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AUSTRALIAN ACADEMY OF LITURGY

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EDITORIAL

It seems that there is music in the air! At least, the attention of liturgists has been directed towards music in Melbourne recently with the holding of the National Liturgical Music Convention. Fr Brown reports on the Convention in the News and Information section of this issue.

Music is not incidental to the liturgy, nor is it a mere accompaniment of the liturgy. It is an essential and integral part of the liturgy. It is of utmost importance, therefore, that liturgy and music be studied together. As part of *AJL*'s contribution to this we present Dr Harrison's reflections on *Musicam sacram* after twenty-five years.

There is both some looking back and some looking forward in this issue. The Revd John Smith and Mr Carleton review different aspects of the history of liturgy in the Roman Catholic tradition. Dr Sherlock reports developments in the Anglican Church leading to a revised prayer book.

While, as editor, I have been pleased with the variety and quality of material that I have been able to present to readers of *AJL*, I have a continuing concern with the lack of volume. I have expressed this concern on a number of occasions before (usually in the form of requests for more articles). Now, however, the situation is worse. This is the thinnest issue of *AJL* since the first. If *AJL* is to continue to serve the Academy and its other readers I will need more material.

Why have *AJL*? Here are some possible reasons. The dissemination of scholarly work, the reporting of research and the provision of a forum for scholarly exchange are reasons for the existence of a journal that spring to mind among those of the academic community. But *AJL* is more than this. It is the journal of the Australian Academy of Liturgy and so is a means of maintaining contact with members, of providing useful professional information for liturgists and an opportunity for members to have material published. *AJL* has not been narrowly academic but has provided space for articles of a more 'applied' nature.

This all sounds very good, but when 'providing opportunity for members to have material published' becomes a pleading for material to fill the pages then the future of the journal is to be questioned. The question is asked. I await the answer with interest.

Strathmore Vicarage
Ascension Day 1993

R.W.H.

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AJL is the journal of the Australian Academy of Liturgy and exists to further the study of liturgy at a scholarly level and to comment on and provide information concerning liturgical matters with special reference to Australia.

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RE-READING MUSICAM SACRAM
Recommendations Still Relevant for Catholic Liturgical Music
in Australia¹

Helen Harrison

Twenty five years ago the Roman Catholic church produced its post-conciliar Instruction, *Musicam sacram*². The Liturgy Constitution (*Sacrosanctum Concilium* (SC)) had been promulgated on 4 December 1963 but it was considered that further amplification was required in the areas of sacred music. *Musicam sacram* (MS) followed as 'a continuation and complement of the preceding Instruction'. It was hoped that 'pastors of souls, musicians and the faithful (would) gladly accept these norms and put them into practice.' (MS 3)

Since the publication of MS, there have been many developments in thinking about liturgy and liturgical music. It would seem that some musicians have a good understanding of the liturgy which they work to enhance. Not all of these have had a comparable musical education. Aware of this, MS provides recommendations to help those who need assistance.

Participation

Often active participation in the liturgy has been at the expense of 'interior' participation. 'The faithful fulfil their liturgical role by making that full conscious and active participation' the liturgy demands and that is the right and duty of the people (MS 15). MS wishes that above all this participation should be internal yet it is to be shown externally by 'gestures and bodily attitudes, by the acclamations, responses and singing.' MS 17 goes on to recommend that at certain times there should be 'a reverent silence.' In recent years much attention has been given to the need to build up a sense of community within the church congregation. Some church porches have become noisy 'foyers' and even inside the church loud conversation has not been discouraged. A wider view of the nature of the community sees the assembly as part of the universal church united with Christ as its head. Such an attitude fosters internal participation which is aided by recollection. This in turn is more achievable if people arrive in time to experience that 'reverent silence' before the liturgy begins.

Degrees of Vocal Participation

After mentioning acclamations and responses in MS 15, the document gives (MS 29) further amplification of the relative importance of texts for singing. It gives three 'degrees' for sung music. These in order of importance for singing, are:

First degree:

The following parts of the eucharistic prayer; the introductory dialogue, preface, sanctus and final doxology. The greeting, gospel acclamations, prayer over the offerings (we would say 'prayer over the gifts'), the Our Father, pax, prayer after communion and dismissal.

Second degree:

Kyrie, Gloria, Sanctus, Creed and Prayer of the Faithful.

Third degree:

Songs at the entrance and communion processions, songs after the first reading, alleluia before the gospel, songs at the offertory and readings of scripture.

Permission is given for (hymns or) songs in place of those entrance, offertory and communion texts found in the *Graduale*. MS requires that they should be in keeping with the 'parts of the Mass, with the feast or with the liturgical season' (MS 32).

Having set out these three degrees, MS then comments on the importance of the responsorial psalm and on the people's part in it. Today, most people would place the psalm and alleluia higher than degree 3. This aside, the arrangement of texts for singing raises the question of musical forms in the mass.

Musical Forms

MS 52 speaks of a desire to 'preserve the heritage of sacred music and genuinely promote the new forms of sacred singing'. How is this heritage related to musical form? Gelineau has summarised this well in a classification found in his contribution to *The Study of Liturgy*³. He has chosen to list musical forms by beginning with those where the text is totally dominant then moving through to where the music dominates the text. He has:

1. Ordinary speech
2. Proclamation - 'Cantillation'

3. Meditation - 'Psalmody'
4. Chant - 'Verbo-Melodism'
5. Hymn - 'Lied'
6. Acclamation
7. Vocalisation, *Jubilus*, Instrumental music.

'Proclamation' as in reading from the Bible, uses speech rhythm but in a somewhat stylised manner. It may be at an indeterminate pitch or sung. **'Meditation'** includes the formulas of liturgical dialogue such as a sung 'The Lord be with you'. Also included is the early practice of responsorial psalmody. In it the psalmist sang the verses to a very simple tone and the people's 'meditation' was the sung response. **'Chant'** has the music subservient to the text. This has been one of the best forms of singing for Christian worship. It includes much of the non-melismatic Gregorian repertoire. The **'hymn'** is strophic with its tune repeated while the text changes. The hymn melody is constructed according to the conventions of modality and rhythmic sense. The hymn has become for the Western church the 'ideal' form of Christian singing. The **'acclamation'** is a stylised form of a human cry. Often the text remains untranslated eg Hosanna, Alleluia, Kyrie eleison or Amen. Rhythm rather than melody gives impact to acclamations.

The MS degrees for singing show an interesting alignment with Gelineau's classification.

First degree:

The prayers are 'cantillation' the dialogues 'meditation'. The Sanctus and Our Father are 'chant'.

Second degree:

All are of the 'chant' type except the prayers.

Third degree:

The songs may be of the 'lied' style as is the alleluia (unless seen as a proper 'acclamation'). The readings are 'cantillation'

We see that MS is asking people to sing in the first instance, in the styles of the first half of the Gelineau table. Only after that is singing to be in the hymn style.

In another place Gelineau laments the dominance of the Lied in church music.⁴ He claims that music's 'aspect of function has been

neglecte' and that Lieder has tended to destroy proclamation, meditation, cantillation and the chanting of the litany. It has in fact ironed out much of the Christian tradition of liturgical music.

In the *General Instruction on the Roman Missal* (GIRM) it is suggested that the eucharistic prayer is to be seen as a whole rather than as a collection of little bits. Liturgists and liturgical musicians have been trying to encourage people to take note of this. It is generally accepted that there are three acclamations in the eucharistic prayer; Sanctus - Benedictus, memorial acclamation and Amen. Therefore it makes sense for the congregation to sing all three. While not disagreeing with the plea for singing them, it is reasonable to ask whether all three are indeed acclamations. Are not some better described as proclamations? Amen, being a brief cry of affirmation, is undoubtedly an acclamation. So is the Hosanna of the Sanctus - Benedictus. The remainder of the Sanctus text and the 'memorial acclamations' may be more accurately labelled 'proclamations'. They are phrases stating a belief or statements addressed to God. The term 'acclamation' is commonly used but would seem to be something of a misnomer.

