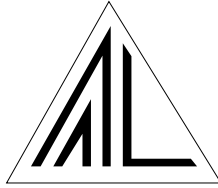




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Editorial



For this and the next issue we are in literary ‘ordinary time’. We cannot harvest the fruits of an Academy conference as we have done in the bumper issues last year. However, that means we have time to pursue some other issues of general interest. Tom Ryan reflects on the moral effect of words in the liturgy, and Geraldine Wheeler considers some artistic forms of the Communion of Saints in three contrasting churches overseas.

A number of Academy members attend the biennial congresses of *Societas Liturgica*, but another important ecumenical meeting usually takes place in conjunction with it, that of the English Language Liturgical Consultation (ELLC). This body has struggled somewhat since the sudden end to Roman Catholic official involvement in the ELLC, their International Commission on English in the Liturgy (ICEL) having been a member and active partner since 1969, and the publication of *Liturgiam authenticam* in May 2001 which so completely severed ecumenical cooperation in liturgical texts. I happened to be ELLC chair at that time, and I stepped down in favour of an English Catholic liturgical scholar in order to keep that voice in our deliberations, but I fear it was of little avail. However, there are still important ecumenical liturgical gains from which we benefit, including the Revised Common Lectionary and the legacy of common texts which are still widely used outside the Roman Church. The statement on these issued after the Reims congress of *Societas* will be of interest in this context. We note that ELLC’s local equivalent and national member, the Australian Consultation on Liturgy (ACOL) is meeting in June, and faces some similar questions. Whither the ecumenical liturgical movement to which so many of us owe a profound debt?

Our next issue, in October, will begin to look to our Hobart Conference in January 2013. Its theme (see the President’s letter and the Call for Papers) ‘*Liturgical renewal: sound, space, presence*’ gives plenty of scope for the senses. Next year is the 50th anniversary of that monumentally important document with influence far beyond Rome, *Sacrosanctum Concilium*, the Constitution on the Sacred Liturgy, promulgated by Pope Paul VI on 4th December 1963. That is a treasure to be (re-)explored.

I trust also that you enjoy some of the design changes in this familiar journal! Authors should look at the directions for manuscripts at the back on page 49.

Robert Gribben

Easter 2012

Remember to check our website at www.liturgy.org.au

Moral Conversion, Liturgy and the Preface to Eucharistic Prayer for Reconciliation II

Tom Ryan SM



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A priest friend made this observation recently. Parishioners regularly observe that, of all the Eucharistic Prayers in the Roman Catholic liturgy, the one they most like is the Second Eucharistic Prayer for Reconciliation.¹ This comment partly motivates this article. What is there about this Prayer that is so appealing and why? I would suggest this appeal has its roots in the first thing people hear in this particular Eucharistic Prayer, namely, the Preface. There seems to be something special, if not unique, about the Preface to EP RII. From this comes a further question: if we are moved by the Liturgy, does that make us better people? What, then, is the relationship between Liturgy and the moral life?

This article investigates whether there is a case for saying that the Preface of EP RII approaches a paradigmatic expression of the role of the Liturgy in moral transformation. In order to do this, first, there will be an effort to clarify language about conversion, and specifically moral conversion. Second, some key ideas on moral transformation and the Liturgy will be outlined. Thirdly, I will draw on Lonergan's models of conversion together with William Spohn's approach to moral transformation as hermeneutical lenses for a reading of the text of the Preface EP R II. Some comments will close the article.

¹ Henceforth EP RII for easy reference. I am grateful to the two reviewers for their helpful comments.

Conversion: Clarifying the Language

When we hear the word 'conversion' perhaps the first reaction for many is the image of a sudden 'turn around' to God – as with St. Paul on the road to Damascus. But is this typical? Such 'moments', for instance, may come at the end of a long process, or it may take the form of a gradual awareness which comes through reflecting on a change that has been slowly happening. What is true is that such liminal events have a common element – the sense of something 'given', a 'grace' from somewhere or someone else beyond the person.

