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Editorial

This issue comes with a profound apology to those who expected its arrival some months ago.

We had hoped to publish the last of the papers from the 2005 conference of the Academy, together with a CD recording of Chris Willcock's settings of some of the Psalms of lament. Unfortunately, it has been impossible to achieve this leap into the realms of multi-media *AJL* at this time.

Instead, we have a paper on the Lucan gospel canticles that was presented by Paul Mason at a meeting of the New South Wales chapter of the Academy, and is offered here in lightly revised form for the benefit of a wider audience.

We also present the abstracts of two recently examined doctoral theses, and congratulate Ian Savage and Garry Deverell on the successful completion of their projects.

As always, I look forward to receiving your contributions for future issues of *AJL*; and I trust that the joy of worship will continue to permeate your life and work.

Inari Thiel
Logan City

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Lex orandi, lex credendi **in morning and evening prayer:**

the gospel canticles as hymnic summary of the entire theological message of Luke

Paul Mason

Introduction

One of the great legacies of Luke's Gospel is our Christian liturgical prayer life. An artful narrator and historiographer, Luke often exhorts his audience to prayer. He makes frequent references in the narrative to the prayer life of Jesus and the early Church. At the important and historically critical times of Jesus' ministry, Luke shows Jesus as deeply prayerful – at his baptism (Lk 3:21); when choosing the Twelve (Lk 6:12); before Peter's confession (Lk 9:18); at the transfiguration (Lk 9:28); when he teaches his disciples to pray (Lk 11:1); at the Last Supper (Lk 22:32); on the Mount of Olives (Lk 22:41, 44-45); and on the cross (Lk 23:46). In the Acts of the Apostles, Luke speaks of the Christian's way of life as devoted "to the teaching of the apostles and to the communal life, to the breaking of the bread and to the prayers" (Acts 2:42). Luke's Gospel is also the source of a number of wonderful Christian prayers. The canticles of Zechariah, Mary and Simeon, taken from Luke's infancy narratives, have become a permanent feature of the Church's liturgical prayer. I recall my own early experience of Morning and Evening Prayer: the

experience of the antiphonal psalmody, the reading from the New Testament and standing for the Gospel canticle. I wondered: where was the Gospel? I finally came to the realisation that the canticle was the Gospel.

This paper will show that Luke's Gospel reflects an understanding of the power of prayer to help form and express faith. It will show that the three canticles enable Christians to express Luke's entire theological message in their daily prayer life (*Lex Orandi Lex Credendi*).¹ Firstly, the paper will examine Luke's understanding of the person and mission of Jesus in the context of salvation history, fulfillment of prophecy, Christology and Church life. It will then examine the text of the canticles for evidence of this understanding. Secondly, it will examine the literary form and pedigree of the canticles for further evidence of Luke's message. Finally, it will explore the relationship of the canticles to the Christian liturgical tradition. It will conclude that Luke provides both the means and the motivation for his community to engage in daily prayer, which draws them to regularly encounter and contemplate the paschal mystery of Jesus Christ in the context of the whole history of salvation.

Luke's understanding of the person and mission of Jesus

Luke's Gospel concerns itself with the faithfulness of God, the fulfillment of prophecy and the model life for Christians. It considers the divine providence in the rejection and acceptance of Jesus as

¹ An ancient rubric literally translated as "the law of prayer is the law of faith." See Joseph Martos, *Doors to the Sacred* (Ligouri, Missouri: Liguori/Triumph, 1991), 123.

Messiah – the rejection by certain individuals and groups within Israel, and the acceptance by Gentiles. Luke’s pastoral response to the now apparent delay of the Parousia was to focus on the model life for Christians – daily prayer, care for the poor, social justice, hospitality and the communal breaking of the bread. Luke’s two-volume approach to the story of Jesus is unique – the Gospel dominated by Jesus’ journey to Jerusalem, and the Acts of the Apostles dominated by the missionary journeys of Peter and Paul from Jerusalem to the ends of the earth. The unity of Luke’s Gospel and the Acts of the Apostles is undisputed. Luke understands Jesus time of suffering as part of the journey to glory (Lk 24:26). The Christological understanding of Jesus as the suffering Messiah is not found in the Old Testament or other messianic literature. Though hinted at in Mark, this explicitly stated understanding is unique to Luke.² The passion and the resurrection form an indissoluble unity, the pivotal point of salvation history.³