The documents are a little inconsistent in their terminology. MS 34 calls the Sanctus the 'concluding acclamation of the preface' and GIRM 55 claims 'This acclamation is an integral part of the Eucharistic Prayer.' MS 16a and GIRM 15 talk of the people's acclamations but GIRM 17a goes on to speak of those 'remaining items' in the mass including 'the Sanctus, the Acclamation after the Consecration'. This same 'acclamation' interestingly is introduced 'Let us *proclaim...*'.

Had the 'Great Amen' of the eucharistic prayer been labelled 'acclamation' when the missal was printed, there would have been less of an uphill battle to get people to appreciate the need to sing it.⁵ While using the label 'acclamation' the American Bishops' documents have in mind the alleluia; 'Holy, Holy, Holy Lord'; Memorial Acclamation; Great Amen; Doxology to the Lord's Prayer.⁶

A clear distinction between 'acclamation' and 'proclamation' would be of assistance to composers. The rhythmic emphasis required by the former is not easily sustained in the longer texts of the latter. Melodic interest is particularly important in proclamation.

The Solemnity of the Day

MS 10 asks that the degree of participation should be varied according to the solemnity of the day and the nature of the congregation. Not

often do we find ordinary Sundays differing musically from Sundays in the Lent-Easter or Advent- Christmas seasons. MS bans the use of instrumental music (except for the accompanying of voices) in Advent, Lent, the Easter Triduum and the Office and Mass for the Dead. Now that the *Order of Christian Funerals* has appeared, its baptism-resurrection-based theology would suggest this musical ban should no longer apply. However paragraph 17 of the 1988 *Circular Letter Concerning the Preparation and Celebration of the Easter Feasts* reaffirms the prohibition of purely instrumental music from the beginning of Lent to the Easter Vigil.

It is lamentable that hymns are the only music at most masses on Christmas Day and Easter Day. Much effort goes into the Christmas midnight mass and the Easter ceremonies at the expense of celebrations later on those days. At them are those who attend irregularly, visitors and only parts of the usual worshipping community. This accentuates the fact that at present Catholics have no music in common. The problem would be overcome if there were a national basic repertoire. MS 47 wants this but assumes the use of Latin texts. An English-plainsong combination would seem more practical.

The Pipe Organ

Quoting SC 120, MS 62 recognises that the pipe organ is the traditional instrument of the Latin Church and is to be held in high esteem. The reasons, while not spelt out, are obvious to those acquainted with the organ's use in the liturgy. Sadly one gets the impression that fewer pipe organs have been built in Australian Catholic churches in the last twenty five years than have been dismantled or been allowed to fall into disrepair!

The paucity of pipe organs in Australian Catholic churches probably results both from the lack of wealth and from the musical traditions of Irish immigrants. Scottish and English immigrants who built Presbyterian and Anglican churches when they came to Australia saw that stained glass and pipe organs were placed in their buildings. Catholics put their resources into establishing schools!

There is a great need to encourage those who would like to learn to become liturgical organists.

Music Commissions

The sad story about pipe organs and the lack of effort that has been put into teaching people how to play them would not have occurred if

MS 68 had been heeded. Here the instruction recommends the setting up of diocesan commissions of Sacred Music. These may be incorporated into diocesan liturgical commissions but must consist of experts in the field (MS 69). Such commissions could see that 'great importance is to be attached to the teaching and practice of music in seminaries, ...novitiates,...and schools' (MS 52). What is taught in seminaries is dependent on the depth of liturgical-musical knowledge of the various musical directors. Looking around Australian Catholic schools it would seem that few students have ever heard chant, sung liturgical dialogue or even good hymns.

If the quality of Catholic liturgical music is to improve then there must be directors or commissions of sacred music. Those who hold such positions should be competent as liturgists, teachers, organists, teachers of chant and arrangers of music. They should know the liturgy documents and music history, and should be aware of current developments in liturgical music. Above all their ability should be such that they command the respect of academically qualified professional musicians.

Inculturation and our Heritage

The 1903 *motu proprio* of Pius X saw Gregorian chant and classical polyphony as music which crossed linguistic barriers. It also regarded the past music of the Christian West as being normative to all cultures. Groups such as Aboriginal Catholics and those of Asian origin form part of the Australian Catholic church. They may have been exposed to chant and polyphony but such music is not of their tradition. SC 39 and SC 40 acknowledge such situations and provide for cultural diversity. Yet when we ask what is our Australian musical heritage, we can only conclude that we have basically a Western-European tradition. With a few exceptions most Australians depend on the musical scales and rhythms of the West and are unable to comprehend those of Aboriginal or Oriental cultures.

Catholic liturgical music heritage is the chant and polyphony of the Latin church. In English-speaking countries the Catholic heritage also includes old Catholic hymns and the adopted repertoire of post-reformation Christian hymnody and choir music. MS 19 and MS 20 talk of maintaining choirs and setting up of new ones to sing this music. The use of 'competent experts' to adapt music is recommended in MS 53.

Catholic music must be based on scriptural texts. The psalmody, hymns, antiphons, tropes and responses of both the Eastern and Latin churches were settings derived from Biblical texts.

We have only begun to discover how music functions in worship. The music of the Taizé community provides examples of other musical forms which need evaluation. (Interestingly the Taizé music shows that people are happy to sing in languages other than their mother tongue. Perhaps it will be possible to revive some Latin!) However the hymn still dominates and at times can destroy. An example of this occurs when the obligatory Easter or Pentecost sequence is paraphrased and sung to a hymn tune. It then ceases to be a sequence and becomes a hymn. The effect is to fit yet another hymn into the mass. It is to be noted that the official English translations of the sequences do fit the original melodies. This would suggest that musicologists have been at work attempting to retain the melodies as well as the texts. The sequence melodies are part of the Catholic musical tradition and are easily learnt. If they are sung this allows the retention of some of the organ and choral repertoire based on these melodies.

Retaining the Old

Pastors of souls should take care that besides the vernacular 'the faithful may also be able to say or sing together in Latin those parts of the ordinary of the Mass which pertain to them' (MS 47 quoting SC 54). In Australian Cathedrals this has happened to a certain extent, but few parishes have attempted to retain this part of the repertoire.

Unless people have access to missals, prayer books or hymnals in which these texts and tunes appear then they will never be recalled or learnt.

Little has been done to retain music not compatible with the revised liturgy. MS 53 says, 'As for those pieces which do not correspond to the nature of the liturgy or cannot be harmonised with the pastoral celebration of the liturgy - they may be profitably transferred to popular devotions, especially to celebrations of the word of God.' This justifies scripture-hymn-motet devotions to maintain the Passiontide, Easter, Advent and Christmas repertoire of well established choirs.

Plainsong and the Vernacular Liturgy

During the last twenty five years the introduction of the vernacular into the Catholic church has precipitated a musical crisis. The Lutherans

and Anglicans trod similar paths four hundred years ago. They evolved musical styles to suit their liturgies. Interestingly both traditions came to the conclusion that it is possible to marry some plainsong melodies with vernacular texts. The much maligned, yet much loved, 'Merbecke' of the Anglicans is a concept that could well be borrowed by the Catholics. Merbecke's one-note-per-syllable, chant-based, unison, singable, unaccompanied setting of the mass ordinary was known almost everywhere in the Anglican church until modern English entered its liturgy.

In the Catholic church Kyrie XVI, Sanctus XVIII and Agnus XVIII from the Gregorian repertoire could easily be sung with English words. Gregorian glorias and credos are not so easily adapted. The establishment of a basic English-plainsong repertoire would be a step in the direction away from hymn dominance. Interestingly MS does not think in terms of non-Latin texts being married to Gregorian chant. However the Instruction does talk about adapting the existing repertoire to the new texts.