Conversion has generally been understood mainly as a religious experience. Studies by Walter Conn (and others), building on the work of Bernard Lonergan SJ, have expanded our understanding of conversion.² It is generally agreed that conversion involves, in some way, a personal and social transformation. It is personal in the radical reorientation of the conscious operations of the person (desires, thought processes, choices, actions). It is social in the transformation of society's structures and, more recently, in the human relationship with the natural world. Further, conversion is a developmental reality that needs the sustenance of a community, and for someone of faith, of a worshipping community.³

Using the language of Lonergan, Conn defines conversion as 'the radical drive for self-transcendence realized in creative understanding, critical judging, responsible deciding, and generous loving'.⁴ This sentence distils Lonergan's scheme of conversion's three forms, namely intellectual ('creative understanding', 'critical judging'), religious ('generous loving') and moral ('responsible deciding').⁵ Our focus will be on *moral* conversion.

Conversion, then, can occur in different ways – in its context, forms, and object. In other words, conversion has different 'intentionalities.' Each form of conversion involves a transition from a conventional wisdom or morality to a more responsible, self-critical, adult level of autonomy in some realm of human experience. For Lonergan, these forms of conversion can be understood in a secular framework. They are human realities revolving around the impulse towards self-transcendence that can be expressed in a religious or non-religious context.⁶

² Walter Conn, *Christian Conversion*. (New Jersey: Paulist, 1986). Donald L. Gelpi, *The Conversion Experience* (New York/Mahwah: Paulist, 1998).

³ See Conn, *Christian Conversion*, 5-32.

⁴ Conn, *Christian Conversion*, 1.

⁵ In *Religious* conversion ('generous loving') a person is radically grasped by ultimate concern or love. 'It is a falling in love unconditionally, leading to surrender to the transcendent, and a gracious being-in-wholeness' (R. N. Fragomeni, 'Conversion', In Downey, M. (Ed.), *The New Dictionary of Catholic Spirituality*, (Collegeville, MN: The Liturgical Press., 1993), 230-235, at 234). Faith in a self-revealing God differentiates this form of conversion. Christian conversion for Lonergan is the phenomenon of God's love being poured into our hearts through the Holy Spirit given in Christ. It is possible for a person to experience this without naming or 'thematizing the phenomenon in Christian categories' (Fragomeni, 'Conversion', 234). *Intellectual* conversion ('realized in creative understanding, critical judging') is concerned with the clarification of perception and meaning so that one actively and critically appropriates the truth about reality. It entails the need 'to advance beyond ideologies, prejudices, and oversights that blind one to the truth' (Gelpi, *The Conversion Experience*, 34).

⁶ Gelpi, *The Conversion Experience*, 24 and Fragomeni, 'Conversion', 234 seq. Drawing on the work of Jung, Gelpi argues that Lonergan's model of conversion should be modified to include 'affective' or 'psychic' conversion. Here, a person takes

Two Forms of Moral Conversion

In *moral* conversion there is a move from satisfying the self or being influenced by bias in oneself or the culture, to the pursuit of true value, of the truly good as providing the criteria for moral decisions. Gelpi distinguishes two forms in this process. *Personal moral* conversion 'evaluates interpersonal relationships in the light of individual rights and duties.' *Socio-political* conversion 'evaluates the justice or injustice of social institutions in the light of the common good.'⁷

What precisely makes *personal* moral conversion different from other forms of conversion? Essentially, it engages a particular dimension of human experience, namely that of 'prudential deliberation.' By calling on norms that are 'proper to ethical thinking', one judges and makes choices 'in the light of the absolute and ultimate claims that individual rights and duties make upon the human conscience.'⁸ Gelpi gives an example from his own life. He decided he would not allow himself to be influenced by racial prejudice or bigotry in his personal dealings with African-American people.