Luke’s work is characterised by historical and theological substance, for he wants to produce a solid foundation for the instruction of neophytes such as Theophilus.⁴ This catechetical approach is important in understanding Luke’s use of the canticles in his Gospel narrative. He clearly understood the role of liturgy and the ministers of the word in passing on the teachings (Lk 1:1-4). Luke writes a history of salvation focused on the pivotal point of the conception,

² Cf. Mk 8:31-33.

³ Udo Schnelle, *The History and Theology of the New Testament Writings* (London: SCM, 1998), 248.

⁴ Schnelle, 251.

life, passion, death, resurrection and ascension of Jesus Christ. He traces Jesus' genealogy to the beginning of creation, son of Adam, son of God (Lk 3:38). He traces the genealogy through the royal family of David (Lk 3:31), and through the patriarchs of the covenant with Israel – Jacob, Isaac and Abraham (Lk 3:34). He also traces the genealogy through Noah, patriarch of the Gentile covenant (Lk 3:36). Throughout the Gospel and the Acts of the Apostles, Luke shows the continuity of this history of salvation from the beginning of creation, through the time of the Old Testament, through the pivotal time of Jesus and into the time of the Church.

Fundamental is the continuity between Israel and the Church. This is seen firstly in the continuity between the prophets of old and Jesus as prophet, found in Luke's paralleling of the birth of John the Baptist and the birth of Jesus (Lk 1:5-2:21). Secondly, it is seen in the continuity between the time of Jesus and the time of the Church, found in Luke's double accounts of the Apostle's witness of the ascension (Lk 24:51; Acts 1:9-11). Finally, Luke uses the figure of John the Baptist during the time of the Church to show continuity between Israel and the Church (Acts 13:23, 24). Luke shows through the speeches of Stephen and Paul that, throughout the history of salvation, Israel had resisted the will of God (Acts 7:51; 13:27). Luke also shows, particularly in the infancy narratives, that there have always been pious and righteous people who have waited in expectation of God's promise of redemption for Israel. Salvation history has always been a matter of gathering and separation in Israel.

In the Old Testament Moses was sent a first time and rejected, then given power (Acts 7:17-29); he was then sent a second time, and some rejected him this second time (Acts 7:30-43). In Luke's Gospel, Jesus is sent a first time and rejected (Lk 7:16; 19:44; cf. Lk 1:68); he is then given power through the resurrection and ascension to glory and the unbelieving part of Israel again rejects him (Acts 4:11-12; 5:40-41).⁵ With this second rejection, the remnant of the old Israel is joined with those Gentiles who are called to salvation (Acts 10-11), thus providing the foundations of the new Israel.⁶ The parallel between Moses and Jesus, and the pattern of a prophet's suffering before glory, is made explicit in Stephen's speech (Acts 7:35-37).

The canticles capture this broad sweep of salvation history: remembering God's holy covenant, the oath sworn to Abraham, the promise to the ancestors (Lk 1:55; 72-73); the memory of past mercy and the promise of mercy to come (Lk 1:54, 78); the promise of peace (Lk 1:79; 2:29); the faithfulness of God to the promises made "through the prophets from of old" (Lk 1:54-55, 69-73); John's baptism for forgiveness of sins preparing the way (Lk 1:77); the mission to the Gentiles, a "light to the Gentiles" (Lk 2:32). The canticles capture other key elements of Luke's Christology – the promises of a Messiah: "a mighty saviour through the house of David" (Lk 1:69). the Son of Adam: born to "blessed" Mary (Lk 1:48); the Son of God and the Messiah of God: "the day break from

⁵ Luke Timothy Johnson, *The Gospel of Luke*, Sacra Pagina 3 (Collegeville, Minnesota: The Liturgical Press, 1991), 18-21.