Finding the right balance between stability and change in liturgy is an ongoing problem. There seems to be a reaction against the multiplicity of eucharistic prayers and the vast number of musical compositions that continue to be written for them. Those who wrote MS knew the importance of maintaining the church's traditional music. They respected the church's tradition of being able to pray without being assaulted by a constant variety of new tunes. They knew that the Gregorian melodies have worn well for centuries and that the simpler ones can indeed be cries from the human heart today. MS insists on the retention of Gregorian melodies, not exclusively, but alongside newer music. Gregorian chant is beautiful when sung well and can be a great stimulus to prayer. Sales of recordings of chant suggest that it appeals to a far wider audience than practising Catholics. Chant will be listened to in people's homes but should also be retained as an important part of the prayer of the church.

Some Problems

Some major obstacles have yet to be overcome in Catholic music. MS is not very specific about these and chooses to speak in general terms that promote good music and warn against what is inferior.

In Australian Catholic music there is a dominance of the hymn (song?) in worship. From a practical point of view hymns 'work'. They

involve the congregation and can be supported by the organ and made more interesting by the choir. That is not to say that they must be the only form of music.

There is a refusal by an influential minority to accept that some plainsong must be given English texts if it is to survive. There is no doubt that the English language has far fewer words with feminine endings than does Latin. English may not flow so well but certain parts of the repertoire can be kept. Some of the more recent overseas Catholic hymnals have included well-known plainsong melodies with English texts - texts such as the sequences, Marian antiphons, music for Benediction and the old office hymns.

A serious problem has been the determination of what constitutes good liturgical music. Consequently 'quasi-pop' music has established itself in the repertoire of most parishes. This has come about because a lot of attention has been given to the catchiness of a melody rather than to the wearability of a musical work as a whole. Not only are over-predictable melodies a problem. After a while it becomes obvious that good melodies with very dissonant harmonies pall with continued use. What lasts is music of quality. Music used because 'near enough is good enough', or because it is instantly memorised does not aid vocal participation in the long term. These problems were of concern twenty five years ago, for MS 60 says:

The new melodies for the vernacular texts certainly need to undergo a period of experimentation in order that they may attain a sufficient maturity and perfection. However, anything done in churches, even only for experimental purposes, which is unbecoming to the holiness of the place, the dignity of the liturgy and the devotion of the faithful, must be avoided.

Part of the cause of this flood of poor music stems from the lack of music training in the Catholic church. Standards in organ playing and choral conducting are generally low because organ and choral music are not heard Sunday by Sunday and there have been few opportunities for instruction in these areas. Some states in Australia now have tertiary courses in liturgical music. However many practising church musicians would not qualify for entrance into these. Those who have received musical training and have acquired skills are often not wanted as liturgical musicians because their understanding of what is good music runs contrary to what has dominated the local church music scene. In some cases these musicians are very able yet lack liturgical formation.

As if anticipating this MS 68 wanted diocesan commissions for sacred music and MS 69 wanted diocesan commissions to 'consist of experts in the field' of sacred music. This is most certainly not the case except in a minority of dioceses.

Choirs need to be re-established. Unless they are offered music which can be sung in parts they may be short lived. Guidance in the choice of choral music must be provided for them.

The twenty fifth birthday of MS provides an opportunity for reassessing the directions in which music has moved since the second Vatican Council. Many of the Council's instructions have been adopted in Australian parishes and they have provided a reference point for those who have wished to further their reading in liturgical music. Those able to sit back and take an overall look at the state of Catholic music cannot fail to be impressed by the wisdom and continuing relevance of *Musicam sacram*.

NOTES

1. Between the writing of this article and its printing there appeared in *Worship* an article by J Michael Joncas on this same subject. Joncas deals at some length with the purpose, functions and styles of sacred music. Important as these areas are, the purpose of this article is simply to look at some of those recommendations of *Musicam sacram* which are yet to be implemented in most Australian Catholic parishes. *Re-reading Musicam Sacram: Twenty-Five Years of Development in Roman Rite Liturgical Music*, *Worship* 66/3, May 1992, 212-231.
2. One translation appears in Austin Flannery OP, ed. Vatican Council II. *The Conciliar and Post Conciliar Documents*. Liturgical Press, Collegeville, MN. 1975, Vol I, 80-99.
3. p 450 'Music and Singing in the Liturgy' in *The Study of Liturgy* ed C Jones, G Wainwright and E Yarnold; SPCK London 1978.
4. 'The Music of Christian Communities. Twenty Years after Vatican II' in *Music and Liturgy*, Vol 10, No 5, Nov 1984, 82-90.
5. It is stated very clearly in 'Inaestimabile Donum' #4 that the Amen of the eucharistic prayer is to be sung. It would seem that this instruction has been unnoticed by the majority of the people in this country.
6. 'Music in Catholic Worship' #53 in *The Liturgy Documents. A Parish Resource*. Revised Edition. Ed Mary Ann Simcoe (Chicago 1985).

LITURGY AND LIFE

Liturgical Reforms in the Roman Catholic Church 1832-1962, with
Special Reference to the Developments in Post War France

John H. Smith

Part 2.

1915-1962

After the 1914-1918 war there was a continued development of the movement for liturgical reform. The Institute of Liturgical and Monastic Studies was founded at Maria Laach in 1931, a second Eucharistic Congress was held in 1922, and the first International Liturgical Congress was held at Antwerp in 1930. In this period close links between the liturgical movement and Catholic Action were noticeable, especially in Belgium.¹⁹ From about 1930 there was an increasing consciousness of movements amongst the laity which shared enthusiasm for the Bible, a more communal view of the Church, and a heightened Christology, stimulated largely by the activity in biblical and patristic research.

The historical, theological and pastoral work of this period was substantial. A significant outcome was the realisation that the existing liturgy of the Catholic Church was not in a healthy state and that it was not playing the central part in Christian life that was intended. Restored vitality would require changes to be made and the sound scholarship of the Abbeys made it possible to initiate alterations which had integrity and were not merely esoteric substitutions. There was a genuine, but gradual revival of interest in the quality of the Church's life, and this, though first shared mainly by the scholars, spread to clergy and laity alike. Many of the decisions of this period had their real development after the Second World War which, though it interrupted the progress of reform at the formal level, from the point of view of experience, brought some new aspects to light.

The pontificate of Pius XII (1939-1958) represents a period in which significant progress was made in the Liturgical Movement. The War years stimulated changes at a practical level, and the encyclicals *Mystici Corpus* (1943) and *Mediator Dei* (1947) were respectively a statement on the doctrine of the Church, the Mystical Body of Christ, and the first encyclical ever given solely to interpreting the liturgy itself. What we now know as the Liturgical Movement is firmly attested to in these documents. *Mediator Dei* gave a thorough interpretation of the liturgy as the communion of the Church with Christ in his sacrifice. For example,

The sacred liturgy is, consequently, the public worship which our Redeemer as Head of the Church renders to the Father, as well as the worship which the community of the faithful renders to its Founder, and through Him to the Heavenly Father. It is, in short, the worship rendered by the Mystical Body of Christ in the entirety of its Head and members.²⁰

The substance of *Mediator Dei* was concerned with providing guidelines for reform to slow down a potentially chaotic situation in which some changes were being made too hastily and, in the view of the hierarchy, with too little thought for the finer points of liturgical tradition and science. In keeping with Roman tradition, but with a view to more vitality, the encyclical carefully deals with aspects of the celebration of the eucharist, the divine office, the liturgical year, saints days, paraliturgical devotions, and the use of music.

Added hierarchical support for liturgical reform in this period is to be seen in the step the German bishops took at their Conference at Fulda, in 1940, to set up an official Liturgical Commission.²¹ This action was soon imitated by the hierarchies of other European countries, though it needs to be said that some, for example Spain, Italy, Portugal, and Ireland, were much less deeply affected by these changes than Germany, Belgium, and France.