Socio-political conversion also deals with making wise and prudent judgments but differs in its scope and criteria. As Gelpi notes, it goes beyond the interpersonal realm to the larger, impersonal, social institutions in which we live, namely, government, Church, economy, culture. Secondly, the measure of moral discernment and judgment goes beyond personal rights and duties to that benchmark of the common good which 'seeks to create a society in which every member can with reasonable access share in and contribute to its benefits.'⁹ Again Gelpi cites his own personal experience whereby he reached a point where he made a public commitment to struggle for justice – against racism, poverty and social violence, for women's rights and defence of the environment.

responsibility for their emotional development along lines that are psychologically sound. Affective conversion, then, involves identifying and rejecting biased archetypes, scenarios or paradigms that distort one's emotional responses and affective life. The 'raising of consciousness' concerning, for instance, racism or sexism, is an effort to reconfigure one's perception and to restructure one's emotions. See William Spohn, S.J., 'Notes on Moral Theology, 1990: Passions and Principles,' *Theological Studies*, 52: 1 (1991), 69-87 at 80.

⁷ Gelpi, *The Conversion Experience*, 28-32.

⁸ *Ibid.*, 31.

⁹ *Ibid.*, 31.

Liturgy: Moral Formation in Reconciliation

This brings us to the formative role of the Mass in the expansion and sensitizing of ethical consciousness, namely in facilitating moral conversion? Naturally, the Sacrament of Reconciliation is a privileged moment by which the saving mercy of God is present in the individual and the Church's life. But, by entering regularly into the mystery of the Eucharist ('the sacrament of reconciliation par excellence'¹⁰), we progressively are freed from being slaves to sin, from fear of death, and over time, 'put on the mind of Christ' (1 Cor 2:16).

In the Penitential Rite we acknowledge the need for the mercy and healing action of God that 'in our sins we go before God'¹¹ It is important here to acknowledge the danger of denial, of 'forgetting' our reality. 'I confess' said together is an act of naming and claiming sin in our lives, in what divides us within and with others. Further, while this is done as a community, sin's formative influence in our various relationships and in social structures has its roots in the individual person. Finally, the penitential rite opens the community in prayer to allow God's action to bring to conscious awareness those unconscious influences that shape our attitudes and actions.¹²

In the Liturgy of the Word, the acknowledgment of our reality moves to being open to the awakening of conscience 'eager to be formed in truth.'¹³ Important here are two things. Scripture as God's 'word' is not just statements or stories that are read and heard. It is the *person* of the Word who is present and communicating. Second, the Hebrew understanding of 'word' was much more than an expression in writing or in speech. It has a dynamic function. It is active, bringing about what it conveys. It is, then, as Pope Benedict points out, not just informative but *performative*.¹⁴ Something or someone is changed. The First Creation account is clearly an instance of this. 'Let there be light and there was light.' Creation is the result of the divine *Word* – in its very utterance. Liturgy itself is performative action.

Consistently present in the Liturgy and the Eucharist is Christ's role as the 'integrative power of reconciliation' – of the world to the Father and of his gift of himself to us as the bread of life to become one with Him and to share with us 'his power and capacity of become good and holy.'¹⁵ God in Christ is reconciling the world to Himself and we called to share in that task – as Ambassadors for Christ.

¹⁰ Joyce Ann Zimmerman, 'EP RII: The Mystagogical Implications', in Edward Foley et al [Eds.], *A Commentary on the Order of Mass and The Roman Missal* (Collegeville, MN: Liturgical Press, 2011), 503-508 at 503.

¹¹ Dennis J. Billy, C.SsR., and James Keating, *The Way of Mystery: Eucharist and Moral Living* (New York: Mahwah: Paulist, 2006), 63.

¹² Billy and Keating, 63.

¹³ Billy and Keating, 71.

¹⁴ 'In our language we would say: the Christian message was not only "informative" but "performative". That means: the Gospel is not merely a communication of things that can be known—it is one that makes things happen and is life-changing" *Spe Salvi*, (Strathfield: NSW, St. Pauls, 2007), 2

¹⁵ Billy and Keating, 73.