⁶ Schnelle, 253.

on high” (Lk 1:78; cf. Lk 2:9).⁷ The canticles also capture Luke’s understanding of the mission to the poor, the weak and the lowly: “looked with favour on his lowly servant” (Lk 1:48), “filled the hungry” (Lk 1:53), “shine on those sitting in darkness” (Lk 1:79; cf. Ps 107:10, 14). These canticles, delivering a sense of fulfilment of the prophecies of old, are themselves prophecies of the salvation begun in conception but yet to be accomplished in the suffering, death, resurrection and ascension of Jesus Christ. A closer review of the literary form and pedigree of the canticles will further reveal important aspects of Luke’s message, including the background to Luke’s understanding of the suffering Messiah.

The literary form and pedigree of the canticles

It is worth noting that the NAB and NRSV editions of the New Testament specifically indent the verses of Luke’s canticles, following an editorial policy of separating poetry and prose. This provides a clue to understanding the canticles as separately composed hymns. We can also find internal evidence to support this understanding. There are two generally agreed criteria for detecting the presence of inserted hymnic material in the New Testament. The first criterion is *stylistic* – a rhythmical lilt when read aloud, the presence of parallelisms, the semblance of some metre, and the presence of rhetorical devices such as alliteration, *chiasmus*, and antithesis. The second criterion is *linguistic* – an unusual vocabulary,

⁷ *Daybreak*: the Greek word used here for daybreak or dawn translates the Hebrew word for *Scion*, *branch* or *shoot*, an Old Testament Messianic title (Jer 23:5; Zech 3:8; 6:12). It provides the poetic link between Messiah of God and source of light. This light shines at the time of Jesus’ birth (Lk 2:9). Ref. Johnson, 22.

particularly the presence of theological terms, which is different from the surrounding context.⁸

Using these criteria it is readily demonstrated that Luke's canticles are indeed separately composed hymns inserted into the narrative. For example, in applying the criteria to Mary's *Magnificat* (Lk 1:46-55), we can detect special vocabulary of a theological nature that separates it from the surrounding narrative context in which it has been placed. The vocabulary is principally drawn from the Old Testament, particularly from Hannah's song (1 Sam 2:1-10). There are noticeable adaptations of the text by the author to give it its Christian tone of "salvation accomplished" and "prophecy fulfilled"; even so, the overall vocabulary in these verses is clearly distinctive and separate from the surrounding narrative. Also, Mary's *Magnificat* shows artful use of parallelism with many examples of couplets of lines saying the same thing in similar words (synonymous parallelism), couplets saying the same thing in a complementary way (synthetic parallelism), and couplets using contrast to develop the one concept (antithetic parallelism).⁹ The form of composition stands in marked contrast to Luke's writing style elsewhere and gives rise to the possibility that these hymns were not Luke's original compositions.

Raymond Brown has undertaken a scholarly analysis of the theories

⁸ Robert J. Karris, *A Symphony of New Testament Hymns* (Collegeville, Minnesota: The Liturgical Press, 1996), 12-13.

⁹ Karris, 13-15. For detailed analysis of the canticles in terms of these criteria, see: Raymond E. Brown, *The Birth of the Messiah: A Commentary on the Infancy Narratives in the Gospels of Matthew and Luke*, New Updated Edition (New York: Doubleday, 1993), 346-365, 377-392, 456-460. Also, Joseph A. Fitzmeyer, *The Gospel According to Luke (I-IX)*, Anchor Bible 28A (Garden City: Doubleday, 1981), 360 ff.

about the origin of the canticles' composition. He argues strongly in support of the theory that Luke did not compose the canticles; rather they were of early Jewish Christian composition. He cites the awkwardness of certain lines, not readily harmonising with the narrative situation, as strong evidence against Lucan composition. For example, the tone of the *Magnificat*, "where the proud have been scattered and the mighty have been put down from their thrones" (Lk 1:51-52), is scarcely explained by Mary's conception of a child. Also, the birth of John the Baptist hardly constitutes "salvation from our enemies and from the hand of those who hate us" (Lk 1:71).¹⁰ In these lines the composer is referring to the historical events of the suffering, death and resurrection of Jesus, when God scattered the proud and the mighty, the rulers and the princes who had gathered together against God's Messiah (Acts 4:24-27; cf. Ps 2; Is 13:11). The ultimate showing of the strength of God's arm is in the raising of Jesus from death and exaltation at God's right hand.¹¹ In this saving action, God gives "repentance to Israel and forgiveness of sins" (Acts 2:33; 5:31; cf. Lk 1:51).

