a dynamic conversation that refuses to be stagnant, static, or linear. The liturgical and pastoral dimensions of being a UCA minister intertwine when engaging with the 'work of the people' in a particular context that recognises and makes connections with other faith traditions and experiences. Although sensitive to others, this wide understanding refuses to be limited or confined by any sense of what others may determine is, or is not, liturgical. The 'work of the people' encourages connections with all the commitments of faith.

The challenge in chaplaincy is to make liturgical connections that seek unity, displays the glory of God, encourages good counsel, and inspires faith. These connections may be fragile, surprising, or arrive because of contrast or juxtaposition rather than congruence. They can happen in the most unexpected places as well as the most obvious. An understanding of liturgy as the whole of life becomes an opportunity to find meaning in perpetual layers that may fuse or discord, churn or rest, encumber or liberate. In doing so I resist the temptation to categorise and control, but instead search to concentrate attention on liturgical moments, pastoral encounters, or events that then evoke wider individual significance, communal consideration, and faith.

In my search to find meaning and understanding of the pastoral-liturgical role of a Navy chaplain, I am drawn to Lathrop's methodology of juxtaposition. Lathrop advocates that juxtaposition is a valuable resource in finding meaning in and about the liturgy. He proposes that when various liturgical 'things' of worship, including the assembly, are set next to one another, there is the possibility of 'the use of the old to say the new by means of juxtaposition.'¹⁹ Lathrop asserts that communication of meaning can never be

¹⁸ McCaughey, J. D 1980, *A Commentary on the Basis of Union of the Uniting Church in Australia*, Melbourne, VIC: Uniting Church Press, 5-7.

¹⁹ Lathrop, 33.

simply seen as a process of coding and encoding. Juxtapositions provide an opportunity for chaos, for ambiguity, for creative imagination and for depth to be embedded in the *Ordo* and within the community. The liturgical framework provides a pattern, intensity, and a flow of ideas and relationships. Lathrop suggests that the *Ordo* as juxtaposition encourages us to use strong and significant signs that will create opportunities for the worshipper to be stretched and extended to the very edge of their beings so that a lively image of the triune God can be offered to the world. *Ordo* as juxtaposition is more than conversation or action. It is a transforming relationship that critiques, heartens, and renews. *Ordo* is embedded in the culture, context, and symbols of the local Christian community as much as the history, traditions, and icons of the Church.

The symbolic depth of the liturgy, of the *Ordo*, includes many languages (such as the spatial, temporal, aural, iconic, and kinetic). Juxtapositions in place, time, word, action, or symbol allow for interpretation and re-interpretation. Imaginative, intentional, or accidental juxtaposition can occur before, during, or after an event. It is what Lathrop understands as ‘meaning in action’. For example, the juxtaposition of liturgical preaching involves putting alongside the stories of the Holy Scriptures with the stories of a community. The catalyst is the preacher who offers interpretation(s), explanation(s), and meaning(s) for the listener to interpret and to respond. It is in the living of the liturgy during the rest of the week, both before and after the preaching event, that will bring real meaning and significance to the words spoken and broken in the assembly. Navy chaplains embody this understanding as they seek to connect the stories of the Holy Scriptures, the stories of the Navy community, and the routines of a Navy week.

At first glance, Lathrop’s methodology of juxtaposition within the *Ordo* may inadvertently assert, that liturgical practices are linear. Pastoral ministry is not as cyclical as the lectionary sequences, but rather more chaotic and confused. Chaplaincy is a complex cluster of thinking, experiences, and events that are informed from different sources. Navy chaplaincy is not as simple as a series of binary juxtapositions from which we can draw meaning. The distant echo of the *Ordo* is still found in the RAN’s history, traditions, ceremonies, and particularly through the presence of their chaplains. By juxtaposing pastoral encounters, liturgical responsibilities, ceremonial scenes, and daily duties; through clustering their contextual similarities and distinctions; and by reflecting on them, Navy chaplaincy becomes a complex kaleidoscope of symbols and meaning making that involves layers of significance.

My own call to church leadership, and the experience of enacting my ordination charge, has emerged from and into a perception of ministry that ‘holds the hurts and preserves the hopes, articulates the dreams and names the fears, and believes in the creative transformation of those given into my care through Christ’¹. This understanding is

¹ This understanding was developed by me on Nov 01, 2006 in response to a challenge from the now Director General Chaplaincy Air Force to describe, ‘How can we express the faith given to the Church, in a way or language that engages, without diminution of the content? Answer in thirty words or less.’ My response is influenced by 1 Corinthians 13: 13.

shaped by whom I am and whom I hope to represent, especially in the role of a chaplain who thinks and acts both pastorally and liturgically. Most importantly, it is formed by a deep desire to connect with others in meaningful and intimate conversations that involve conversion and liberation. These faith connections are often messy. ‘A community doing its liturgy will be remembering the series of rituals that the participants have known and will be reorganising, reinterpreting, and reforming – criticising – those memories by means of the ongoing ritual enactment.’² In chaplaincy, these connections and reformings are most obvious in Sunday worship, quasi-religious ceremonies, during pastoral encounters, within playful banter, and throughout daily routines.

Liturgical practice as a meaningful encounter

A Navy chaplain is consistently invited into the vulnerable aspects of sailors’ lives. These encounters challenge and change me, but are common in any chaplain’s experience. ‘We all search for our own identity... The question, ‘How am I like this person?’ is a standard learning tool for chaplains. When the answer is clear, whether conscious or not, patient (sic) and chaplain form an instant and memorable kinship, startling in its intensity.’³ I am regularly surprised by the authenticity and depth of pastoral conversations and liturgical encounters that I experience as a chaplain. These experiences often leave me in a different theological, liturgical, or pastoral place; as much as the sailor. ‘We have always asked our priests to do that – to go with us into the dark places where nothing can be done. We do best, it seems to me, when we also ask that our priests know the dark places within them self.’⁴ Self-awareness and vulnerability are key characteristics of an effective chaplain, and key features of effective liturgical practice.

Whether it is by their choice, or because the choice is made for them by the nature of their work, Navy personnel will find themselves in difficult and dark places. As a Navy chaplain, I too have been a person under orders, who has found herself in the Middle East caring for those who are in real danger, those who may have to use lethal force. Conducting a Sunday Service on the flight deck or deep in the Ship’s passageways whilst surrounded by damage control equipment, I am acutely aware that words of grace and peace are being pronounced amidst a warship. A warship that is on patrol, on warlike operations, with guns loaded. As a Navy chaplain, I am a non-combatant.⁵ If we are ‘engaged’, my duties include supporting those who are in a combat role. I have the option of using weapons to protect my life or the life of others, and the weaponry and munitions of others do not always respect the status of the non-combatant. The juxtapositions are intense and confronting. In the words attributed to St. Francis of Assisi⁶, we are exhorted to ‘preach the Gospel always, and if necessary, use words.’ My presence reminds people that it is ‘normal’ to be unarmed.

² Ibid., 180.

³ Windle, PN 2001, ‘When Chaplains are newsworthy’, *The Journal of Pastoral Care*, winter, vol. 55, no. 4. p. 415.

⁴ Ibid., 415.

⁵ The Third Geneva Convention of 1949, Article 3 states that chaplains, along with medics and others, are given special non-combatant status in order that they may care for the sick and wounded without interference.

⁶ ‘*The Society of St Francis*’, Brother William SSF, accessed Oct 01, 2004, <http://www.franciscan.org.au>.

Chaplaincy is a place where sailor's thoughts and experiences, questions and requests, fears and hopes may come together to encounter God. God is present in these pastoral conversations and liturgical actions in such a way that a sailor, and indeed the chaplain, is able to speak of fresh realities, imagine new possibilities, and be confident that each can encounter the living God. Chaplains as presiders of their distinct community, '... will try, in all of their lives, not to betray the vision of the meeting. They will, however, in their own need, listen to the 'and also with you' and believe in the church. They will understand themselves as coming with the strangers and the outsiders, holding out their hands for the signs of grace. They will walk the streets of their town, not as holy persons in themselves but remembering the resonances of the meeting... They will treasure that presiding is a life task.'⁷ For a Navy chaplain, their town is their Ship.

By the nature of their role, a Ship's chaplain is always 'presiding,' overtly mediating God's presence in an inherently secular space. Lathrop suggests that a pastor 'cares for symbols, sets out symbols for other people, hopes these symbols may hold people's lives into meaning... Words, stories, sacraments, images, gestures: pastors really have nothing else. No wonder then that the pastor can take on the character of these surroundings, these materials, and tools of their work. No wonder that she or he can become – to many other people, often to society, and certainly to the community of his or her service – also a symbol.'⁸ Navy chaplains are a symbol of both the secular and the sacred. They have the benefit of being inserted into a distinct community, in which he or she can easily take on the secular character of their surroundings by the wearing of a uniform, engaging in the jargon, and sharing in the cramped environment of a ship. Yet, the wearing of a 'cross' on their camouflaged shirt, speaking differently about what 'peace making' or 'service' or 'sacrifice' may mean, and being able to share a sense of the transcendent, allows the sacred to also be named. The symbol is broken for the sake of the assembly.