We must also remember that this transforming action of Jesus' Spirit is precisely the work of the 'same power that raised Jesus from the dead.'¹⁶ Abbot Columba Marmion notes that the Eucharist as the bread of life 'places in our bodies the germ of the resurrection.'¹⁷ Marmion, in his writings, continues the tradition of French spirituality from Bérulle and Olier in its emphasis on our call to conform ourselves to Jesus especially in his states (états). This word denotes the interior dispositions, inclination and attitudes through which Jesus lived his earthly life and brought to his passion, death, resurrection and Ascension. These dispositions and 'states' endure and are available to us today so that we 'live his life and walk his ways.'¹⁸

Moral Imagination: Perception, Disposition, Identity

Having considered conversion and the role of the Liturgy in moral formation, can we get a more detailed picture of how we are transformed as ambassadors for Christ?

William Spohn sees the story of Jesus as paradigmatic in shaping the Christian imagination, namely moral perception, disposition and identity. Jesus' story 'enables us to recognize *which* features of experience are significant, guides *how* we act, and forms *who* we are in a community of faith.'¹⁹ Moral *perception* (the lenses through which we see, interpret and evaluate the world and people) is shaped by images, metaphor and stories that captures Jesus' way of seeing the world and others – not as competitors or strangers but as sisters or brothers. Similarly, we are shaped in *dispositions* - attitudes and patterns of emotional responsiveness that crystallize in convictions, values, in character – to act in certain ways. Perceptions and dispositions are encapsulated in *identity* – the deliberate and morally conscious sense of what we are and want to become.²⁰ Sharing in Jesus' story cannot be separated from sharing the life of an actual body of his disciples – a common life sustained by the Eucharist, by forgiveness and solidarity with the poor.

¹⁶ Billy and Keating, 77.

¹⁷ Billy and Keating, 77.

¹⁸ Lowell M Glendon, SS, 'French School of Spirituality', in Michael Downey [Ed], *The New Dictionary of Catholic Spirituality* (Collegeville MN: The Liturgical Press, 1993), 420- 422, at 421.

¹⁹ Drawing on William Wimsatt, Spohn argues that Jesus, in his person, embodies the 'concrete universal of Christian ethics' in that, similar to a work of art or literature, which 'presents an object which in a mysterious and special way is both highly general and highly particular'. William C Spohn, *Go and Do Likewise: Jesus and Ethics*, (New York, NY: The Continuum International Publishing Group Inc. 1999; reprinted in 2007), 2. See William Wimsatt, *The Verbal Icon: Studies in the Meaning of Poetry* (Kensingotn, Ky; University of Kentucky Press, 1954), cited Spohn, *Go and Do Likewise*, 189, n. 4

²⁰ Spohn, *Go and Do Likewise*, 2. In an unpublished paper, Therese M Lysaught, discussing the relationship between liturgy and ethics, suggests four approaches amongst scholars on 'what is affected' by liturgy – cognitive faculties, vision, affections and community. There are two general perspectives on 'how' this happens – through divine agency and through liturgy as drama. Lysaught suggests the need to address the role of the body as it engages in ritual as another 'what' and 'how' in the moral dimension of liturgical formation. While there is some overlap in the discussion that follows in this present article, to cover all areas is, realistically, beyond the scope of our discussion. See 'Inritualled Bodies: Ritual Studies and Liturgical Ethics', *Society of Christian Ethics*, 1998. I am grateful to Dr. Lysaught of Marquette University for her permission to cite her paper.

Central to correcting perceptions, forming dispositions and identity is coming together in worship. Prayer in all its forms sharpens our way of seeing the world. Further, as Don Saliers points out, prayer, particularly in its communal forms, 'both shapes and expresses persons in fundamental emotions...providing us with emotional capacities whereby the world may be perceived as God's.'²¹ For instance, in the Liturgy of the Word, to hear the 'hard sayings' of the Gospel (e.g., the Workers in the Vineyard) can act as 'shock tactics' that disturb moral blindness or apathy, namely, a call to radical conversion. Ongoing conversion is perhaps expressed more in the Gospels narratives of Jesus' ministry. Such considerations may be very relevant in parish community's life. Does the unity of my local parish community take precedence over disagreements about liturgical changes, or increasing presence of diverse ethnic groups and cultures in the local area and parish – the face of the 'other', or disagreement over political, social or ecclesial issues?