In the years leading up to the Second War, Germany was the focal point of the most important developments. There are several historical influences which help to explain why this is so. The flowering of Romanticism in Germany had stimulated interest in tradition, which in turn motivated scholars to do research, but it also brought with it an emphasis on organic unity. The Nazis employed this for different ends, but in the Church this notion played its part in the development of the doctrine of the Church.²² Another aspect was that the influences of the Enlightenment were positively applied by German theologians, a derivative of which was the application of the historical-critical method to liturgical studies.²³ This made for sound contributions to liturgical research and represented a break with the tradition of Scholastic theology, to which the Benedictines in particular were somewhat less attached than some orders.

An important development in the Germany of the inter-war period, which was influential for many years, was Dom Odo Casel's *Mysterientheologie*. Casel brought to the rather arid scholastic theological tradition of the time a revived Platonic Mysticism, derived from the

early Fathers and Orthodox theology. All the complexities of this need not be traced here, but as against the prevailing tradition which saw symbols as parallels of the divine, Casel and the Maria Laach school held that symbols were real images, though veiled, of objects from a higher order of existence.²⁴ The application of this approach in terms of sacramental theology, shifted the emphasis from transubstantiation. This brought a fresh emphasis to the sacraments as the making-present-again of the total redemptive work of Christ, so that the eucharist was no longer a remote commemorative spectacle or a pious meditation, but an effective sign. That is, it was seen as an ontological action which was efficacious in actual human life.²⁵

The new theology brought a greater sense of reality to the participant's involvement in the Mass as the 'grace-life' of Christ, given for the 'Christification' of society. It was only natural that the Mass came to be thought of as the life giving centre of human social existence, and that for some at least, the social implications began to be drawn. The Anglican, Hebert, who acknowledges his reliance on Catholic thought, provides an example of this connection when he wrote in 1935

We have not only to consider what to do with Christ in the Church, but what He wills to do with us in the street. The Church has indeed the key of the street. Too often she seems inclined to use it to lock herself in.²⁶

These were years when liturgy and life began to be linked together in ways that were new for the time.

These influences gave strength and independence to the German Church when, in the Nazi years, it had to withdraw 'into the church' away from social life. Aubert states that this was the opportunity for the popular character of the Liturgical Movement to develop, assisted by Pius Parsch's methods for lay education.²⁷ The 1940 Fulda Conference can be seen as a direct result of this trend. A C Lichtenberger, noting that the Nazis were not perturbed by the Liturgical Movement but secretly encouraged it, is critical of the German retreat into the Church as being an escape from the social implications of the liturgy.²⁸ Perhaps the Church was 'turned in upon itself' in this, but there was a hunger for worship which was satisfied here, providing a real link between the Liturgical Movement and the life of the church people.

Something of the result of these influences can be seen in the link between the Liturgical Movement and Catholic Action. The latter began in the late nineteenth century and early twentieth century,

passing through several developmental stages as the years went by. During the war years, and afterwards, the emphasis in Catholic Action was upon the participation of the laity in the apostolate of the hierarchy.²⁹ The theology of the Mystical Body allowed for this, bringing to the fore a greater awareness of the call to human responsibility. The method is described by one writer as follows

At the heart of the movement is a group of leaders, which is often called a cell. This group meets every week. The meeting runs along these lines: discussion of the New Testament, discussion of the liturgy, report on action, the inquiry. The inquiry is the core of the meeting, in which a problem of the environment is subjected to the classic process: see, judge, act. The inquiry aims at being realistic (seeing), thoroughly Christian (judging), getting something done (acting). It aims at taking things out of the endless talking stage and into some definite action.³⁰

It is no wonder that the German Church had to forego its Catholic Action activities during the War, but one can see the potential in this programme for the real engagement of people with biblical and liturgical subjects. In later times Catholic Action gave the hierarchy some problems due to its Marxist tendencies and lack of Christian clarity.

During the War many people were sustained by the Mass in totally new situations, far removed from everything that went with the type of setting usual in an earlier period. Bishop reports this experience of a young priest who spoke at a mass for deportees who had died in Germany.

A year ago I was working with my men in one of the tunnels for the rockets. We had only our striped cotton suits. It was below 32. We sabotaged as much as we could. At midnight on Christmas, I managed to give Communion to my companions. I heard them in confession as we went on working. I kept the Host in a tiny tin box. At inspection I always managed to slip the box to the man who had just stripped before me and was dressing. It was never found. That Christmas of 1944, in that rocket tunnel, with the German guards around us, we felt boundlessly free, Christ was with us right in that tunnel, and we knew there was victory though we be dead.

Then the young priest, who at the time of telling was leading a eucharist in France in 1946, invited the people to participate with these words:

Please come up close all of you and let us ALL celebrate Mass. That we may not lose what we deportees, prisoners, requis found again: the Church of the bold, the martyrs, the saints.³¹

The vitality of this experience, both in the tunnel and at the retelling afterwards is apparent when we remember what a Mass in an earlier period must have been like, or even when compared with the following, which also emanates from France of 1946. A school teacher asked:

Does the congregation get as much as it should from the Mass? You have only to glance over the vast majority of those present at the celebration to see the true state of affairs. Most are bored and waiting for it to end, watching their neighbours or thinking about their own affairs; some are saying their rosary; a few try to follow in their missals the translations of the prayers which the priest at the altar is reading in Latin. All are there, for what their presence is worth; very few are taking Part.³²

There is hardly much change here from medieval times. The French had led the way with liturgical reform in the first period under discussion, but it was not until after the War that the faithful were reached by the reforms and the beginning of the pastoral liturgical movement was stimulated.

Pope Pius XI had said that 'The great scandal of the Church in the nineteenth century is not that she lost so many workers, but that she lost the working class'.³³ For at least a century in France there had been a growing gap between the Church and the people. Anti-clericalism abounded and the clergy were ever more identified with the bourgeois, 'Catholicism became synonymous with reaction and capitalistic exploitation.'³⁴ The Church was deeply embedded in a bourgeois rut.

During the first half of the twentieth century the Church became aware of the need to missionise in the secular society. A book published in 1940 titled 'France, Pagan?' resulted from a survey of Parisian consciousness. It was realised that the Church must be taken to the workers because the proletariat were no longer associating themselves with the Church. The way had been prepared, to some extent, by Catholic Action and the Catholic Youth Movement. Some French Dominicans and secular priests began the worker priest movement in which the aim was not to re-vivify existing parochial structures as to relate the liturgical life of the Church to the environment of working people. Clerical garb was abandoned, poorer styles of housing obtained, and the priests went to work at ordinary jobs in mines, factories and on

the docks. Nothing was done which might set a barrier between the priests and workers. Similarly, groups of priests and specially trained laymen were sent to rural areas to live a common life and assist with the farm work.³⁵

In her book *France Alive* Claire Bishop writes of the Christian renewal that took place in France after the War. She gives a lengthy account of the Worker Priest movement, from which I will quote extensively here in order to demonstrate the radical changes that it represented.

I knocked at the door of a poor worker's house. A blond, healthy young giant opened the door. He wore a khaki shirt and worker's pants....

The room was small. There was a little iron bed. A round table stood in the middle. An iron pot sat on a tiny round stove. Photos and pictures hung on the wall. On a table lay a large crucifix and a portable altar. On the little iron bed were spread an alb and chasuble....

The door opened, and Father 'T' came in from another factory, looking like a spent young workman at the end of the day. He went up to his room. As usual the team lived together and had everything in common.... Father 'X' spoke of the Mass he had celebrated when he came back from the factory. He had been dressing there in his room and thinking that since no one was coming he might not be able to celebrate, when the door opened and a boy came in. He asked whether Father would go and visit an old sick lady in one of the tenements. And Father 'X' said: 'Why of course! And why not celebrate Mass there?'