Effective Navy chaplaincy embraces the meaningful encounter that points towards the reality of God. Due to their role, chaplains mostly express secondary theology through words and actions, although written liturgy and job descriptions are also part of the way in which an understanding of who God is, is declared. In chaplaincy, primary theology often impacts or even shatters our secondary theology. Experiences can cause a Navy chaplain to reorganise, reinterpret, and reshape liturgical practices. Lathrop suggests that secondary theology 'is written and spoken discourse that attempts to find the words for the experience of the liturgy and to illuminate its structures, intending to enable a more profound participation in those structures by the members of the assembly.'⁹ 'Thus is the faith kept as something always alive in the present. Thus is memory mediated ever new as tradition... Thus do structures arise. Hence theology of the second order flows.'¹⁰

⁷ Lathrop, 202.

⁸ Lathrop, G 2006, *The Pastor: A Spirituality*, Minneapolis, MN: Fortress Press, 1.

⁹ *Ibid.*, 6-7.

¹⁰ Kavanagh, A 1984, 'Liturgical theology' in *On Liturgical Theology*, Collegeville, MN: Liturgical Press, 95.

‘The theology of incarnation continually demands attention from the chaplain. He (sic) spends a relatively short time in the week nourishing an often small community of worshipping Christians. Chaplains spend much more time taking the gospel, taking Christ, out into barracks, into hangars, onto ships; following Christ by incarnating God in the places where people are, reminding them of God’s presence ... This incarnational gospel the military chaplain preaches is also pragmatic and, in some sense, secular. Very few people will come to the chaplain looking for God in any conventional sense. Instead, chaplains have to go to the personnel and find God in them, often giving expression in very secular terms.’¹¹ Navy chaplains not only ‘take God’ to where people are, but also reveal the God who is already there waiting.

*Secular lives and sacred hearts*¹²

As a chaplain, I am consistently confronted by the tensions inherent in my priestly and pastoral role. Tensions of identity, professionalism, denominational constraints or expectations, and context are common. My secondary theology is often challenged. The heartbeat of the *Ordo* can be both loud and faint. The sacred and secular do not seem so easily delineated. Commanding Officers can express concern over ‘low numbers’ at ‘their’ Sunday Service, seeing ‘poor attendance’ as a reflection of a lack of interest, or an ineffective chaplain. Perceptions of ‘effective chaplaincy’ are often based on the obvious or traditional understandings of ‘church’; the head count rather than the depth and breadth of community built during the weekly routines. Chaplain Pocock RN reflects on his time aboard HMS *Ceres* during 1939-1940: ‘Although there were a number of regular Communicants in the ship and they remained faithful and regular, I didn’t manage to build up a ‘Church’ Fellowship. In this I failed.’¹³ Numbers in a Ship’s Church Service do not accurately reflect who the people of ‘faith’ are, or what is going on in the hearts, minds, and lives of the ‘Ship’. There is comfort and strength knowing that others are meeting to pray and worship, and others share that even if ‘church is not their thing’.

Effective chaplaincy reaches beyond the gathering of the Sunday Service. Liturgical connections were made through using technology and media: The Sunday Service booklet (printed liturgy, puzzle, graphics, and comments themed and changed in step with the Ship’s routines); and a daily devotional email, ‘Daily Thoughts’¹⁴ (an inspirational quote, a Scripture verse, a thought for the day, and a prayer, intentionally themed with Ship’s morale or the ‘bearing of the moral compass’ as a reflection of the promulgated Navy Values). As a chaplain, I met many sailors who would never

¹¹ Ware, S 1999, ‘Armed forces’ in Legood, G (Ed.), *Chaplaincy: The Church’s Sector Ministries*, London: Cassell, 64.

¹² For a wonderful exploration of this phrase read Billings, A 2004, *Secular Lives, Sacred Hearts: The Role Of The Church In A Time Of No Religion*, London: SPCK.

¹³ Pocock, L 1989, *With Those In Peril: A Chaplain’s Life In The Royal Navy*, Worcester: The Self Publishing Association Ltd., 37.

¹⁴ Issuing orders are part of a Navy Ship’s daily routine. Daily orders are emailed to all Ship’s Company, and are often referred to as ‘Daily Words’. My devotional email was intentionally named ‘Daily Thoughts’ to provoke the connection between thoughts, words, and deeds.

‘darken the Church door’ and who would visibly duck or baulk at an entrance to a Chapel, perhaps expecting to be struck down by the metaphorical bolt of lightning. Those same sailors though, would happily speak to me about their faith in God, or even Christ, almost as if it was as natural as talking about the merits or shortcomings of their favourite football team. Most of Ship’s Company were strong supporters of a chaplain’s role. This was especially apparent at Memorial Services when there was always a large amount of volunteers to participate in Bible readings, prayers, and ceremonial movements. The ever demanding routines of watch keeping, as well as long and arduous hours aboard a ship means that most sailors are either on watch or asleep at the time of a Sunday Service. Around ten percent of Ship’s Company would attend a Sunday Service, whereas close to half of Ship’s Company would either ask how the Service went, for a copy of the Sunday Service booklet, or for the daily devotional email.¹⁵

The curious religious streak that is evident in sailors is not new. ‘When Captain Daniel anchored off the Saintes...to obtain provisions, his men carried off to their ship the local *curé*. Daniel decided to seize the opportunity to provide Mass for his Ship’s Company. Accordingly the Mass began, and was honoured by the discharge of artillery, other salvoes being fired at the Sanctus, the Elevation, the Benediction, and the Exaudiat, and the Service ended with a prayer for the King of France. However, all did not proceed smoothly, for when one of the buccaneers adopted an indecent attitude at a crucial part of the Service he was rebuked by the Captain and replied with an oath. This was too much for Daniel, even in the circumstances, and he drew his pistol and shot him in the head, vowing to do the same to anyone who did not respect the Holy Sacrifice. When the Mass ended, the body of the dead man was thrown overboard, and the captive priest was rewarded with gifts, which included a negro slave.’¹⁶ The sacred and the secular collide.

Tradition or trust, faith or familiarity; from my perspective they are sailors living secular lives with sacred hearts. Primary and secondary theology, liturgical practices, pastoral concerns, culture, and context fluctuate. Yet, God has been named and Christ has been praised. Making connections about who the triune God is in a certain place, how God’s grace may be experienced by a particular people, and speaking about how faith is exercised in their culture and context; is the essence of a Navy chaplain’s pastoral-liturgical role.

The Lord be with you

In the early 1900s, a chaplain’s only official duty was to conduct a Church Parade each Sunday.¹⁷ Today, a Navy chaplain’s job description is more extensive. However, a chaplain is seen by some as an encumbrance; as someone who takes up a rack (bunk)

¹⁵ Interestingly, during my six month sea deployment in the Middle East, the percentage of Ship’s Company involving themselves in these ways, rose to well over sixty per cent.

¹⁶ Taylor, G 1978, *The Sea Chaplains: A History of the Chaplains of the Royal Navy*, Oxford: Oxford Illustrated Press, 144.

¹⁷ McKernan, M 1980, *Australian Churches At War*, Marrickville, NSW: Southwood Press Pty. Limited, 47.

without contributing anything significant to the Ship, especially in an inherently secular and operational environment.¹⁸ After all, providing a Sunday Service for a handful of sailors may appear to be of little effort, or as a contribution without any real merit. What else does a chaplain do all week? Whilst aboard the Packet Liner *Andes* (converted into a troopship during WWII) Chaplain Pocock of the Royal Navy and Chaplain Bob Bonsey, a member of the Australian Bush Brotherhood, would daily discuss the task of a chaplain. ‘In the end, we went back to the King’s Regulations and Admiralty Instructions which clearly state that the chaplain is to be given no executive duty which will interfere with his duty to God, Praying and Preaching, and his duty to man, Visiting. What *really* mattered was *how* we carried out those duties. We were to persevere and to persevere more!’¹⁹

A chaplain serving in the galley is exercising liturgical practices. I would ensure that any sailor who was having a birthday would be recognised and given special consideration with their choices of food. Often I was the first (and only) person on the Ship to wish them a happy birthday – a deliberate resonance of ‘The Lord be with you’. I prayed that there would be a connected understanding that just as I was willing to meet them where they are, so is God. I hoped that they would discern that my love and care for them was a reflection of God’s greater love and care; and that as I mediated the ordinary that they would see that their story and God’s story are linked in the extraordinary. The faint echo of the Sunday Service Eucharistic meal, ‘and also with you,’ was heard as I served the sailors at mealtimes throughout the week. Presiding is indeed a life task.

My presence in the galley gave the sailors a non-threatening opportunity to seek me. As I wore a clerical collar on Sundays, it also gave me the occasion to remind them about the Lord’s Day. Sailors told me that they liked me serving in the galley at lunch because I gave larger portion sizes. They would do their best to jockey positions in the line to have me serve them. I suggested that my generous food portions reflected a generous God! As I served, I would greet each sailor by name (usually around 200 names that I would learn in the first week aboard). Learning the name of my sailors also means knowing their stories. Knowing their stories is about identifying with my community and being with them. In knowing and being, connections are made and shared that resonate from the Sunday Service, through the week, and towards the Sunday Service again.