Most enlightening is Brown's discussion on the *Anawim*, or "Poor Ones", with whom the canticles are frequently associated. While clearly acknowledging the broad debate on the origins, Brown argues convincingly that the most likely origin of composition of the canticles is from within a community of Jewish *Anawim* who had

¹⁰ Brown, 348.

¹¹ Brown, 363

converted to Christianity. Indeed the early Jewish Christian community that Luke describes in Acts bears a striking resemblance to the hypothesised Jewish Christian *Anawim*, the remnant of Israel described in the conclusion of the *Magnificat*.¹² They identified themselves with the suffering servant image from Isaiah, the same image reflected in Luke's suffering Messiah.¹³ They sold their possessions, gave their wealth to the needy, lived a communal lifestyle, observed Temple piety and praised God (Acts 2:43-47; 4:32-37). Luke's own description of Jesus was harmonious with the ideals of the *Anawim*. For example, Luke diverges from the other synoptics, favouring the ideals of the "Poor Ones" in the following passages: Jesus came blessing the poor, the hungry, the downtrodden and the persecuted (Lk 6:20-22); Jesus entrusted himself to God's hands when he was persecuted and put to death (Lk 23:46). In Acts, Luke continues to show his sympathy for these ideals: God, faithful to His servant Jesus, raised him and exalted him as saviour (Acts 5:31), a saviour for Israel coming from David's posterity just as God had promised (Acts 13:23).¹⁴

With this in mind, and excluding verse 48 in the *Magnificat* and verses 76-77 in the *Benedictus*, these canticles would make sense as Christian hymns originally composed and sung by the *Anawim* outside the context of the infancy narratives. Verse 48 in the *Magnificat* and verses 76-77 in the *Benedictus* are arguably the only

¹² Brown, 364.

¹³ Brown, 362-365.

¹⁴ Brown, 352.

words of Luke's own composition, inserted to provide the contextual link between the hymns and his narrative. The rest of the verses are not specific to the context of the narrative. The oddity of the *Benedictus* as an answer to the question "what then will this child (John) be?" is that it speaks of who Jesus Christ will be, except for verses 76-77 which address the original question about John. It is worth noting that the primary characters of the infancy narratives embody the piety of the *Anawim*. Mary was the handmaid of the Lord, obedient and faithful. Zechariah was an upright Temple priest, blameless under the Law. Simeon was upright and devout, waiting for the fulfilment of God's promise.¹⁵ As such, the canticles are readily identifiable with them. Luke inserts the canticles at the beginning of his Gospel, at the very point of Jesus' conception in human history, placing them comfortably on the lips of the characters in the infancy narratives. He makes only minor adaptations to the original hymns to fit this new context. With this background of the origin of the canticles as hymns of the early Christian community, we now consider what motivated Luke to insert canticles into his Gospel.

The relationship of the canticles to Christian liturgical tradition

Our Christian liturgical tradition has significantly benefited from the hymnic quality of the three canticles of praise found in Luke's infancy narratives. Zechariah's *Benedictus*, Mary's *Magnificat* and Simeon's *Nunc Dimittis* have been a part of Christian morning, evening and

¹⁵ Brown, 353.

night prayer for centuries.¹⁶ The tradition of prayer three times daily has its roots in the Jewish practice of daily prayer at three specified hours: morning prayer at daybreak, afternoon prayer at the time of the evening sacrifice in the Temple of Jerusalem (3pm), and evening prayer at nightfall.¹⁷ This was the prayer ritual in which Jesus was born and raised. Twice in the Acts of the Apostles Luke refers to early Christian participation in the afternoon prayer at the ninth hour (3pm), both public prayer at the temple and private prayer at home (Acts 3:1; 10:3,30).