The boy's eyes widened and he said: 'But you can't do that. It isn't done!' 'And who told you so? You'll see.' And the boy ran ahead to announce the news. The neighbours cleaned the room and set it in order. Father 'X' put everything necessary in his bag and went. Of course the old woman nearly died of joy. All the neighbours came, crowding into the room, spilling over into the hall, standing out on the stairway. It was a wonderful Mass. When he was leaving, some workers asked if he could not do the same at their home another time. Christ had been brought suddenly nearer to them than He had ever been before, and they were surprised, and proud.³⁶

The concern to relate to the working people is beautifully portrayed here, with all the identification required for the normal barriers between priest and people to be broken down. The use of the sacrament in such a humanised form is clearly a major break with traditional understanding as the comments of the boy and the workers suggest. The apostolate of the worker priests had a deep effect on the areas they

served, winning many people to the faith. However this also made the bourgeois nature of the Church more evident as many of the new converts did not feel at home there. It was also recognised that the bourgeois were not at home in the church either.

Non-working-class parishes also had the problem of finding a vital means of expressing their Christianity, and Bishop records stories of reforms that took place in these parishes, but chose to write mainly about the proletariat because 'they had not too much opportunity to remain Christians during the last few centuries'.³⁷

The Worker Priest system was one scheme adopted in France, but Michonneau, the parish priest of Colombes attempted to deal with the same issues, with view to making the parish church the centre of the new life. This method could be termed the pastoral liturgical approach; it aimed to ground liturgical celebration in the realities known to the people.

Michonneau gives a full report of his work in the book *Revolution in a City Parish* a characteristic of which is his clear perception of the people's lack of appreciation of what the traditional church had been doing. A devastating picture is given of what the usual Sunday Morning Mass was like, and his description of the High Mass centres on the incomprehension and boredom manifested by the people. Parish processions were 'stragglng things that have no other purpose than to make the priest feel comforted in seeing his 'parish' around him.'³⁸ Badly organised it is a picture of non-involvement, probably due to people feeling that such things had no connection with their daily lives.

The governing principles at Colombes became, firstly, a stress on community and communal prayer in the parish, and secondly, the adaptation of this prayer life to the needs of the working class. At a normal Mass this meant that everything possible was done to enable the faithful to see and hear the celebration. The people were taught to join with the priest in the Gloria, Credo, Sanctus, and Agnus Dei. The physical movements (standing, kneeling, genuflecting) were co-ordinated, and each Mass began with a preface which summarised the order for the day. At a High Mass the people joined the priest in singing some of the prayers and hymns, and frequently the altar was moved out near the congregation. Special efforts were made to bring vitality and participation to festivals such as Easter, Christmas, and some of the other feasts. Constant attention was given to making the Mass relevant for everybody, even though Latin was still largely in use at this time.

Using new educational techniques, people were taught about the liturgy for all the services, so that catechumens had their knowledge deepened and new people were evangelised. As Michonneau saw it, the people had everything to learn and could be influenced by community actions in which they lived out their Praise of God and their life in Christ.

The Abbé Michonneau had a true missionary zeal. He was not concerned with mere adaptation of the liturgy, but with doing what was necessary to make the implicit life of Christ explicit in the lives of working class parish people. Two other aspects of his work which are quite striking derive from his appreciation of the way the Church had come to be seen as selling its services for a price, and the way the cultural gap that existed between clergy and lay people had to be overcome. Michonneau unhesitatingly stated that the greatest obstacle in his missionary work was the firmly rooted belief that 'religion is nothing but a business affair'.³⁹ Sacraments, ceremonies, and collection systems had all served to foster class distinction amongst the people. Even the expenditure of a major proportion of the parish budget on charitable works served to reinforce the idea that the Church was wealthy. Michonneau developed a six point plan to help combat this situation and held strong views about the relative poverty that should be adopted by the clergy. As the worker priests had found, close sympathies were readily generated where similar insecurities were shared and the 'clink of money' was not heard around the altar.

Michonneau was very aware of a deep cultural gap that existed between the clergy and the people. He believed that theological education, necessary though it was, was the cause of this, along with the way priests made use of the training to seek for themselves an 'unwarranted dignity'. All aspects of parish work, including pastoral care and preaching were affected by this. Changes were made to habits in preaching by asking for people's reactions to the sermons they heard. It was found that people had a natural ability to discriminate between authenticity and sham, and it was particularly disarming to find that some thought 'the Gospel itself (was) often easier to understand than the preacher's explanation of it'.⁴⁰

Michonneau reveals the distance that existed between the practices and understandings of the Church and the mentality and expectations of the proletariat of his time. He made many changes in his application of the liturgy to parish life, though he aimed to maintain the guidelines

set out by the hierarchy. That his work was possible was due in no small part to the changes that had been fostered in the Church for over a century. That they were necessary is indicative of the fact that they hadn't been made before. The differences that existed between the scholarship of the Church and the elitist nature of some of the liturgical developments, such as Gregorian chanting, which was most unsuited to Michonneau's type of parish setting, serve to illustrate that there was a need not only to reform the liturgy, but to humanise it. Michonneau and others were successful in their attempts at liturgical reform on the home front and were part of a growing movement which has continued to the present day, though the 'evangelistic' result is probably less than might have been hoped for, especially amongst the proletariat.

In the remaining years of the period under study here, we find that the trend for reform continues, and that it is expressed in greater institutionalisation on one hand, and more attention being given to such issues as the use of the vernacular, the place of the altar, and biblical translation on the other.

Institutionalisation can be seen in the founding of the Centre of Liturgical Pastorate in Paris in 1943, the International Study Week for Mass Reform at Maria Laach in 1951, and the first International Conference on Liturgy held at Assisi in 1956. In 1945 moves began which were aimed at producing a new Latin Psalter and in 1948 the Papacy stimulated the reform of the breviary, held largely in abeyance since the death of Pius X. The Easter Vigil was re-introduced in 1951, much to the consternation of some, and the revision of the lections and services for Holy Week was promoted by the Papacy in 1955. Art and architecture were influenced by the Liturgical Movement, though some architects' innovations did not meet with the approval of liturgiologists. Marian devotion had been increasing during the twentieth century, culminating in the declaration of the Doctrine of the Assumption in 1950.

Although some breviary reforms met with resistance from the Jesuits, who promoted devotions to the Sacred Heart, the use of the Rosary and the saying of Novenas, the liturgy in all its aspects slowly came to be more a celebration of the way of Christ, a journey with him through the seasons and festivals of the year, and a living with him in daily life.

Institutional and hierarchal support at this time tended to emphasise the centrality of Christ and the church as a community of his mystical body, alive with his life, speaking a common language.

The issues surrounding the participation of the people, the use of the vernacular, the position of the altar and the communion of the people were very much alive in the 1950s, demonstrating that an abiding concern existed for the inner life of the church and the communal life of the congregation. The biblical revival bore fruit, amongst other things, in the publication of the Jerusalem Bible.

It is clear that the years leading up to Vatican II were ones in which there was much ferment taking place in liturgical matters. When the Council met in 1962 the first debate after the formalities was concerned with one of the few schemata drafted in a spirit of renewal, that on the liturgy. The principles of this schema were approved by an overwhelming majority and the 'Constitution on the Sacred Liturgy' was promulgated on 4 December 1963, followed in 1964 by an 'Instruction' aimed at implementing some of the changes. The Constitution, which was pastorally oriented in its reforms, dealt with such topics as participation, the use of the vernacular, the place of the altar, music, and many more, heralding the beginning of a new stage in liturgical reform; the specific pastoral application of the revised principles, worked out in the previous decades, but beginning with the work at Solesmes in 1832.