For you alone are worthy

Sailors will often apologise for swearing in front of chaplains. When asked why they will give answers such as: ‘God might hear me,’ or ‘in respect of whom you represent,’ or ‘it just feels wrong with the chaplain around.’ Despite a chaplain’s Officer status, a chaplain has no command authority to order any member of Ship’s Company to do

¹⁸ Ship’s Company and equipment serve multiple roles. Sleeping space is at such a premium that when training staff visit warships they sleep in sleeping bags in utility areas. Anything that is not functional is ‘dead weight’.

¹⁹ Pocock, 45.

anything, including stopping swearing. In any case, trying to do so, would most likely earn derision. Instead, the situation is controlled by the sailor's choice to self regulate. Conversely, when participating in Officer Training the physical training instructors enjoy targeting chaplains and asking 'Where is your God now?' and, 'Have you started praying chaplain? You are going to need to!' They saw this as a way of testing or taunting God through the chaplain. Regardless of any intentions, God's hiddenness and worthiness has become manifest because of whom or what the chaplain represents.

With the faithful of every time and place

Navy Instructions clearly state that Navy chaplains are to be chaplains to people of all faiths and no faith. For example, I have assisted Command with the introduction of a Sikh sailor to Recruit School where issues of head coverings and facial hair took on both religious and occupational health and safety significance. I have supported Muslim sailors in the adherence of their faith requirements such as Ramadan. I have helped a Mormon sailor establish contacts with a local Meeting House, and a Jewish sailor to connect with a local Rabbi in order to celebrate Passover. I have counselled Pagans, Wiccans, and Buddhists, and I have even researched and briefed Command on the nature and traditions of the 'Jedi faith'. I have had to choose whether to finish a public prayer at a mandatory Parade with the words 'in Jesus' name' or to recognise that other faiths are present and simply finish with an 'Amen'. For some Navy chaplains this is straightforward. For others, it brings on a crisis of meaning, as they feel they are 'betraying' their Christian or denominational tenets. The challenge is how to be faithful at this time, in this place. The clash of primary and secondary theology can be severe.

Such a clash happened for me at one Sunday Service at sea when one of the Ship's Company came to the Service for the first time. Not an unusual event as sailors often come and have a look, especially when morning tea has been advertised. However, this member was well known to practice a different faith to Christianity. He joined in with the Service as we shared responsive prayers and reflected on the Scriptures. Then we came to the Eucharist. The UCA generally practices an 'open table policy' for all those 'who love the Lord'. As I prepared the elements on the table, I hurriedly considered how I would respond if this person came forward to participate. Questions ran through my mind. How is it different to a Catholic or a Salvation Army sailor choosing to come forward? How really 'open' is the UCA open table policy? Does the practical application change when the Service is held in the middle of the ocean, and there is only one 'brand' of ordained minister, or when Church authorities are far away? What if my sailor saw himself as both practising his faith and someone who loved Jesus? Is a compassionate pastoral response more important than a 'correct' theological one? To whom, or what, is faithfulness owed? Could this be a transformative moment for this sailor, and for many of us present? How does the *Ordo* speak to this community in this moment?

Military contexts like deployment, war, or isolation do change religious or liturgical practices. ‘At Camp Liberty, a female Hispanic sergeant makes the sign of a cross over a Humvee. Nearby, another Humvee driver waits for her to bless his vehicle. He is Baptist. His pastor at home would be appalled. He doesn’t care. His sergeant is a deep woman of faith, and every vehicle she blesses comes back safely.’²⁰ Faithfulness of others has been acquired. Primary theology seems to have become the principal guiding factor. Some might describe these events as including superstition or pragmatism, but the prayers are authentic. It was common for Catholic sailors to ask me to pray for a dead family member on an anniversary, for evangelical Christians to take up the opportunity for a special blessing for their missed pet on St Francis Of Assisi’s Feast Day, and for Anglicans to choose grape juice over wine during Eucharist when they are about to go on watch after a Sunday Service. Liturgical practices are being shaped and stretched.

It is not only the liturgical practices of the faithful that are challenged or changed. As a Navy chaplain I have set up the Eucharist on top of an air hockey table, used ammunition boxes as a pulpit, and included sea shanties in a Sunday Service. In a regular parish placement, I would never agree to church notices including announcements about the local grocery store; but I have interrupted prayers so that the sailors present can listen to the Ship’s pipes (loudspeaker broadcast) as to when the canteen is open, so they do not miss their limited opportunity to buy snacks or drinks. I have used savoury bread for the sacrament, when the Ship’s cook decided to be creative and surprise the chaplain with a kind gesture; and for pragmatic reasons, I have fed leftover bread and wine to the fish and ocean, praying that God’s environment is blessed by the action. I have become nonchalant about sailors walking in and out of a Service. At times, I have become a commentator as much as a preacher as I explain liturgical practices, colour, and ritual to those who have had little or no exposure of the *Ordo*. I have also become convinced that a clerical collar can be a symbol of transcendence, and that an ecumenical understanding of the liturgical framework of a Sunday Service is vital for belonging and identity. I am now impatient with those who are concerned about retaining the distinctiveness and power of their denomination. I more easily recognise that God is bigger, and better, and more mysteriously ‘alive’ in people’s beings than I ever imagined; and that more often than not, I need to discern and be comfortable with ‘God’s business’.

That member of Ship’s Company of a different faith did come forward. I gave him Holy Communion. Later, I had a pastoral conversation with the sailor about what the action meant to him, and how the Christian tradition understood partaking in this precious sacrament as a response to Christ. He explained to me that although he would not normally attend a Christian Service, he understood that the paths to God are many and that Jesus is seen by his faith as being included in the pantheon of deities. Interestingly,

²⁰ Ibid., 62.

no one else present at the Service asked me about my actions, or his. Standing with the faithful of every time and place is complex. For me, there was a discordant note. I chose to be liturgically authentic and pastorally sensitive. My hope is that the holy was respected, and that compassion was shared.

Now and forever

‘Today the chaplain continues to guard the sacred and to share his or her cape out of compassion.’²¹ Navy chaplains heal the sick, teach the interested, advocate reconciliation, feed the hungry, console the broken hearted, encourage the weak, and hope for the future. A chaplain’s day can be straightforward or confusing, comfortable or confronting, corroborating or seminal. However it is experienced, it will be immutably pastoral and liturgical. God’s name will be spoken and Christ’s love will be shown.

²¹ Paget, NK. & McCormack, JR 2006, *The Work of the Chaplain*, Valley Forge, PA: Judson Press, 3. In the 4th century CE, a holy man called Martin shared his cloak with a beggar. Upon his death, the now Bishop Martin’s cloak (*capella* in Latin) was preserved as a reminder of his sacred act of compassion. The protector of this cloak became known as the *chaplain*, which was later transliterated into the English word chaplain.

Guest article

Music Formation in Seminary: When in our Music God is Glorified...²²

Fred K. Graham



Talking about the import of music in the worship of the United Church of Canada, a recent graduate of Emmanuel College remarked, ‘It has been said that the union creating The United Church of Canada was due in no small part to the fact that the three denominations had been singing many of the same hymns for years. I feel my education to use music and its theology wisely continues to strengthen our union into the future.’

That ‘education’ was strengthened for the student while attending Emmanuel through the curricular decision two years ago to make the study of hymns and songs mandatory for all MDiv students. Peer relationships changed owing to the inclusion of church musicians in the student population, when Canada’s premier Master of Sacred Music program became available at Emmanuel. Meanwhile, the United Church has claimed another ‘first’ in approving steps towards becoming a Congregational Designated Minister/Music (CDM/M) [see www.musicunited.ca] acknowledging the vital ministries of music leaders in congregational life.

Grappling with music and its pastoral dimensions has always been a core component of study at seminaries, and for life in parishes. Now structures are appearing to nurture it into excellence. It remains to encourage and facilitate the growth of practitioners whose responsibility it is to sing faith into life.

Interpretation plays a major role in theological scholarship: interpreting scriptures, theologies, pastoral praxis. Interpretation also plays a major role in the ministry of music. Instead of interpreting through language, music leaders are interpreting through choice of melody, poetry, tempo, and instrumentation. Although the role of minister of

²² The title is taken from the opening line of a hymn text composed in 1971 by Fred Pratt Green.

music until recently was confined to accompanying hymns and the occasional anthem, new paradigms include studying scripture passages to ascertain texts and themes related to hymns and anthems; learning how to play percussion; learning how to coach a praise band; scoring a flute part for new hymns; teaching *a cappella* songs from Latin America or Africa. Ministers of music now use multiple approaches to interpretation. They will be accessing and processing the Word through cadence, melody, varied genres, and metre.

Not all music does this. I share with my classes that there is no thing called ‘sacred sound.’ The pipe organ is not ‘holy,’ though it is acoustically the best instrument to lead human voices in worship. Certain sounds are made sacred by association, and certainly music that has biblical or commonly approved religious text acquires a sacred stature. Every performance of music, with or without text, is a form of interpretation, and ultimately, of critical assessment, an exercise in making beauty.

In her essay ‘The Art Patron,’ author Lauren Winner relates that the Jewish community in which she grew up taught her the principle of *hiddur mitzvah*. This is the idea of not only *doing* the commandments, but going further to beautify them.