Initially, it appears Christians began to adapt the Jewish ritual of daily prayer through their Christological interpretation of the psalms. In Acts 4, Luke shows how the early Christian Church prayed the psalms, interpreting them in the context of their situation and experience in the world (Acts 4:25-26, citing Psalm 2:1-2):

‘Why did the Gentiles rage,
and the peoples imagine vain things?
The kings of the earth took their stand,
and the rulers have gathered together

¹⁶ Today these canticles are sung by the various Christian traditions in a variety of prayer services. For example, the *Magnificat* (Canticle of Mary) is sung daily in Catholic Vespers (Evening Prayer), Anglican Evensong (Evening Prayer) and Eastern Orthodox Matins (Morning Prayer). It also features as one of the choices of songs of praise in Taizé prayer services. The *Nunc Dimitis* (Canticle of Simeon) is sung daily in the traditional Anglican Evensong (Evening Prayer) and more recently in the reformed Anglican Compline (Night Prayer) contained in the 1979 U.S. Book of Common Prayer. It is also sung daily in Catholic Compline (Night prayer), Eastern Orthodox Vespers (Evening Prayer) and is one of the choices of meditation songs in Taizé prayer services. The *Benedictus* (Canticle of Zechariah) is sung daily in Anglican Morning Prayer and Catholic Lauds (Morning Prayer). In 1971 the International Consultation on English Texts (ICET) produced a common translation of the canticles for use by the various Christian traditions. In 1988 the English Language Liturgical Consultation (ELLC), the successor of ICET, produced a further revision of these texts. This effort has encouraged an increasing use of these canticles in prayer services across the breadth of the Christian traditions, including the Church of Christ, Baptist, Lutheran, Methodist, Presbyterian, and Uniting Churches.

¹⁷ John Brook, *The School of Prayer: An Introduction to the Divine Office for All Christians* (Collegeville, Minnesota: The Liturgical Press, 1992), 6.

against the Lord and against his Messiah.¹⁸

Luke shows how, gathered in prayer, the early Church interprets the psalm as a prophecy about the experience of Jesus, God's Messiah and king of all nations. No longer is it interpreted as Gentiles against the king of Israel. Now it is the enemies of the new Israel against God's Messiah. The enemies of the new Israel are comprised of both Gentiles and Jews. The 'kings' and 'rulers' are seen as a reference to Herod and Pontius Pilate; 'the Gentiles' and 'the peoples' are seen as a reference to all those who plotted against the Messiah; and 'his Messiah' is seen as a clear reference to Jesus Christ (Acts 4:27). Luke's emphasis on the fulfilment of prophecy would seem to have its roots in this pattern of early Christian prayer life. It is the key to understanding the adaptations of Jewish liturgy, particularly in the singing of psalms and canticles, as Christian prayer.¹⁹ The *Didache* shows that, by the end of the first century, Christian prayer rituals had incorporated the Lord's Prayer (Lk 11:2-4), yet the pattern was still very similar to the Jewish tradition – "three times daily."²⁰ Moreover, non-Christian records as early as 112AD, while attesting to this persisting daily pattern, clearly indicate the extent of adaptations made to the traditional Jewish prayer rituals through the use of Christian canticles. Pliny the Younger records that Christians met at dawn and in the evening, "chanting verses alternately among

¹⁸ *The New Revised Standard Version*, (Nashville, TN: Thomas Nelson Publishers, 1989). [book on-line]

¹⁹ Brook, 54-55.

²⁰ *Didache* 8:3, in Cyril C. Richardson, ed. and trans., *Early Christian Fathers*, Library of Christian Classics 1 (Philadelphia: Westminster Press, 1953).

themselves in honour of Christ as if to a god.”²¹

The psalms and canticles sung in the Church’s daily prayer are the font of Christian memory and understanding of salvation history in the light of Christ. The psalms and Old Testament canticles identify the gift of creation with God’s relationship of love for his people. They also recall God’s covenants with his people and the history of Israel, the Law and the Prophets. The hymns and canticles of the New Testament, particularly Luke’s canticles, help locate the experience of the Church in salvation history. They bring into context the Church’s experience of the life, death and resurrection of Jesus. Over time, Christians further adapted the traditional Jewish ritual of daily prayer, eventually replacing the *Shema*, the basic Jewish creed, and the *Tephilla*, a hymn comprising a number of benedictions or blessings. Whether the canticles of Mary, Zechariah and Simeon were used in daily prayer in a pre-Lucan form, or whether they were introduced after the writing of the Gospel form we cannot know. Either way, they became a fundamental part of the Christian liturgical tradition, catechising through repeated ritual prayer the history of salvation found in Luke’s Gospel.²²

Don Saliers, in his survey of the nature of worship as theology, identifies four patterns of prayer that help form us in our liturgy in “certain necessary ways of being before God.”²³ These patterns of

²¹ Pliny the Younger (AD 61-ca. 113), *Letter 96*, in *The Letters of the Younger Pliny*, book 10, trans. Betty Radice (Baltimore, Maryland: Penguin Books, 1963), 294.