Writing in 1960, Charles Davis said:

The Mass is the family meal of the Christian community. By all means let there be as much dignity and beauty as possible - a lively sense of the sacred must never be absent - but it is better for things to be carried out in an externally untidy way with everyone taking a real part, than to have a faultless performance with the congregation looking on passively. The church is not a theatre but a house. It is a family that is gathered together, not an audience. The people are there to take part, not to watch.⁴¹

This attitude is a far cry from Guéranger's pursuit of excellence or the rubricism of the early days of liturgical reform, but is a witness to the slow unfolding of the liturgical flower that took place in the intervening years; the steady humanisation of the liturgy as the central, life giving activity, shared by all the people of God.

NOTES

19. Koenker, *op. cit.* p. 14

20. Megivern, *op. cit.* p. 68

21. M.H. Shepherd, *The Liturgical Renewal of the Church*, (OUP New York 1960).

22. Koenker, *op. cit.* p. 27
23. *ibid.* p. 30
24. *ibid.* p. 107
25. *ibid.*
26. Hebert, *op. cit.* p. 182
27. Aubert, *op. cit.* p. 598
28. Shepherd, *op. cit.* p. 119
29. Koenker, *op. cit.* p. 126
30. *ibid.* p. 127, a quote from 'Family and Catholic Action' Proceedings 1946
31. Bishop, *op. cit.* p. 6
32. J.D. Benoit, *Liturgical Renewal*, (SCM London 1958) p. 73
33. Bishop, *op. cit.* p. 25
34. *ibid.* p. 15
35. Koenker, *op. cit.* p. 131
36. Bishop, *op. cit.* p 64-66
37. *ibid.* p. 93
38. G. Michonneau, *Revolution in a City Parish*, (Blackfriars Westminster 1952) p. 31-40
39. *ibid.* p. 120
40. *ibid.* p. 141
41. Davis, *op. cit.* p. 12

CATHEDRAL CEREMONIES AND PASTORAL PRACTICE
SEVERAL PARTIAL RECORD SERIES 1858-1979

Frank Carleton

Archives are the records of past administrative activity which have passed out of current use – sometimes to dusty oblivion and, perhaps, only partial survival. Not only do they represent the corporate memory of an institution – whether this be recognised or not – but archives often have historical and cultural significance beyond the purposes for which they were originally created. Records of long continued routines attest the stability of institutions, whether secular or religious ones, and offer insights into the purposes and practices of the past. In short they are the stuff of history.

The Liturgy, the public prayer of the Church in East and West, follows its diurnal round throughout the liturgical year from generation to generation. Traditionally cathedral ceremonies manifest the liturgy in its full splendour by the rites performed with due solemnity by the cathedral clergy, whether they be secular or monastic. The cathedral clergy administer the sacraments to those living in the cathedral parish with particular attention to the sick and dying in accordance with scriptural precepts and pastoral practices from time immemorial.

St Mary's Cathedral in Sydney, which was completed, save for its spires, in 1928 is the second on its site, the first having burned on the Feast of Saints Peter and Paul, 29 June 1865. A contemporary writer recorded a curious circumstance of the conflagration: 'the finding of that part of the missal from which the gospel of the day had been read, at the holy sacrifice of the Mass. The gospel, though charred, was perfect, and could be read as easily as ever, while all the rest of the books were destroyed.'¹

In 1844 John Bede Polding OSB (1794-1877), monk of Downside Abbey in Somerset and first Archbishop of Sydney, who had arrived as Vicar Apostolic of New Holland in 1835, obtained a papal *sanatio* which confirmed the validity of the Benedictine community and novitiate which he had established the year before. In December 1845 the community of monks moved into quarters adjoining the cathedral, thereby ensuring the performance of the Divine Office at the canonical hours.² The Sydney Benedictines consciousness of the Medieval monastic heritage recalled, *inter alia* the Black Monks of Westminster Abbey, Canterbury and Durham Cathedrals.

Very fortunately, all eight of the *Sydney Benedictine Journals*, the official record of the community life and activities of the monks at St Mary's Cathedral and (later) their Lyndhurst College in Glebe, from March 1843 to February 1868 survive in the Sydney Archdiocesan Archives at the present cathedral.³ From 1848 to 1851 the resident community at the cathedral numbered between forty and forty-six monks.⁴ The journals contain numerous entries for liturgical ceremonies like the following:

10 February 1851

Feast of St Scholastica, Missa Cantata. The choir lent their aid to make the service grand...⁵

Notwithstanding the decline of the Sydney Benedictines by the 1870's the historic endurance of monasticism seems neatly symbolised by the seventeenth century. *Caeremoniale Monasticum* (Lutetiae Parisiorum, apud Lodovicum Billaine, 1680)⁶ with the stamp of the Revd Placid Quirk OSB (ca, 1842-1890), Choir Chaplain at St Mary's Cathedral into the 1880's and beyond the deaths of the two English Benedictine Archbishops of Sydney, Polding and his successor, Roger Bede Vaughan OSB (1877-1883).

However incomplete, the several record series enumerated below indicate the passage of liturgical rites and pastoral activities at St Mary's Cathedral from the late archiepiscopate of Polding, in the middle years of Cardinal Moran third Archbishop of Sydney (1884-1911) to the tenure of Cardinal Freeman who died in 1991.

While the Cathedral's nineteenth century registers of baptisms, marriages and burials survive in some profusion, together with those of other early Sydney Catholic churches, in the Sydney Archdiocesan Archives⁷ only two pre-1900 registers of confirmations are still extant. The earlier contains lists of persons confirmed in the first cathedral by Archbishop Polding from 12 December, 1858 to 11 November, 1860. The later register records confirmations in churches of the Archdiocese of Sydney within Cardinal Moran's archiepiscopate from 1896-15 August 1901 beginning with dated lists of persons confirmed in the cathedral.

In early 1987 during the first six months of the lavishly publicly funded N.S.W. Bicentennial Archives Programme at St. Mary's Cathedral a broken series of Mass notice *books* were brought together, arranged

and described. Beginning in Moran's archiepiscopate from 1891 to 1896, the series includes a single subsequent volume for 1940 and runs on from 1946 to 1961 and from 1975 to 1979 for the archiepiscopates of Cardinal Gilroy and his successor, Cardinal Freeman. The fourteen volumes concerned contain handwritten notices read out at Cathedral Masses on Sundays and Holy Days of Obligation and are thus entitled according to the usage of the liturgical year.

For the former Archbishop's term there is also a *Sick call register* of 1939 to 1945, slightly beyond the chronological span of the Second World War, which details attendance on the sick and dying by Cathedral clergy. A *Sacristy notebook* for late 1946 to 1957 is a loose-leaf notebook with notes of regular and occasional liturgical ceremonies, for the reference and use of clergy and sacristans.

Series Descriptions

Registers of Confirmations

12 December, 1858 - 11 November, 1860. Archbishop J. B. Polding OSB (1842-1877)

This register has a printed format prescribed by the Catholic Bishop of Nottingham. It is entitled 'Liber confirmatorum ex praescripto Ritualis Romani, in singulis ecclesiis parochialibus habendus' and bears the imprint, 'Derbiae (Derby): typis Thomae Richardson, et Filii, 1855'.

1896 - 15 August, 1901. Patrick Francis Cardinal Moran (1884-1911).

The earliest lists are dated 1896 and later ones by day and month. The total numbers of boys and girls confirmed are noted on each occasion. Following the lists for confirmations in the Cathedral are lists for city and country parishes under Sydney suburban and country area names in alphabetical order.

Mass notice books, 1891 - 1979 14 vols.

Chronological contents : 18 Oct. 1891-28 June 1896 ; 20 July-8 Sept, 1940

14 Apr. 1946-12 Feb. 1961; 5 June 1975 - 22 July 1979

Sick call register, 4 Apr. 1939 - 19 Nov. 1945. 1 vol.