The roots of this commandment may be found in Ex. 15.2, translated something like: ‘This is my God, and I will beautify him with praises.’ In a passage of the Talmud, the rabbis muse: what exactly does it mean to beautify God? How does one ‘beautify God with praises?’ The answer: Adorn yourself before him by a truly elegant fulfilment of the religious duties; for example, a beautiful tabernacle, a beautiful palm branch, a beautiful ram’s horn, beautiful show fringes, a beautiful scroll or the Torah, written in fine ink by a skilled penman, wrapped with beautiful silks.²³

It involves not just any old ram’s horn, but an exquisite one; it involves not just a length of silk, but a finely woven and beautifully coloured one. So it is with music, fine and exquisite. Sacred Music is a worthy offering to God from whom it comes, presenting it with the strength and stature to beautify God and to re-present the biblical narrative or theological truth. Theology uses language to its utmost when speaking of God, who is almost the indescribable. Music, though often wordless, has an innate power to persuade, to move, to delight and illumine.

Musician and liturgist Jeremy Begbie would say, ‘Music is a practice.’ It has many related practices: aesthetic, performative, and reflexive. In practice, corporate unity is most visible when the congregation unites in praise or lament, and when a choir rehearses and performs. Choral discipline itself includes paying attention to unity within the group: physical presence; breathing, pitch, standing/sitting, loud but not too loud; being one in the spirit.

²³ Lauren F. Winner, “The Art Patron.” In *For the Beauty of the Church*, ed. W.D.O. Taylor (Baker Books, 2010) 74

Perhaps other Emmanuel grads framed it best:

‘In my Emmanuel education, I learned we do not ‘just sing.’ With those words on those tunes we worship, we pray, we meditate, we reflect theologically.’

‘In the preface to **Voices United**, I found these words: *Hymns and songs convey the biblical and theological substance that will form worshipers into thinking, passionate, and courageous disciples of Jesus Christ.* As a minister of liturgy, I aim to realize that goal of creating disciples every week.’

‘What we sing is as powerful corporately as saying a creed; it shapes a congregation, and builds community. It also connects us more broadly with churches in other times and places, as they sing the same words. That all may be one.’

Worship does not *have* music. Worship *is* musical. In service, music moves us to ‘a more profound alleluia.’

Reports

From the President

This year has seen some changes for nearly all of our Chapters. Queensland have been relieved of the Executive, Tasmania has a new convenor, Victoria has a new convenor who is now moving out of the state so needs to be replaced, WA has taken on the Executive and has a new convenor, ACT has closed down, Hunter Valley has ceased meeting at this time, which leaves SA being somewhat unchanged! New energy is required so we look forward to preparing for our next conference which will be held in Tasmania. At that conference we will review the 50 years that have passed since the Second Vatican Council, and celebrate 30 years of the Academy since its first conference. Maybe each Chapter could present something of their own history?

Recently the Victorian Chapter celebrated the life of Albert McPherson following his death in August. There is more about Albert later in this journal. The WA Chapter received the resignation of a long term member from the Benedictine community of New Norcia, Fr David Barry. During our last teleconference the National Council approved the award of Life Membership to David so this journal also includes a brief biography and bibliography.

Blessings on your work and all that you do!

Angela McCarthy

From the Chapters

Tasmania

Three members of the chapter were able to share in the recent XXIII Congress of Societas Liturgica in Reims, France. Our next meeting will be a lunchtime one on 6th October when those who attended the Congress will report, highlighting their choice of one of the major presentations made on baptism.

At our previous meeting in May a short coup over morning coffee and date scones saw the convening of the chapter handed on to me from Cathy Murrowood who has faithfully and effectively kept the AAL flag flying in Tasmania for a number of years. As a recent arrival in Tasmania it was wonderful to be welcomed by the members of the Chapter with open arms and vast enthusiasm, and lunch, all organised by Cathy. Thank you very much.

Alison Whish

Victoria

Ten members gathered at St Francis's Pastoral Centre in the Melbourne CBD on 14th September for our bimonthly meeting. Catching up on the recent meeting of the Societas Liturgica in Reims, and the English Language Liturgical Consultation colloquium which usually follows it was in the hands of Nathan Nettleton, the sole witness of

both. As pre-arranged, Nathan then read a paper by Stephen Burns ‘Yearning Without Saying a Word: Unembarrassed Presiding in Liturgy’ and discussion followed. The next meeting will be at St Francis’ at 4.30 pm on Wednesday November 9th (correcting a rumour that it would be on 16th) where Steve Millington will lead a discussion on Bryan Spinks’ survey, *The Worship Mall: Contemporary Responses to Contemporary Culture* (Alcuin/SPCK 2010) which the members are avidly reading beforehand. Meanwhile, Steve has moved to work in Queensland and is looking for a successor in the rewarding and, he says, undemanding role (occupied graciously for so many years by the late Albert McPherson) of chapter convenor.

Robert Gribben, for the Chapter

South Australia (Adelaide)

Gathering at different locations for our meetings throughout 2011 has proved very rewarding. Our last AAL meeting was held at the Ukrainian Catholic Church. It was hosted by Dr. Paul Babie who is the assistant priest for the Ukrainian Catholic community in Adelaide, and the most recent member to join our Chapter. He led us in discussing an interesting reading on the Hagia Sofia by Rowland J. Mainstone, followed by a tour of his church. Unfortunately, we do not currently have any Anglican members in our Chapter now that Rev. Ron Dowling has moved to Victoria, but we have approached the Anglican Office and are hopeful that someone will indicate an interest in joining us for 2012.

Ilsa Neicinieks rsm

Western Australia

With Viv Larkin taking on the role of Convenor, and Angela & John McCarthy and John Dunn taking on the executive roles for the AAL, there have been interesting changes in our Chapter. On Friday 16th September Ron Larkin was installed as the Moderator of the WA Synod of the UCA. He chose for his symbol a glass sculpture called ‘Fire and Water’ from a Margaret River artist, and the liturgy revolved around symbols and images in music, sacred items and texts that spoke of the pastoral nature of God’s work.

John McCarthy is recently back from Cameroon (Africa) where there was an international prison chaplains’ conference. A comment he made was that the focus on inclusivity did not become adequately expressed in the liturgies which remained very exclusive. We also had a very enjoyable and informal meeting with our Editor, Robert Gribben, on his recent visit to Perth. This year our meetings are concentrating on discussing *The Worship Architect: a blueprint for designing culturally relevant and biblically faithful services* by Constance M. Cherry. It has promoted interesting discussion.

The next meeting for the Western Australian chapter will be on 13 October at 6.30p.m. and our final meeting for the year will be a weekend visit to New Norcia Benedictine Monastery on the weekend of the 10/11 December. Visitors welcome. For more information email viv.larkin@wa.uca.org.au.

Angela McCarthy

New South Wales

The NSW Chapter continues to meet on the second Thursday every two months. The group is vibrant and we always find it good to be together and to share prayer and news and some topic of interest. In July Carmel Pilcher led us in a continuing discussion around sacrifice following on the work of Robert Daly interwoven with her experience of teaching this to many groups in recent months. In September David Orr and Carmel Pilcher shared the fruits of the recent Societas Liturgica Congress in Reims with a bit of nostalgia for the same congress two years ago in Sydney! Our last meeting for the year in November will be at St Scholastica's Glebe in the newly renovated Chapel of the Sisters of the Good Samaritan, celebrating Evening Prayer from their recently published Liturgy of the Hours and our final celebratory meal together for the year.

Monica Barlow

Queensland

Members of the chapter are looking forward to hearing reports from those who attended this year's Societas congress, when we meet on the first Tuesday in October. Our final gathering for the year will be dinner together on 6th December.

Inari Thiel

A new life member of the Academy: Fr David Barry OSB

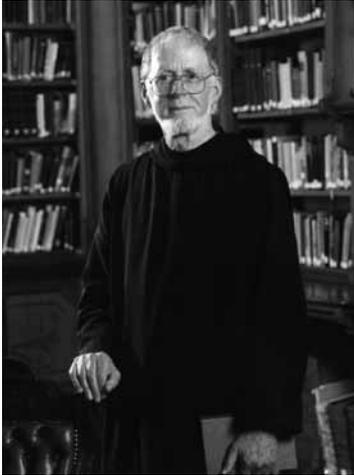


Photo: Courtesy of Archives of the Benedictine Community of New Norcia

Fr David Barry first saw the light of day in 1935, in Maitland, N.S.W. After leaving school at fifteen, he first worked in the building trade and then had two years in the cattle industry before entering the Benedictine monastery at New Norcia in 1955. That was the year when the fully revised Holy Week ceremonies were decreed by Rome, and David's first Easter Triduum at New Norcia followed the revised rites. He made first profession in 1957, solemn profession in 1960 and was ordained to the presbyterate in 1963 in New Norcia. He was then sent to Rome for further studies at S. Anselmo, but missed out by a few months on studying under Dom Cipriano Vagaggini, one of the leading theologians of the liturgy. Returning to New Norcia towards the end of 1965, he worked in a variety of assignments: monastic formation, parish, college, spiritual

direction and retreats. As community master of ceremonies and one of the cantors at Mass and Office, David was involved in all dimensions of implementing the Vatican II liturgical reforms as they affected his community. He remembers Ash Wednesday 1968, when the Divine Office in New Norcia was prayed in English for the first time. Some years were to elapse, however, before the major Offices came to be sung in English.