²² Brook, 9.

²³ Don E. Saliers, *Worship as Theology: Foretaste of Glory Divine*. (Nashville: Abingdon Press, 1994), 31.

prayer – the language of praise and gratitude, the language of speaking the truth in love, the school of remembering who God has promised to be, and the continuing prayer of intercession – are all evident in the various traditions of Morning, Evening and Night liturgical prayer. The focus of this liturgical prayer is on contemplation of the paschal mystery of the crucified and risen Jesus Christ, through singing a ritual cycle of hymns, psalms and canticles in the morning, in the evening, and at night. The regularity of this singing is usually placed in the context of reading from Scripture, praying as Jesus taught us (the Lord's Prayer), and praying our own prayers of intercession. At the heart of this pattern of prayer are the Gospel canticles. As direct quotations, they are in the first person and the present tense: they enable the universal Church to pray with Mary, Zechariah and Simeon. When Christians sing these words, the tense and point of view make this prayer their own. Luke has enabled us to sing with Mary her (and our) proclamation of faith. We sing with Zechariah his (and our) understanding of salvation through Jesus. We sing with Simeon his (and our) faith in salvation for Gentiles and glory for Israel through Jesus. These canticles provide a universal recollected memory of events. They are as true today for us as they were for the many Christians who have sung them through history, as they were for Mary and Zechariah, and as they were for Luke and the *Anawim*.

Conclusion

The presence of the canticles in the infancy narratives at the commencement of Luke's Gospel, containing his entire theological message in summary hymnic form, shows the author's insight into the power of prayer and song for evangelization. The canticles of Zechariah, Mary and Simeon are classic examples of the rubric *Lex Orandi Lex Credendi*. They show that, from the earliest Christian tradition, "what we believe and what we pray constitute a single music in contrapuntal form."²⁴ Luke calls on his audience to pray ritually, following the example of Jesus and the Jewish tradition. Luke's canticles continually challenge our understanding of our faith. Sung every day, they draw us into dialogue with the Father as we sing of the story of our salvation, praising and thanking God: "for the Mighty One has done great things for me – and holy is his name" (Lk 1:49).

²⁴ Saliers, 50 (citing Sittler).

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Appendix: the canticles

Mary's Song of Praise

⁴⁶ And Mary said,

“My soul magnifies the Lord,

⁴⁷ and my spirit rejoices in God my Savior,

⁴⁸ for he has looked with favor on the lowliness of his servant.

Surely, from now on all generations will call me blessed;

⁴⁹ for the Mighty One has done great things for me,

and holy is his name.

⁵⁰ His mercy is for those who fear him

from generation to generation.

⁵¹ He has shown strength with his arm;

he has scattered the proud in the thoughts of their hearts.

⁵² He has brought down the powerful from their thrones,

and lifted up the lowly;

⁵³ he has filled the hungry with good things,

and sent the rich away empty.

⁵⁴ He has helped his servant Israel,

in remembrance of his mercy,

⁵⁵ according to the promise he made to our ancestors,

to Abraham and to his descendants forever.”²⁵

Zechariah's Prophecy

⁶⁷ Then his father Zechariah was filled with the Holy Spirit and spoke this prophecy:

⁶⁸ “Blessed be the Lord God of Israel,

for he has looked favorably on his people and redeemed them.

⁶⁹ He has raised up a mighty savior for us

²⁵ *The New Revised Standard Version* (Nashville, TN: Thomas Nelson Publishers, 1989). [book online]

in the house of his servant David,

⁷⁰ as he spoke through the mouth of his holy prophets from of old,

⁷¹ that we would be saved from our enemies and from the hand of all who hate us.