Entries were made under the following doublepage headings: Date, Name, Residence, Ministrations (including following subheadings);

Confession, Communion, Viaticum, Extreme Unction and Last Blessing, Attending Priest, Remarks.

Sacristy notebook, 12 Oct. 1946-8 Mar. 1957. 1 Vol. Includes: 'Brief account of installation of new sound reinforcement system 1 1946-1947' and a roster of Monsignori for 1947.

NOTES

1. Quoted H.N. Birt *Benedictine pioneers in Australia*, vol 2 (Herbert & Daniel, 1911) p. 293
2. F. Carleton 'Some archives of Benedictine provenance at St Mary's, Sydney' *Tjurunga* 37 Sept 1989 p. 63
3. *Benedictine Journals*, 1843-1846, 1848-1853, 1855-1864, 1866-1868. 8 vols. B1 - 8, Sydney Archdiocesan Archives
4. T.J. Kavenagh 'The Sydney Benedictine Journals' *Journal of the Australian Catholic Historical Society* 7, 1978 p. 7
5. Quoted *ibid.* p. 12
6. RB 5652 Benedictine Collection, Veech Library, St. Patrick's College Manly
7. For descriptions of all these registers see *Guide to the records of baptisms, deaths and marriages in the Archives of St Mary's Cathedral, Sydney*. Sydney: Archives Authority of N. S., 1988

National Liturgical Music Convention, Melbourne, April, 1993

Everything about the National Liturgical Music Convention in Melbourne last April was on a vast scale. From the location at the cavernous world congress centre, through the lengthy convention liturgies, the large number of composers present, (John Bell, Bernadette Farrell, David Haas, Marty Haughan, Roger Heagney, Bob Hurd, Paul Inwood, Christopher Walker, Alan Wilson, Christopher Willcock to name just a few) the quality key note speakers, right down to the workshops (where a leader could often find 200-300 participants involved in a single session!) reinforced this impression. Each day began with morning prayer followed by the keynote address - a workshop (selected from the dozen offered) occupied the rest of the morning. Lunch hour not only brought food but the choice of 6 concerts as well. The afternoon commenced with another workshop (again from another dozen choices) to be followed by 'special sessions' from 6 options! If you could manage the evening as well, such things as - specially commissioned song cycle 'A New Song in an ancient Land' by Christopher Willcock, the Oratorio 'The Creation' by Haydn, a choral festival and a youth celebration 'Let the waters give us life' rounded off very crowded days. Even though I felt I lived in the place day and night the whole week I can only comment on the limited number of events I attended from all the wealth that was offered.

The keynote address was given by Archbishop Rembert Weakland of Milwaukee in which he attacked the distracting nature of much contemporary liturgical music. Spiritual renewal is its goal. So much of what we use is merely of entertainment value devised for our comfort or as a therapeutic exercise.

He insisted liturgical music can only bring out the deeper aspects of life when it has a stronger and more notable character to it. 'Then it will not be cheap and distracting and will have about it a certain mysterious quality that says there is more to be considered.... Often we have been so concerned about forming a community that we have lost sight of the very special kind of community that is assembled, namely one that is one with Christ. I feel that so much discontent of our laity with liturgical music today is that it is so often aesthetically very, very weak.' He indicated that we change our liturgical music too often. 'There are so

many settings of the acclamations and dialogue parts of the mass: of the Holy Holy Holy and the Lamb of God: of the alleluia: that no collective memory is possible. We all know that Happy Birthday can not be said. Even someone who is almost tone deaf will approximate the melody. Words and music in that case really go together. What would happen however if there were 10 different settings of Happy Birthday? Chaos, of course. But that is what is happening to the repeated parts of our rites'. Apparently one in four persons and one in four congregations have been told they cannot sing. In most sessions it was suggested that if you can talk you can sing. From Archbishop Weakland to John Bell from Iona, the importance of the individual and the congregation 'finding their voice' to enhance their collective memory of the liturgy was emphasised. John Bell put it most strongly when he said it was time to reverse the rumour that we cannot sing and 'discover a word that echoes through the Scriptures to 'sing to the Lord a new song'. And its not an option, it's a command!

The Archbishop also conducted a workshop on liturgical leadership (the one event in the entire convention for the ordained only) and it was a breathtakingly frank attack on the 'teeth 'n' smiles priest' behind the altar. He wanted to see an authentic spirituality instead of a facade he called 'imitating the Oscars!'. 'Why do my clergy when they get together always have a bitch and boast session?' He focussed on inept improvisations and expansions of texts; on the lack of care over inclusive language, on pomposity and projection, on moderation in gestures, on conducting of services in a normal voice; on the inability most presiders have in finding good listening gestures for themselves. In complete contrast was the Revd Dr Joseph Gelineau. Despite the fact that all his seminars and lectures were in French, he managed to make them into almost multi media events! They bore all the hallmarks of a lecture, but they were also close to meditations. He punctuated his key note address with interludes for solo flute that he had written. He would suddenly be a Presider at an imaginary Mass. He would illustrate all these ideas with gestures and unexpected movements. With humming, songs, mime, odd noises and different tones of voice. He would literally embody all he meant. When he spoke he would not only say 'the President is a summary of all arts' that 'everything is physical and intentions are not adequate'. He somehow embodied it. It was a wonderfully Gallic performance and stood in sharp contrast to all the other speakers for its inner intensity. Who else but a Frenchman could end their key note address by singing the final chorus of Honneger's

‘Joan of Arc at the Stake’ with ‘Nobody has a greater love, than to give their life for those they love.’

Over all one gained the impression that there was a renewed focus on a deepening collective sense of worship, and that tensions between tradition and creativity in music were surfacing again especially in the Introductory Rites and the Eucharistic Prayer. Both sections of the Eucharist are being reshaped: one by the omission of the confession and the emergence of the Kyrie as a short litany, so altering the structure and balance of that portion of the service: the other change is the assembly claiming an active role in the full eucharistic prayer. Both moments should evoke and express the active and conscious participation of all the faithful. The liturgists and composers say the Eucharistic Prayer is a presidential AND a dialogical prayer. Tensions obviously abound in maintaining the clarity, primacy and integrity of that prayer. How do we adapt or create music the assembly will be able to claim as its own? How do we choose texts to reflect the prayer texts?

Solutions were hinted at but it is clear we are going to have to work hard over the next few years to resolve them.

Certain things remain in one’s mind, the very charismatic presence of the Revd John Bell from the Iona community, the loving and open Bob Hurd, framing inclusiveness of language as an embracing of the full nature of God, of Marty Haugen, Doctor I-To Loh, Christopher Walker, Tony Way and the three key speakers the Revd Dr Dorothy Leigh, the Revd Dr John Chryssavgis, the Revd James Minchin when they set the convention in a wider ecumenical frame. Well done! (I should thank all the stall holders for such a remarkable collection of liturgical books, music, musical instruments, vestments, etc. The resources were there when needed, as long as the plastic card held out!)

There was far too much material to cope with but it was nice to be able to indulge in such a rich banquet and to go back to the Parish with such creative zeal.

Ian Brown

Developments in Liturgy: 3
The Revision of An Australian Prayer Book: a progress report

The Need for Revision

The Anglican Church of Australia has used *AAPB* since 1978, and its main Sunday services since 1973. Twenty years is a long time in today's world, and even in today's church. In that time Australia has become much more self-consciously Australian, the churches' place in Australian society has declined (at least publicly), and the winds of liturgical change have continued to blow in the churches.

AAPB was originally anticipated to have a life of about 15-20 years, and this is proving to be the case. For some there is a desire for greater flexibility; for others, further language shifts towards contemporary speech mode; the issue of 'inclusive' language needs further attention; and there are new needs, especially in pastoral areas (eg funeral services for children and infants). In the light of all this, the Liturgical Commission reported to the last General Synod (July 1992) that a revision was needed, and the Synod agreed. There was some discussion as to whether the timetable is too tight, but the Commission, which has been working happily and steadily together since 1989, believes it is feasible. Delay may deepen the sense of frustration with *AAPB*'s resources already present in some quarters, and energy would be dissipated; if the current programme cannot be completed, more time can be taken, but a longer-term schedule could not be speeded up easily.