The daily celebration of the Liturgy of the Hours (Divine Office or *Opus Dei* in the Rule of Benedict) is central to Benedictine life. In a time of major transition, the textual and musical resources for the Office were not always readily available. David has helped in producing antiphon books based on the Benedictine Confederation's *Thesaurus Liturgiae Horarum Monasticae*, in selecting, testing and learning psalm tones and other music for use in the Office. Though having no formal qualifications in liturgy, David's lifelong exposure to the Benedictine forms (pre- and post-Vatican II) of the Divine Office, participation in the monastic community's daily Conventual Mass, personal study of liturgical documents and praying of liturgical texts, and his active involvement over more than twenty years with the WA Chapter of the Australian Academy of Liturgy, have enriched his life in many ways. Although he has now withdrawn from active membership of the WA Chapter of AAL, he plans to maintain his keen interest in liturgy and continue to promote appreciation of the gift of our liturgy. (A.McC.)

Published Writings of Fr David Barry

- 'Through Different Eyes', *Tjurunga* no. 17, 1979, pp. 11-20.
- 'Smaragdus of St.-Mihiel and his *Commentary of the Rule of St Benedict*', *Tjurunga* no. 36. 1989, pp.3-10.

- ‘English Benedictine History Revisited: A Review’, *Tjurunga* no. 55, 1998, pp.19-24.
- [*Monks of England: The Benedictines in England from Augustine to the Present Day*. Rees, D. et al. London: SPCK 1997.]
- ‘Leadership Today: Can it learn from an Ancient Rule?’, *The Australasian Catholic Record*, vol. lxxxvi no. 2, April 1999, pp. 176-84.
- ‘Smaragdus and Hildegard: A Shared Love’, *Tjurunga* no. 58, 2000, pp 91-96.
- ‘In search of the Documents – Europe 2002’, *New Norcia Studies* no. 11, 2003, 76-84.
- ‘A Summary Account of the History of New Norcia 1945-2004’, *New Norcia Studies* no. 12, 2004, 46-49.
- ‘A Mallorcan in New Norcia: Missionary Brother Romualdo Sala’, *New Norcia Studies* no. 13, 2005, 42-53.
- ‘A Little-Known Aspect of Rosendo Salvado: Spiritual Director to Benedictine Nuns’, *Tjurunga* no. 72, May 2007, pp. 51-62.
- ‘The Spirituality of the Christian East: A Review’, *Tjurunga* no. 73, November 2007, pp. 74-76. [*The Spirituality of the Christian East*. Volume 2, Tomas Spidlik, trans. by Anthony P. Gythiel, (Kalamazoo, Michigan: Cistercian Publications, 2005); xvii + 540 pp.]
- ‘To Put One’s Hope in God’, *Tjurunga* no. 73, November 2007, pp. 91-96.
- *Commentary on the Rule of Saint Benedict / by Smaragdus of Saint-Mihiel*, translated by David Barry OSB (Kalamazoo, Michigan: Cistercian Publications, 2007) (Cistercian Studies Series 212).
- ‘Launching Smaragdus’, *New Norcia Studies*, no. 16, September 2008, pp. 45-46.
- ‘Circulating Correspondence: Rosendo Salvado’s Letters in Galicia and Andalusia’ in *Australia and Galicia: Defeating the tyranny of distance / Lorenzo-Modia, Maria Jesus and Boland Osequeday, Roy C* (eds) (Jannali, NSW: Antipodas Monographs, 2008), pp. 21-38.
- A review of *Benedict of Aniane, The Emperor’s Monk: Ardo’s Life*, translated by Allen Cabaniss; foreword by Annette Grabowsky and Clemens Radl. (Kalamazoo, Michigan: Cistercian Publications, 2008) pp. viii + 112, published in the *The Catholic Historical Review*, CU, Washington: 2009, pp. 324-5.
- *Historical Encyclopaedia of Western Australia*, Jenny Gregory, (ed.); Jan Gothard, (ed.). (Crawley, W.A.: University of Western Australia Press, 2009). - bibliography; ill.; xxix, 1015p. - ISBN 9781921401152. - entry on New Norcia by Fr David Barry, pp. 629-630.
- ‘Ogier of Locedio on Mary: A Review’, *Tjurunga* no. 77, November 2009, pp. 81-82. [*Homilies In Praise of God’s Holy Mother and On Our Lord’s Words to His Disciples at the Last Supper*, trans. and annotated by D. Martin Jenni, (Kalamazoo, Michigan: Cistercian Publications, 2006), pp. 327.]
- ‘Ruminating with Benedict on Reverence’, *Tjurunga* no.77, November 2009, pp. 39-49.

**The Australian Consultation on Liturgy
Digest of Meeting 16-17 June 2011**

Martin Wright

Reports from Churches

Churches of Christ

Only about 15-20% of churches use lectionary readings, mostly in Victoria and South Australia. Very few churches would use hymnbooks, with a lot of variation in music between churches, and an increase in the use of electronic accompaniment, and provision of these resources has been a focus. The rise of Powerpoint has led to an increase in the use of responsive readings and written prayers. Lack of worship training and formation for local leaders continues to be a problem, and frequently a lot of the service leadership is handed over to the music team, especially in smaller churches. A new course for volunteers in Aged Care facilities and parishes will include aspects of worship and ritual in pastoral settings.

Anglican

The proposed canon permitting the marriage of two unbaptized persons was defeated at the General Synod. There is investigation underway of how APBA could be made copyright and royalty free. The website of the Liturgical Commission has been considerably improved. Discussion continues around indigenous liturgies, also the liturgies in many of the Sudanese communities. Charles Sherlock has retired from the Liturgical Commission after 25 years' service including several as Secretary; there is difficulty finding the next generation of leaders in this field. Elizabeth Smith (based in Perth) is the new Executive Secretary.

Roman Catholic

The new translation of the missal is currently being introduced, gradually phased in with some independence for parishes to make the transition in their own time. It will be fully adopted from 1 November this year (pending the publication of the hard-copy missals themselves). The new translation of the lectionary, based on the NRSV and revised Grail Psalter, has been delayed. A newly formed national liturgical art and architecture board has begun meeting. The National Liturgical Council is drawing on various diocesan texts to prepare some national guidelines for the celebration of funerals. An Australian Pastoral Musicians Network (APMN) has recently been established. The National Liturgical Music Board is considering publishing a new hymnbook to replace *Gather Australia* and *The Catholic Worship Book*. Six new mass settings by Australian composers, using the new translation, have been recommended for parish use.

Baptist

Attention drawn to two new overseas publications (*Ministry, Sacrament and Representation* by Paul W. Goodliff and *Should We Take Peter at His Word (Acts 2:38)?* by Anthony R. Cross), continuing a trend among Baptists internationally of increasing

attention to sacramental and liturgical theology. Mention of a recent ordination service in Melbourne for three Burmese candidates, including a number of overseas guests, which made use of projection screens to conduct a bilingual service without pauses for repetition (with simultaneous translation appearing on screen). There is also perhaps an increasing willingness to look critically at the praise-and-worship paradigm which is dominant in many of the larger Baptist churches, and to recognize the consistent order that underlies the apparent freedom of this worship style.

Greek Orthodox

The Greek Orthodox Archdiocesan ‘Committee on the Translation of Liturgical Texts’ (CTLT) has recently finished a new English translation of the Orthodox Funeral Service, is continuing to work on an English translation of the Orthodox Marriage Service. On Sunday 20 February 2011, the first Australian-born bishop of the Greek Orthodox Archdiocese of Australia, His Grace Bishop Iakovos of Miletoupolis, was consecrated in Sydney and is now serving the Church in Melbourne. Besides being a historical milestone for our Church in Australia, this has great liturgical implications as well since, although biblical Greek will always continue to be used to some degree, the use of English in services will now be even more widely used and encouraged. Already, more than one third of the 120 clergy of the Greek Orthodox Archdiocese of Australia are Australian-born and educated.

Salvation Army

Traditionally, the songbook has been the main liturgical text. This is decreasingly the case now that fewer churches use hard-copy books, in favour of electronic projection and more Hillsong-style music. (This trend is less marked in some other countries, e.g. the UK.) A new handbook of doctrine was published last year; this however does not generally reach people in the pews, and there is no real corresponding liturgical way of transmitting the particular doctrines of the Army, especially with the decline of common song. There has been an increased focus internationally on spiritual life, building on the work of the Spiritual Life Commission (1996-98), and strengthened by the recent appointment of a new General, Linda Bond. The Army’s International Staff Band recently celebrated 120 years of ministry and mission with a weekend of events in London. The international band tradition has been an important way of forging fellowship and common identity for Salvationists (corresponding to shared liturgical practice in many other traditions) but this is declining.

Uniting

There will be a gathering of leaders of national multicultural conferences this year, which will be an opportunity for conversation about worship resources in other languages. Further translations into Korean, plus a Sudanese Service of the Lord’s Day, are being considered, and discussions about indigenous translations are forthcoming. Attention drawn to a new book being used by the UC Working Group on Worship, *Pastoral Care in Worship* by Neil Pembroke. A DVD on leadership of Prayers of the People

has been completed, and more are planned on the nature and shape of worship, the prayer of confession, reading the scriptures, and music. (These are freely available and may be copied.) The new booklet of the Service for the Lord's Day with and without Lord's Supper is in the pipeline. Grave concern about the decreasing time and resources devoted to formation in worship and preaching in UC Colleges.