⁷² Thus he has shown the mercy promised to our ancestors,
and has remembered his holy covenant,

⁷³ the oath that he swore to our ancestor Abraham,
to grant us⁷⁴ that we, being rescued from the hands of our enemies,
might serve him without fear,⁷⁵ in holiness and righteousness
before him all our days.

⁷⁶ And you, child, will be called the prophet of the Most High;
for you will go before the Lord to prepare his ways,

⁷⁷ to give knowledge of salvation to his people
by the forgiveness of their sins.

⁷⁸ By the tender mercy of our God,
the dawn from on high will break upon us,

⁷⁹ to give light to those who sit in darkness and in the shadow of death,
to guide our feet into the way of peace."²⁶

Simeon's Song

²⁸ Simeon took him in his arms and praised God, saying,

²⁹ "Master, now you are dismissing your servant in peace,
according to your word;

³⁰ for my eyes have seen your salvation,

³¹ which you have prepared in the presence of all peoples,

³² a light for revelation to the Gentiles
and for glory to your people Israel."²⁷

²⁶ Ibid.

²⁷ Ibid.

Thesis Abstracts

'Confessing their faith': an enquiry into the meaning which Anglicans confirmed as adults give to their confirmation and the place which confirmation has in their faith journey

Ian Savage

Professional Doctorate of Organisation Dynamics,
Swinburne University of Technology 2005

This study follows the story of confirmation and what it means to be confirmed. It is principally about eight adults who were baptised/confirmed in the diocese of Melbourne in 1999 and 2000. A series of case studies uses ritual and psychodynamic theory to show the meaning that they gave to their confirmation and the place confirmation had in their faith journey. But their story is also told in the context of the story of confirmation in the Anglican Church of Australia. The origins and evolution of confirmation are traced from New Testament references to baptism, anointing and the laying on of hands, through *The Book of Common Prayer* and the liturgical renaissance of the nineteenth and twentieth centuries to the 1995 Australian Bishops' Statement on confirmation and the confirmation rites in *A Prayer Book for Australia*.

Confirmation in the Anglican tradition is the rite in which those who have been baptised receive the laying on of the bishop's hand with prayer and are commissioned for service. The study refers to 'baptism/confirmation'. The eight comprised those who were confirmed, having been baptised as infants, and those who were baptised and confirmed as adults. Baptism is the complete sacramental initiation. The emphasis, however, was on confirmation by the visiting bishop – even though confirmation carries no meaning independent of baptism. There has been much research into confirmation but little into the candidates' experience. This study shows how insights drawn from the case studies might be incorporated into the preparation of adult confirmation candidates and into the confirmation liturgy.

Although those interviewed had a clear understanding of what confirmation involved, taking part in the research gave an opportunity to reflect further on what confirmation meant for them personally. Most of those who took part in the study did not regard baptism/confirmation as joining the Church: rather they saw themselves as belonging to the Church already and saw the rite as expressing a return to God. They experienced their baptism/confirmation as a rite of incorporation, like marriage. Neither were they concerned with becoming Anglicans. For the majority, the transition they made in baptism/confirmation paralleled another life transition which was

taking place or was expected to take place (for example, marriage, entry into the work force).

The study concludes that the catechumenal process may provide a holding environment in which candidates for baptism/confirmation can explore the transitions in which they are involved. However the initiation liturgy should reflect the experience of those for whom baptism/confirmation is a 'return' as well as showing the traditional Exodus motif which emphasises separation.

The Bonds of Freedom: Vows, Sacraments and the Formation of the Christian Self

Garry Deverell

PhD, Monash University 2004

The thesis proposes that Christian worship is a key source for any theology seeking to understand the covenant between God and human beings in the Christian tradition. Through a detailed examination of phenomenological, biblical and theological sources, the thesis seeks to write a theology in which the selfhood of both God and human beings is seen as essentially 'vowed' or 'covenantal'. This claim is then demonstrated through an exploration of Eucharistic and baptismal practices within the worship life of the church.