Current Work

The Commission is hard at work producing a series of trial services, with a view to bringing a draft full book to the 1995 Synod for consideration.

Work already completed (at least to the trial service stage) is as follows:

Alternative Collects (supplementing <i>AAPB</i>)	1985
* Holy Communion Outline Order	1988
Ministry with the Sick (supplementing <i>AAPB</i>)	1989
Calendar	1989
* Holy Baptism with the Laying on of Hands	1990
* Marriage	1992

A substantial booklet of (*) Funeral services (including a 'standard' form, and separate services for a Child, and an infant who has died near the time of birth and many additional prayers) is due out in June 1993.

All of the above (except the Calendar) are available through Anglican bookshops.

The services with an asterisk include alternative Thanksgiving prayers for the Holy Communion (the *Outline Order* contains three, one especially suited for use with children). In this way the Commission has been learning the ropes of the difficult yet exhilarating task of writing eucharistic canons. A text of the *First Order Holy Communion* has been finished, and that for *Second Order Holy Communion* should be ready soon: we hope that these will be published around September 1993. This should awaken wide interest in the church, at all levels: while sales of trial booklets have been excellent (Baptism at around 15,000), it is mostly clergy who realise that revision is under way, since the new rites have been pastoral in character.

Concentration has been focussed initially on pastoral services since (apart from Marriage) it was these areas which received the least work in the years leading up to AAPB 1978. *Holy Baptism* is distinctive in that it integrates the baptism of infants with those 'of riper years', sets both in a eucharistic context, and blends these with Confirmation, Reception and Re-affirmation (the laying on of hands). *Marriage* is given a firmer theological base, through careful use of the Genesis material, and the prayers provided cover a wide range of contemporary emphases and situations (eg provision for joint prayer by the couple, thanksgiving for sexual love, prayers for blended families etc). In each case close attention has been paid both to ongoing theological understanding, and changes in the pastoral contexts of Australian society. The way language is used today has also been given a great deal of time, seeking to produce direct, accessible forms which nevertheless resonate with biblical allusion.

Parallel to this new work, at the request of General Synod a revision of *Book of Common Prayer* (1662) services has been prepared, entitled *In Living Use*. This contains *Morning and Evening Prayer* (with Prayers and Thanksgivings), and the *Holy Communion* (with Collects and Prefaces). Its publication is aimed to provide accessible forms of traditional Anglican liturgy, distinct from modern-language AAPB-style forms.

Current Commission work (mid-1993) is focussed on the Daily Offices (where the influence of *Celebrating Common Prayer* has been felt), *Thanksgiving on the Birth or Adoption of a Child* (a substantially new service). We hope that these will be published early in 1994. A second

edition of Holy Baptism is expected about the same time. Work is also going on to revise the Lectionary: we may base the Sunday one on the (USA) Three-year Common Lectionary, which includes narrative Old Testament readings, but produce our own weekday set of readings, covering the New Testament each year, and the Old Testament over three years.

The Year Ahead

An area where work is under way, but where the future direction has not yet been clarified, is the revision of services of the Word: Morning and Evening Prayer (First Order), and Another Order for Prayer and the Hearing of God's Word ('page 39'). The former seem to be too 'solid' for many congregations, and while the latter is excellent as a base for special occasions, is rather thin gruel for regular Sunday use. The present plan is to try and produce an integrated 'Service of the Word', but the picture is not yet clear: we plan to publish a trial service in early 1994.

Perhaps the most significant change from *AAPB* is that the book will come out in two editions. One will be *Sunday Services*, containing Services of the Word, Holy Communion (First & Second Order), Holy Baptism, a selection of prayers, and psalms for Sunday use. The other will be the full book containing all the above, plus Collects, Daily Offices (including Service of Light, Prayer at the End of the Day), Confirmation, Marriage, Ministry to the Sick and Dying, Funerals (three services), Thanksgiving on the Birth or Adoption of a Child, further Litanies and Prayers, Lectionary tables, Calendar, and other rites as in *AAPB* at present. These two books are not seen as akin to the Uniting Church's Leaders' and Peoples' books, but there are some similarities. Careful thought is being given to providing resources on computer disk, but clearly there are complex copyright issues involved here.

The New Book(s): Major Features

Two features of the revision process should be noted. Firstly, the publication was put out for public tender, and the successful tenderer was the long-established Sydney-based religious publisher, E.J. Dwyer. They have agreed to publish the new work under the imprint 'Broughton Books', and produce trial services and a regular newletter to assist the process of revision. Secondly, 1994 will see the holding of Provincial Conferences in each State, at which there will be opportunity for

significant feed-back from the parishes. In the light of this, and other feed-back from Diocesan Liturgical Committees, the Liturgical Commission will prepare a final draft for consideration by the General Synod in 1995.

An issue which keeps coming to the fore revolves around the issue of how 'local' liturgy can and should be. Revising long-used, well-loved yet relatively inflexible texts is one thing; revising recently formed texts, themselves containing a good deal of flexibility, is quite another. The 'liturgical sense' of Anglicans who grew up on *BCP*, then adapted to *AAPB* (in which category I place myself), is substantially different to those who have known only *AAPB* or its predecessors (which includes 90% of my students these days). The latter group, generally the under-40s, has a far more 'ecumenical' orientation, and tends to assume a degree of local adaptation inconceivable 30 years ago. Mingled with this is the much higher 'visual' focus of the younger generations, given the influence of television: a 'words' focus is now mostly the prerogative of a generation now becoming grand-parents! These differences of ethos are proving to be quite a challenge: it may mean, for example, that services produced from the new book will have more of a common *structure*, with many variations, than a common *content*. But that is for the future ...

Charles Sherlock

Basic Religious Library information sought

This is a call for basic information on scholarly religious libraries world wide. The Scarecrow Press, Metuchen, NJ, USA, has contracted with John F Harvey to compile and edit a new edition of the World Directory of Theological Libraries. This standard reference work, the leading authority in its field, was originally edited by L Martin Ruoss and published by Scarecrow in 1968. However, it has been out of print for several years.

The project covers the following types of institutions:

- Seminaries and departments of religion
- Religious organisation administrative offices
- Monasteries, convents, abbeys & priories
- Bible and christian colleges
- Religious historical & archive societies
- Public library religion departments

The Directory will cover all religious faiths, sects and denominations without exception:

- Christian (including Eastern Orthodox, Protestant, Roman Catholic, and many others).
- Confucian, Buddhist, Hindu, Sikh, Shinto, Taoist.
- Jewish (Conservative, Orthodox, Reform and Reconstructionist).
- Moslem (including both Sunni and Shiite).

Little is known about this large field so two directory chapters will discuss 1992-93 factual questionnaire findings for a sizeable body of the world's theological libraries and also provide a longitudinal or trend comparison of 1992-93 with 1968 replies. In addition, the Directory will contain a geographic index, an index of institutions and an index of specific faiths and denominations.

In order to develop the Directory plan successfully the editor must extend coverage well beyond the 1778 libraries and 119 countries reached in the first edition. The Directory questionnaire must go to every scholarly religious library in every country in the world. The assistance of librarians, theologians, and others is sought in assembling an exhaustive questionnaire mailing list.

Information about local, national and denominational religious library address lists or directories which are available in any country should be sent to the editor immediately. Lists from non-English-speaking countries are especially needed since they are hard for this editor to find. Librarians wishing to receive copies of the short directory questionnaire in order to list their own libraries free of charge should send full name and address information to John F. Harvey at one of the addresses below.

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82 Wall Street
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Telex: 226608 WALL UR
Telefax: 212-968-7962

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