Other Businesses

English Language Liturgical Consultation –Colossians and Philippians Canticles

Draft new translations of these canticles were received from ELLC and discussed. Questioned whether there is a real need for new common texts generally; whether these texts in particular need to be common; and whether there is any likelihood of wide uptake. It was felt that the day of new common texts is passed for the time being and our representatives will convey this view to ELLC.

National Ecumenical Church Music Committee

Bill Jordan (Chair) reported that this Committee (overseen by ACOL) has not met since May 2009 and is presently without a clear focus, but argued that it has continued value as a forum for information sharing. NECMC was encouraged to meet and discuss their future, whether to continue as an ad hoc body, or in some other form, or to be discontinued.

Future of ACOL

In view of the above questions, there was some discussion about the purpose and future of ACOL. Our focus is no longer either common texts, or ecumenical input to denominational texts under revision. There seems little prospect of major textual revision among member churches in the foreseeable future, except for Catholic and Orthodox translations which are not connected with ACOL. If our current purpose is information sharing rather than official dialogue, this can perhaps be better addressed through AAL. On the other hand, there may be value in maintaining a standing body for occasions in the future when official dialogue, including about textual revisions, may become necessary. Once disbanded, it would be difficult to reconstitute a body like ACOL. One suggestion was for biennial rather than annual meetings. It will also be relevant to consider what ELLC decides about its future. Members are to consult with their churches about the purpose and future of ACOL, if any, and report back for a fuller discussion in 2012.

**Obituary: The Rev. Canon Albert Bayne McPherson
5th October 1927 – 19th August 2011**

Ron Dowling



Albert was born in Richmond to a Presbyterian (but not Puritan) family. From an early age he experienced the theatre and other arts. He left school at 14 and worked for the Presbyterian Church Offices, then the Presbyterian Bookroom, before joining the book trade in Melbourne and then in London.

He had a passion for theatre, and on his return from London appeared in many productions at the Little Theatre. It was at this time that he became an Anglican and joined St Peter's Church, Eastern Hill – a parish famous for its catholic theological and liturgical tradition.

It was here he came under the influence of Canon Maynard who discerned that Albert had a calling to ordination. In 1960 he entered Trinity College at Melbourne University coming under the influence of Barry Marshall and graduated with a BA (Hons) and ThL.

Ordained by Archbishop Frank Woods, Albert first served as curate at Reservoir and then at St James', King Street, Sydney under Canon Frank Cuttress. He then went on a scholarship to Union Theological Seminary in New York where he studied the relationship of church and the arts. This experience influenced him greatly, including his time working with Canon Ed West at the Cathedral of St John the Divine. Maynard, Marshall, Cuttress and West served him well as teachers, preparing him for his major ministry as Special Projects Officer and then Precentor of St Paul's Cathedral, Melbourne, a few years later.

It was during his time at St Paul's that his skills and talents as a preacher and pastor came to the fore. Involved in organising many major events (including a visit by Pope John Paul 2) Albert was in charge of the day to day liturgical life of the Cathedral. Grand event or daily service, all were important to him. So was the work that Woods called him to in the chaplaincy to the Actors' Union. Albert knew many of the members of the Union from his own theatrical experience. This began his ministry to the wider Arts Community, and when he retired as Precentor he took on the work of Chaplain for the Arts. He was often to be seen around the Arts Centre as a regular at many performances as well as back stage as pastor.

He was active in the study of liturgy. He attended the bi-annual meetings of the International Anglican Liturgical Consultation and the Congress of Societas Liturgica. On the home front he was a member of the Victorian Chapter of the Australian Academy of Liturgy, and for many years its Convenor. He regularly attended the Australia-wide conferences of AAL. This was an ecumenical group and his commitment to the cause of church unity was also to be seen in his enthusiastic support of the Melbourne City Churches in Action.

But what of the person? Albert was one who sought to live life to the full. He was a fund of funny anecdotes. His Maynard stories were legendary, and dare it be said, oft repeated. It has been noted in other obituaries of how Albert was a host extraordinaire. As many privileged guests at his table could relate his love of good food and wine (even the odd G&T) made him a wonderful host, mixing together his wide circle of divers friends at many an occasion. To many of us Albert was a dear, dear friend, and it pained us to see him deteriorate in the last few months of his life.

Priest, pastor, arts-lover, ecumenist, liturgist, and wonderful friend: may he rest in peace and rise in glory.

A report from the Societas Liturgica congress, Reims, 2011

Nathan Nettleton



The clerical celebrants outside Notre Dame cathedral, Reims, with Tom Elich second left, and, vested, Societas President, the Rev. Prof. Karen Westerfield Tucker, last front right.

The 23rd Congress of Societas Liturgica was held at the Maison Saint Sixte, the Diocesan Centre in Reims France, from 8 to 13 August 2011. Christian baptism was the natural choice of congress theme for a gathering in Reims, being the site of the baptism in 498 of Clovis, the first Christian king of the Franks, by St Remigius, bishop of Reims.

A fine congress got off to an unpromising start when the dining hall was ill-prepared for the 240 attendees, and left many people queuing for almost an hour to get in to the opening dinner. Fortunately this situation improved as the week progressed.

There were seven plenary sessions, including the opening night's presidential address and two double-headers, making nine keynote presenters in all. Karen Westerfield Tucker's presidential address opened up the question of the relationship between baptism and eucharist through an exploration of seven recent ecumenical documents and their concerns about emerging tendencies to serve communion to the unbaptised. The way the address illuminated the questions and concerns without siding strongly with either position in the debate seemed to promise a lively engagement with such controversial questions in the days to come. Unfortunately, this promise was largely unrealised. Readers might want to make allowances for my obvious biases as one of only three congress participants from the Baptist traditions, but it seemed to me that this was only the first of at least three such curly questions which were inadequately explored during the week. The ongoing debates between those who only baptise converts and those for whom most candidates are infants were nowhere to be seen, and despite the obvious historic link between the baptism of Clovis and the coronation of the kings of France in Reims, there was very little about the need to disentangle our baptismal practices from the political apparatus of Christendom.

One notable keynote that did engage in part with this last question was delivered on the Friday morning by Joris Geldhof, Professor of Liturgical Studies and Sacramental Theology at the Catholic University of Leuven in Belgium. Titled “The place of Baptism on being and becoming Christian in postmodern cultures”, this beautifully constructed paper rattled the cages of both traditional and post-modern approaches to sacramentology. If you weren’t there, look out for it when it is published in *Studia Liturgica*. Although I have singled out that one, all the keynote presentations will make very profitable reading, and my disappointments are only with the topics that were not tackled rather than being in any way critical of the quality of what was presented.

The second tier of presentations at this Congress differed from previous years. The old case studies were replaced with themed study groups focussed on different research areas. Participants were encouraged to pick one of twelve study groups and stick with it for the six or seven papers, each of which were about 20 minutes in length with a further 30 minutes allowed for discussion. The research areas were Baptism and Ecumenism; History of Baptism (2 groups); Baptismal Euchology; Iconography, Music and Practices (2 groups); Ethics and Christian Living (2 groups); and Baptism in Post-modern Sacramental Theology (4 groups). It may take another congress or two to decide whether this change is really beneficial, as a results of this first go were inevitably a bit mixed. In some cases the thematic continuity produced very worthwhile exchanges and engagement. In others, the imposing of a theme seemed a bit artificial and some papers were obviously tweaked from another context to try to make them fit. The non-presenting participants also varied greatly in their willingness to commit to a group or just follow the previous tradition of cherry-picking the full range of offerings. An obvious challenge for the study groups approach is that when papers within a group are presented in different languages without any form of translation, it is much harder to hold the group together.

The gatherings for worship and prayer at the Congress were also a mixed bag. I tend to approach these with some trepidation because some of the worst liturgies I’ve ever experienced have been at SL congresses! The last two have been exceptions, but in quite different ways. The Sydney congress prepared all the liturgies in a common ecumenical style. In Reims we went the other way with different liturgies in the hands of different traditions and different language groups to reflect a range of styles. In addition to those held at the congress centre, there were two in the nearby Notre-Dame Cathedral, one at the Saint Remi Basilica, one at the Church of St Jacques, and the Congress Eucharist at the Protestant Temple of Reims. The Congress Eucharist, held in the Methodist tradition of the SL President, was perhaps the liveliest, with the Wesleyan hymnody enabling us to “sing lustily and with good courage” as Wesley exhorted us. The Eucharistic prayer was an experimental one composed of lines drawn from Wesley’s Eucharistic hymns, and was the sort of experiment that I think should be encouraged in the context of liturgical conferences, even if such experimentation sometimes shows why certain things don’t work very well (lines drawn from hymns make for somewhat odd prose).

Thursday saw excursion groups going variously to the 13th century Notre-Dame Cathedral, the 10th century Saint-Remi Basilica, and the manuscripts collection at the Carnegie library. All three groups also found their way into the cellars that produce Reims' most famous export champagne. The Friday night was marked by an very enjoyable and sometimes boisterous congress banquet at the Reims Palais de Congrès. The exuberance of this occasion perhaps highlighted the biggest disappointment about the 23rd congress, and that was the lack of opportunity for out-of-hours socialising. The networking and friendship building that occurs in the free party time at SL congresses is one of their most important benefits, but it was greatly inhibited on this occasion. The main congress centre didn't have adequate spaces available for such gatherings, and the opportunity to spill out into Reims' lively cafes, bars and restaurants was severely compromised by an 11 pm curfew on the main accommodation houses. By the week's end, the desperation to socialise did see a number of eminent liturgical scholars among a group who had to build ramparts of rubbish bins to scale the 2 metre security fence to get back into the accommodation well after curfew!