Eucharistic worship, it is argued, should be seen as a 'non-identical repetition' of the covenant established between God and human beings in baptism. Baptism itself is presented as a participation in the paschal baptism of Christ within the life of the Trinity. It may therefore be understood as a primary symbolic and performative site for the negotiation of a genuinely Christian identity for human selves.

Book Review

Marie Therese Levey. *From Roman Rite to Franco-Roman Rite. Sources of Gregorian Chant II.* (Burwood : St Joseph Publications, 2005) 0-9579976-6-3 p/b pp viii+106

Distinguished musician, liturgist and writer Marie Therese Levey has added another book to her credit that could impress both professional as well as amateur readers of liturgy and music. This exciting book comes as the result of an extensive study and intensive research made by the author on the subject of her passion, the Gregorian Chant, her principal writing area for the last twenty years.

The first book of this series *The Years Before Gregory* discusses the history of Christian singing up to the year 600AD, whereas this second book of 14 short chapters looks at the liturgy and books which were produced from 595AD to 850AD, i.e. the pontificate of Gregory I through to the heights of the Carolingian dynasty. It brilliantly explains the historical context and the process through which the Roman Rite gradually evolved into a Franco-Roman Rite, and effectively quarries the sources of the liturgical chants that are widely used in Catholic liturgy today.

Levey gives an excellent introduction in chapter 1 to the migrations, heresies, Councils and liturgy of the Church and moves to the age of Gregory in chapter 2. Deliberations concerning early incorporating local customs in liturgy, and papal approval and encouragement for

such inculturation, are effectively discussed. Chapter 3 introduces Gallican, Celtic and Hispanic churches and the surviving sources of those liturgies. Much valuable information about the sacramentaries (viz. Leonine, Old Gelasian, Gregorian, and Frankish-Gelasian) can be found in chapter 4. The author does not shy away from but addresses and leads to exciting and challenging answers for the disturbing questions on the traditional understanding of these sacramentaries, drawing on scholarship from contemporary research in substantiating her position. Chapter 5 concerns the liturgy in Italy beyond Rome, and describes the liturgical life and contribution of third century Milan and the Beneventan Rite, its manuscripts and system of music.

Chapter 6 covers the rise and spread of Islam. Though brief, it touches on key historical facts of Islam, offering the reader a good understanding of that religion. Chapter 7 starts with the account of Anglo-Saxon missionaries in Europe and ends with a brief account on Islamic incursions. Chapters 8 – 11 relate to Charlemagne, whose encouragement of the liturgy in his own territories, the Roman Rite had evolved into a Franco-Roman Rite by the ninth century. They survey through the Carolingian dynasty and the liturgical music in Francia in chapter 8; the Carolingian Renaissance and military campaigns with the Saxons in 9; the court school of Charlemagne, monasteries, *Hadriamum*, and the liturgy in late eighth century Francia in 10; and are wrapped up in 11 with the second Council of Nicea, the

earliest book of antiphons, earliest surviving tonary, eighth-century Adoptionism, the rise of the so-called 'Holy Roman Empire', and the *Filioque* question.

Chapter 12 introduces ninth century scholars, monasteries and books, families of Mass books, and discusses the revision of the *Hadrianum*. Liturgy in the ninth century, Roman Ordines, responsories, and the liturgical calendar are the content of chapter 13.

The book concludes in chapter 14 by explaining the role of monasteries in the development of liturgical music in the ninth century, and leads the reader to consider its liturgical music through liturgical books, treaties and liturgical singing.

An enormous amount of relevant material has been studied and brought together for the writing of this book. Many of the manuscripts listed in the book were viewed by the author. Levey's strength as a scholar is evident throughout, in synthesizing and analyzing these resources. By organizing the materials in a logical manner and presenting the same in lucid language, she succeeds in keeping the interest of the reader alive throughout. Lists of selected manuscripts of the seventh, eighth and ninth centuries, an extensive bibliography, maps and diagrams, and library *sigla* further enhance the usefulness of this book. It will serve as an excellent reference work and text book on this subject for present and the future.

— *Santhosh S Kumar*

Contributors

Santhosh S Kumar is a minister of the Church of South India, currently undertaking doctoral studies in Liturgy and Music at the Melbourne College of Divinity, while on study leave from the faculty of the United Theological College Bangalore, India.

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