Spohn makes the point that, from the New Testament witness, whenever the early Christian communities gathered for worship, 'their divisions came to the surface.' He suggests that members of Paul's community at Corinth, for instance, were called to share the Eucharistic table 'precisely because to bring out their divisions.'²² Then and now, Spohn wonders whether the coming together in Eucharistic worship, as a sacrament that 'effects what it signifies,' confirms division rather than commemorates Jesus and receiving his life. Spohn argues that this can be as much a reality today as in the early Church. The acknowledgement of the 'scandal of division' and the need for reconciliation is, he suggests, 'entirely appropriate.' It anchors us in the reality of our need for the reconciling power of Jesus in our midst. It urges us to recognize our need for the grace of forgiveness and solidarity 'which are necessary constituents of the practice of the Eucharist.'²³ Being ambassadors of God's reconciling work is as much within the Church community as it is to the society and world around us. This leads us into considering the Preface of EP RII.

²¹ Don E Saliers, *The Soul in Paraphrase: Prayer and the Religions Affections* (New York: Seabury, 1980), 36.

²² Spohn, *Go and Do Likewise*, 166.

²³ Spohn, 166.

Moral Conversion and Eucharist Prayer for Reconciliation II

Our discussion moves to its specific focus, approached according to four aspects of the Preface of EP RII, namely theme, tone, tempo and template.

EP RII Latin Version

Deus Pater Omnipotens
pro omnibus, quae in hoc mundo operaris 10
per Dominum nostrum Jesus Christum
Cum enim genus humanum
dissensione atque discordia divisum
experiendo tamen cognovimus te animos flectere
ut sint ad reconciliationem parati 15

Per Spiritum namque tuum permoves hominum corda
ut inimici iterum in colloquia veniant
adversarii manus conjungant
populi sibi obviam quaerant venire

Tua operante virtute fit etiam, Domine, 20
ut odium vincatur amore, ultio cedat indulgentiae,
discordia in mutua dilectionem convertatur.

EP RII English Version ICEL 2010 Translation

O God, almighty Father,
for all you do in this world
through our Lord Jesus Christ
For though the human race
is divided by dissension and discord
yet we know that by testing us
you change our hearts
to prepare them for reconciliation.

Even more, by your Spirit, you
move human hearts that enemies
may speak to each other again,
adversaries join hands, and
peoples seek to meet together.
By the working of your power
it comes about, O Lord, that hatred
is overcome by love, revenge gives
way to forgiveness, and discord is
changed to mutual respect.²⁴

Theme

Susan K Roll provides helpful background here. This EP came from the work of a study group of the German Liturgical Commission and approved by the German conference of Bishops. While its composition was prompted by the Holy Year of 1975 and focussed on personal reconciliation (in the sacrament of penance), its broader context was of a Europe divided by the Iron Curtain with little hope of reconciliation.²⁵

From the Preface, the text of EP RII builds on a reflection, in thanksgiving and hope, on 'the signs of the times' present in the world made in the light of the mystery of reconciliation.²⁶ Its specific *theme* is the various realms of human relationships where the forces of division (hatred, vengeance and discord) are engaged by the power of God's Spirit.²⁷ This is significant, and even, as Roll notes, 'remarkable', in that the

²⁴ These renditions are taken from Edward Foley et al [Eds.], *A Commentary*, 442-3.

²⁵ Susan K Roll, 'EP RII Theology of the Latin Text and Rite', in Edward Foley et al [Eds.], *A Commentary on the Order of Mass and The Roman Missal* (Collegeville, MN: Liturgical Press, 2011), 493-499 at 493-4.

²⁶ Richard E. McCarron, 'EP RI and II: History of the Latin Text and Rite', in Edward Foley et al [Eds.], *A Commentary*, 453-463 at 457.