Still such niceties will doubtless be well taken care of next time, because no one can organise like the Germans and the next Congress of Societas Liturgica will be in Würzburg, Germany, 5th – 10th August 2013.

Book Reviews

Neil Pembroke, *Pastoral Care in Worship: Liturgy and Psychology in Dialogue*, London, Continuum, 2010.

This book is an important contribution to thinking about liturgy from a Brisbane-based academic and minister of the Uniting Church in Australia. Pembroke begins by asserting that ‘talk[ing] about worship as a pastoral act’ is not necessarily ‘using worship for our own ends’ (p. 2): worship is essentially ‘theocentric’ and pastoral care is a ‘significant by-product’ (p. 2) of worship. On that basis he constructs a ‘dialogue’ between worship and psychology, organised around four main categories: reconciliation, lament, hope and communion. Exploration of each of these categories involves pairing chapters, each with different but related perspectives. Such pairings are another dimension of the book’s ‘dialogue’. These chapters are full of good things, and will help pastors to make connections between what they might more readily consider their pastoral work (especially if they consider this to be directed principally to individuals) and what goes on in common worship, such as in the first chapter--on ‘confessions of a sly psyche’--in which Pembroke correlates psychological research finding that use of mirrors reduces the risk of persons lapsing into moral hypocrisy and liturgy of confession as a kind of ‘mirror’. Pembroke’s endeavours continue and expand the kinds of work done by Fraser Watts and Mark Williams in their *The Psychology of Religious Knowing* (Cambridge, Cambridge University Press, 1988).

Whilst readers in many traditions will be able to make good gleanings from the book, it will perhaps be most readily helpful in ‘free church’ contexts. And this is both its strength and its weakness. Too few books on worship take the free churches seriously enough, and this text helps to redress that imbalance. But the converse is that this book does not engage with shared, ecumenical liturgical tradition, or much with broader perspectives different from its own, as it might. Pembroke begins by suggesting that ‘personal ministry to individuals and to family units’ (p. 1), whilst important, may have been accorded too central a role in pastoral ministry, so that he sees his own work as about broadening that focus. However, as the book repeatedly states its primary interest in the ‘faith community’ (p. 1), the ‘gathered congregation’ (p. 1), ‘weekly congregational worship’ (p. 3), and so on, it could be asked if this broadening is in fact broad enough.

In the first place, whilst Pembroke explains that own explorations are not of ‘“occasional offices’ such as baptism, weddings, and funerals’ (p. 3), his own approach seems to lock in to a rather narrow view of congregational life and consequently of pastoral ministry. It may well be that, like preaching, pastoral offices are already the subject of ‘fine treatments’ (p. 3) (Pembroke mentions William Willimon’s *Worship and Pastoral Care*, for instance). For some church’s ministries, however, the lines between occasional offices and pastoral ministry on the one hand, and common worship on the other, are not always easy to draw. There is more porosity than Pembroke’s (particular) congregational

focus allows. In the second place, the role of the presider as pastor, not least beyond the ‘gathered congregation’ is not given weight. In the third place, whilst the Uniting Church’s *Uniting in Worship 2* does receive mention is a handful of footnotes (no. 2, p. 172; no. 28, p. 174; no 24, p. 183), almost nowhere (the too few exceptions include pp. 143, 152-3) are the texts for prayer or ceremonial scenes of the churches’ prayer-books and liturgical directories considered. Indeed, not only does this blunt opportunity of ‘dialogue’ with the standards and norms of ecclesial traditions (as opposed to particular congregational practice), we are presented with numerous home-spun (and sometimes clunky) prayers--about the like of Jesus’ lack of need to ‘project an image’ and his ‘absolute authenticity in personhood’ (p. 23). This may be good psychology, but it is more difficult to designate as good liturgy. A real opportunity was missed here, as a broader view than the congregation writing its own liturgies is hardly contemplated.

Fourthly, Pembroke states that his dialogue is ‘between liturgical, biblical and systematic theology on the one hand, and empirical and psychotherapeutic psychology on the other’ (p. 3). Biblical references permeate the whole, and certain kinds of ‘systematic’ theology are rife (Karl Barth predominates). The clue to the lack of dialogue with ‘liturgical theology’ is already given away in the fact that the churches’ own liturgical resources are represented so thinly, so that if one also goes looking for ‘dialogue’ with liturgical ‘classics’, contemporary liturgical scholarship, or much of the discussion that goes on in liturgical journals and their academic communities, one will not get far with this book--as the bibliography and index very quickly confirm. A genre that is claimed to be involved in dialogue is in fact hardly present to be found, and discussion is not as broad as may at first seem to be promised.

Fifthly, whilst there is some minimal reflection on social life (especially good with respect to discussion of ‘communion’, with hints of concern for a ‘society that embodies the good’), the socio-political context of pastoral care--to individuals, family units, and gathered congregation alike--is missing. So the first chapter’s discussion of sin is bereft of anything like the perspectives of liberation theology which might press for consideration of ‘sinful structures’ and the kind of ‘socio-politically aware and committed’ pastoral care advocated by Stephen Pattison, for instance (whose *Shame* is cited in the bibliography, but not his *Pastoral Care and Liberation Theology* [Cambridge, Cambridge University Press, 1994] which might have allowed for the re-framing of numerous themes discussed in broader contexts.)

All of this, I think, means that the book is very good in so far as it goes, with its shift away from individually-focused pastoral care extending to the realm of Sunday worship--at least to a certain kind of Sunday worship. But connections between that and numerous wider contexts are not always made so that ‘pastoral ministry’ remains too ‘personal’ and the congregation too central a focus.

Stephen Burns
North Parramatta

Siobahn Garrigan, *The Real Peace Process: Worship, Politics and the End of Sectarianism*, London, Equinox, 2010

The Real Peace Process is part of a growing corpus of works within the Religion and Violence series and its editors are Lisa Isherwood and Rosemary Radford Ruether. The series is concerned with the ‘ever increasing problem of religion and violence’ and asks questions about ‘how religions have a significant part to play in the creation of cultures that allow and even encourage the creation of violent conflict, domestic abuse and policies and state control that perpetuate violence to citizens’. Previous publications offer interdisciplinary reflection from within specific cultural contexts such as Oceania, Palestine and Israel. Forthcoming publications in this series extend this contextual theological reflection toward the experiences of Dalit women in India and women in the death camps of Europe in the 1940s. The context of the series casts light on Garrigan’s contribution.

Dr Siobahn Garrigan currently serves as senior lecturer in theology and religion within the College of Humanities at the University of Exeter, UK. When *The Real Peace Process: Worship, Politics and the End of Sectarianism* was published in 2010, Garrigan was associate professor of liturgical studies at Yale University Divinity School and Institute of Sacred Music, USA, where she served for eight years. For the purposes of her book, Garrigan’s cultural context is Ireland and Northern Ireland. She explores a multitude of experiences of violence, specifically ‘sectarian violence, between Protestant and Roman Catholic Christians on this island, which is to the northwest of continental Europe and is the third largest island in Europe’. Garrigan intends *The Real Peace Process* to build upon two studies of Irish society: *Moving Beyond Sectarianism: Religion, Conflict and Reconciliation in Northern Island* by Joseph Liechty and Cecelia Clegg (2001) and *The Elusive Quest: Reconciliation in Northern Ireland* by Norman Porter (2003). This author holds onto the hope that ‘for their visions of co-operative communities to come about, it will be necessary to take far greater account of actual, current, religious practices on this island, because those practices have a power that no amount of cross-community dialogue or political/economic reform can undo’ (xiv). In order to achieve this, Garrigan’s work draws on fieldwork research that she undertook in churches across Northern Ireland and the Republic of Ireland between 2001 and 2008. Her focus is on worship: ‘these practically-powerful, symbolic and ritual ways by which profound sectarian attitudes are reinforced in churches through their words, interactions, art, gestures and sounds’ (xiv).

It is refreshing that Garrigan attends to the liturgical body, both the communal liturgical body--‘the liturgical assembly’--and the ‘human body of each liturgical subject’ that, when with the human bodies of other liturgical subjects, makes the communal body what it is at/in worship. Furthermore, Garrigan scrutinizes the explicitly ‘enfleshed’ behaviours of both. She holds onto the conviction that liturgical action, if and when it is re-oriented toward both practices and the promise of reconciliation, will further peace between Christians on this island. Garrigan explores ways that ‘Sunday congregations’ might give every encouragement to change, even abandon, habitual ways of Sunday morning worship that furthers sectarianism. Is it too much, she asks, to re-embrace

or embrace for the first time liturgical gestures, actions, words, songs and hymns that might redirect the worshipping members of the Body of Christ toward reconciliation?