²⁷ Zimmerman suggests that by starting with the open acknowledgement of sin in terms of grave violations of both human and divine 'rights', EP RII might function as a sort of 'truth and reconciliation commission' for the worshipping community that

emphasis right from start of this EP is on the 'living and efficacious work of God in our world here and now', namely, 'even in a secular world where God is often experienced as absent.' Roll continues by noting that the strength of EP R II is its 'global' scope in that

God's gracious mercy is poured out in secular matters as well as religious, on private relationships as well as world crises, and on persons without regard for their individual characteristics or circumstances. God works in the present no less than in the past.²⁸

The Church is seen within this global context. The community of faith, at local or international level, is not apart from, and immune to, the division, dissension and discord of the world. The community gathered around the Eucharistic table needs the healing gift of the Spirit to take away 'everything that estranges us from one another.' The Church pleads to God, the Holy Father, that it be a 'sign of unity and an instrument' of God's 'peace among all people.'²⁹

McCarron reminds us that this is not a Eucharistic Prayer 'about reconciliation.' As a 'theme' it is drawn into the same dynamic of other Eucharistic Prayers, namely of memorial thanksgiving and intercession.' It is a compression of past, present and future. In EP RII (with its counterpart EP RI), reconciliation and conversion act as 'particular lenses to narrate and remember the whole economy of salvation which culminates in the whole mystery of Christ.'³⁰

Tone and Tempo

This Preface, then, has its specific theme and focus. But, as with a poem or a piece of literature, one can investigate its peculiar *tone* and affective structure. It has its own 'voice' which is carried by the images, language, and sentence structure that give the Prayer its own cadence and rhythm, revealing and creating an affective state in the participants. Allied to this, particularly in language that is meant to be publicly proclaimed, arises the question of *tempo* in that process?

EP RII is marked by tripartite rhythms, alliteration and images that act as rhetorical devices which, in their very performance, tend to create a sense of peace. The contrast between enemies /dialogue, adversaries/join hands people/meet together with the triple binaries of hatred/love, revenge/forgiveness and discord/mutual respect are so phrased that there is an interfusion of form and content. As Roll notes 'the text

opens the way to reconciliation. See Joyce Ann Zimmerman, 'EP RII: The Mystagogical Implications' Edward Foley et al [Eds.], *A Commentary*, 503-508 at 503.

²⁸ Roll, 'EP RII Theology of the Latin Text and Rite', 493-4.

²⁹ McCarron, 'EP RI and II: History of...' 463.

³⁰ McCarron, 'EP RI and II: History of...' 457.

embodies what it states' and the repetition of these tripartite rhythms brings 'a certain resolution of tension and a coming to rest.'³¹ To convey this tone and highlight contrasting images, its contrapuntal structure and the musicality of the 'triplets,' the overall 'pace' of the Preface is meant to be, not that of ebb and flow (as in EP RI), but something more even, closer to *legato*. With a constant forward movement, the 'dissonance' of counterpoint, as in music, must come to a final resolution in consonance. So too, the structure of EP P II is such that the effect on the hearer resembles the end of a piece of music in which an harmonic cadence brings a sense of resolution and repose.

These rhetorical strategies are aimed at deepening the conviction that frames the Eucharistic Prayer itself, namely, that reconciliation and peace are beyond human capacities. They are gifts. God through the Spirit alone can bring these about through the conversion of mind and heart. In this Preface, the unity of form and content, the interplay of tone and tempo, the resolution of opposites and the coming to rest as in a piece of music – all these combine to evoke a sense of hope, peace and renewed confidence in the listener. These may well explain the appeal of EP RII.³²

We now move on to examining more specific aspects of reconciliation in relation to conversion. Can we gain more insight from probing the text and the 'intentionality' of the Preface itself? Does it offer some form of *template* for the relationship between liturgy and ethics?