The Real Peace Process is structured in three parts. Part One begins with two chapters: ‘Worship and Sectarianism’; and ‘Worship and Reconciliation’. I gained new insight from Garrigan’s exploration of sectarianism within Northern Ireland and Ireland as my own memory was shaped more by occasional photos in the Australian media during the 1970s and 1980s as well remembering my maternal grandmother’s stories from a trip to Ireland before The Agreement of 1998. Garrigan’s next chapter, ‘Worship and Reconciliation’, offered some contemporary perspectives on the interplay between culture and reconciliation within Christian liturgy of various communions. I enjoyed her exploration of parts of Miroslav Volf’s well-regarded *Exclusion and Embrace: A Theological Exploration of Identity, Otherness and Reconciliation* (1996).

However, as a Roman Catholic reviewer, I found myself questioning her understanding of forgiveness and absolution within the Sunday Mass as well as the relationship between Sunday eucharist and the sacrament of Penance with its rites of reconciliation (p.49). There seems to have been a missed opportunity here to explore the RC church’s liturgical theology of reconciliation to Christ’s ministry of reconciliation within the world as well as within each and every Spirit-led liturgical assembly. For me, there was a lacunae in Garrigan’s footnotes and bibliography with no reference to the contributions to the above conversation offered by Roman Catholic liturgical theologians such as Joseph Favazza’s *The Order of Penitents* (1988), James Dallen’s *The Reconciling Community* (1991), nor to our own David Coffey’s *The Sacrament of Reconciliation* (2001) and several recent works by Gerard Moore.

Part Two has two chapters: ‘Space, Gestures, Bodies and Visuals’; and ‘Words’. Part Three has three chapters: ‘Meals’; ‘Music’; and then ‘Conclusion.’ In these four chapters, Garrigan describes actual liturgical practices as she observed and experienced them within the event of the Sunday morning liturgy. She is even-handed in her thick description of many elements within the event of liturgy, such as the words of public prayer, texts that are sung (or not sung) and the content of the preaching. Her timely exploration of the potential for core eucharistic symbols to further the communal commitment of a Christian assembly to reconciliation is to be commended.

Garrigan builds on the work of previous ecumenical liturgical theological reflection which has called for serious and sustained attention to the many non-verbal symbols of Christ within the liturgical event, such as an active and conscious assembly of Christian pilgrims gathered for worship, eucharistic bread that nourishes human longing and communal sharing in the cup of freedom. Garrigan’s invitation to Irish Christians of all communions to commit themselves to gathering together for worship, praying common texts and singing as one is perhaps the strongest response to overcoming sectarianism in the lives of current and future generations of this island.

John Fitz-Herbert
Brisbane

Colin Buchanan, ed., *Anglican Eucharistic Liturgies, 1985-2010: The Authorized Rites of the Anglican Communion*, Norwich, Canterbury Press, 2011.

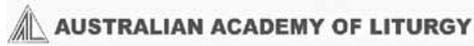
Bishop Colin Buchanan, perhaps the most influential evangelical voice in the Church of England's liturgical debates in recent decades, has compiled here the fourth in a series of 'modern'/'further'/'latest' Anglican eucharistic rites. His work has a broad scope, looking at 'the worldwide [Anglican] scene' in more general terms before then focusing on the texts of specific geographical regions in turn. Australasian texts--from Australia, Papua New Guinea, Aotearoa, New Zealand and Polynesia and Melanesia--comprise over fifty pages of this book which weighs in at around 320 pages. Each chapter (of which there are 33) is introduced with brief and illumining editorial comment before the texts themselves are presented. Few people can have gained the breadth of understanding as Colin Buchanan puts on display again here. The book is also dense in detail, and Buchanan's research of the most pain-staking kind, tracing now different but related texts have been tinkered with from one place to another, absorbing words and phrases from other places, or distancing themselves from others' expressions.

The introductory purview of the 'world-wide scene', in which the more expansive concerns of successive International Anglican Liturgical Consultations are considered rescue the book from merely being a exercise in dissection. So one is at least made aware of the ways in which whilst even identical texts might be spoken, numerous 'environmental' factors shape the embodied celebration of the eucharist in diverse cultural contexts and their differing missional impulses.

This is a book for study, for the desk rather than for either the sanctuary (for liturgical celebration itself) or the bedside (for devotions). Whilst traipsing around the world on the one hand, it is microscopic in scope on the other, representing the very 'hard end' of a certain kind of textually-centred liturgical criticism. It is brilliant in so far as it goes, but at a whopping 45 British pounds may be likely to be confined only to particular kinds of libraries.

Stephen Burns

Melbourne College of Divinity



The H.F. Leatherland Exhibition

The Melbourne College of Divinity, in conjunction with the Australian Academy of Liturgy, invites submissions for the 2012 'H. F. Leatherland Exhibition'.

Details of the award are as follows:

- The value of the Exhibition is \$500.
- The Exhibition, which is offered every two years, is open to any person in Australia currently enrolled in any of the following MCD degrees: BTheol; MDiv; MA by coursework; MTS.
- Students of other Australian and New Zealand theological colleges and consortia who are enrolled in equivalent degrees are also eligible to apply.
- The Exhibition may be awarded for an essay of 5,000 words on any subject in the field of Liturgical Studies.
- In order to qualify for the Exhibition an essay must be judged to be of at least Distinction standard by two examiners, one of whom will be appointed by the MCD, and the other of whom will be appointed by the Victorian Chapter of the Australian Academy of Liturgy.
- The MCD and the Chapter reserve the right not to award the exhibition in any year.
- The essay may draw directly on material submitted in fulfilment of other course requirements but it is to be specifically prepared for the purposes of the Exhibition.
- The essay must contain a bibliography and be referenced according to MCD style guides.
- Two copies of the essay shall be submitted. A third copy of any essay for which the Exhibition is awarded will be deposited in the H. F. Leatherland Collection of the Dalton-McCaughey Library in the United Faculty of Theology, Parkville, Victoria.
- *The Australian Journal of Liturgy* has the first right of publication of any essay submitted for the Exhibition.

The closing date for submission for essays is 1st June 2012.

Submissions should be addressed to:

Rev. Professor Robert Gribben
C/- Melbourne College of Divinity
21 Highbury Grove
Kew 3101

Our Contributors

The Rev. Dr **Ron Dowling** recently retired from full-time priestly ministry in the Anglican dioceses of Perth and Adelaide, returning to Melbourne where he lectures part-time at the Theological School of Trinity College, in the University of Melbourne, on liturgical subjects.

Fred Kimball Graham is Deer Park Assistant Professor of Church Music, Director of Chapel, and Director of the Master of Sacred Music Program at Emmanuel College, University of Toronto. A graduate in Liturgical Studies of Drew University in New Jersey, his doctoral thesis treated hymns of the Methodist Episcopal Church, USA, 1810-1876. As former national officer for Worship and Music, he made significant contributions to the hymnal *Voices United*, and the book of prayers, *Celebrate God's Presence* for The United Church of Canada. He was recently commissioned by the Consultation on Common Texts to compile the history of the *Revised Common Lectionary (RCL)* and provide annotations for all the readings in the three-year cycle. It will be published early in 2012, the twentieth anniversary of the *RCL*.

Dr **Angela McCarthy** is the President of the Australian Academy of Liturgy and a member of the WA Chapter. She lectures in theology at the University of Notre Dame Australia at the Fremantle Campus and her current area of research interest is in theology and art, and particularly to expression of Scripture through art. She is also Chairperson of the Mandorla Art Award, a national Christian art award since 1985 that always focuses on a Scriptural theme.

The Rev. **Nathan Nettleton** is pastor to the South Yarra Community Baptist Church in Melbourne, and lectures in liturgical studies at Whitley College, the Baptist College of Victoria

The Revd Canon Dr **Jim McPherson** is Rector of the Anglican Parish of Maryborough (Diocese of Brisbane).

The Rev. Dr **David Orr** osb is a monk of the Benedictine Monastery at Arcadia, NSW.

The Rev. **Christine Senini** served as a RAN chaplain from 2005 to 2011. Her deployments include five RAN Ships as well as working on allied ships and an oil platform. Christine is a member of the UCA Presbytery of Port Philip East, and holds Masters degrees in Public Administration, Theology, and Pastoral Care, as well as a Diploma in Defence Chaplaincy. She is currently completing her Doctorate.

The Rev. Dr **Charles Sherlock**, Anglican Diocese of Bendigo, Victoria, is in active retirement engaged in projects related to theological education, including participating since 1991 in the Anglican-Roman Catholic International Commission (ARCIC), and as Executive Officer of the ANZ Association of Theological Schools.

The Rev. **Martin Wright** is the Uniting Church minister at Rochester and Elmore in northern Victoria, and Secretary of the Australian Consultation on Liturgy (ACOL)

AJL ADDRESSES

MANUSCRIPTS FOR PUBLICATION to:

The Editor, AJL
22 Illawarra Road,
Balwyn North, Victoria 3104
Phone: (03) 9859 1750
Email: rgribben@ozemail.com.au

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BOOKS FOR REVIEW to:

The Rev. Stephen Burns
United Theological College/Charles Sturt University
School of Theology
16 Masons Drive
North Parramatta NSW 2151

SUBSCRIPTION PAYMENTS and all other business communications (including notice of change of address) to:

The Secretary
Australian Academy of Liturgy
22 Maritime Avenue
Kardinya, WA, 6163.
Email: angela.mccarthy@nd.edu.au

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