Preface of RII as Template: Theological Anthropology and Spohn's Model

We have noted that the Preface of EP RII presents the principal theme as a move from the vertical to the horizontal – the Spirit's action in the world. It is true that the Preface begins by acknowledging the role of the Trinity in the salvific process: all that the Father is doing in the world through Jesus Christ and through the transforming and unifying power of the Spirit. But the spotlight is on God's gift of the Spirit to the human family and the call to be open to the Spirit's presence to change hearts to restore and strengthen various relationships in our world.

Underpinning this, and expressed later in the anamnesis of EP RII, is the Biblical notion of *sadaqah* (as justice or upright relations) whose embodiment and fulfilment

³¹ Roll, 'EP RII Theology of the Latin Text and Rite', 493.

³² One could ask if this is still the case with the new translation or whether it has changed people's perceptions. In comparing the new 'literal' translation with its earlier 'dynamic equivalent', one cannot but notice, at times, the difference and wonder: which is better when measured by rhetorical and stylistic standards? At times, the old EP R II version has a 'flow' that is more satisfying to the ear. The phrasing of the antitheses is rhythmically and musically more balanced. It is worth reading the two versions aloud. For example, which has a cadence that is more persuasive: 'we know that by testing us you change our hearts to prepare them for reconciliation' (new) compared with 'we know it is you who turn our minds to thoughts of peace' (old)? Or consider the verbal images of 'hatred overcome by love' (new) with 'hatred is quenched by mercy' (old). "Overcome" seems univalent – connoting power; 'quenched' is polyvalent – to slake the thirst (of desire) and to quell the fire (of passion).

is in Jesus as reconciling the world to himself through the gift of his Spirit, restoring people to right relationship and giving the foundation to social responsibility.³³ The peace of an ordered society is the fruit of justice. Jesus as the reconciling action of God heals the deepest sources of evil and sin as disharmony and division in relationships – personal, social and in creation. Without upright relations there is no justice. Without justice, there is no peace. *Sedaqah* connotes *shalom* – the harmony resulting when relationships with God, with community, with self and with creation are properly ordered. Jesus in his person is the embodiment and realization of God's peace.³⁴

As noted above, sin and evil in this Preface are couched in the language of fractured relationships and division. The specific focus of the divine action is the human race 'divided by dissension and discord.' This acknowledgment of the reality of human existence through the 'signs of the times' is an inductive approach. This sets the stage for the predominantly pneumatological nature of the Preface. The remainder of the Preface readily lends itself to a hermeneutic drawn from Spohn's approach to the moral imagination. It was noted above that the story of Jesus is paradigmatic in forming the Christian moral imagination (perception, disposition, identity). The application of Spohn's schema suggests that EP RII, particularly in the Preface, goes some way in offering an integrated framework for the *process* of moral transformation in the Liturgy.

Foundational is the sense of *identity*. This hub of the Spirit's transforming action suggests the elements of a theological anthropology. First, the trajectory of 'division' has three stages in Paragraph 3 (L. 16-19) – extreme ('enemies'), moderate ('adversaries') and mild ('people') as it moves towards 'human unity', namely Gelpi's *socio-political conversion*. The call for 'enemies to speak to each other again' implies, at the very least, an attitude of basic tolerance needed for mutual co-existence and needed also for the other two stages.³⁵ This 'call' is consonant with the approach to the human person, found in Paul VI and John Paul II, that dialogue is integral to the nature, exercise and realisation of personhood.³⁶ Seen in this light, the 'call', noted above, points beyond a basic 'strategic' attitude for survival. Dialogue, understood as a conversation, means that we come to the truth and to deeper understanding of truth and goodness through listening and learning from others, especially those who are different, who are 'other'.

³³ Daniel G Groody, *Globalization, Spirituality, and Justice* (Maryknoll, NY: Orbis Books, 2007), 28.

³⁴ 'Peace' in Carroll Stuhlmueller (Ed.), *The Collegeville Pastoral Dictionary of Biblical Theology* (Collegeville, MN: Liturgical Press, 1996), 709-714, at 709 and 713.

³⁵ 'Translated in the older version as 'enemies begin to speak to one another.'

³⁶ In *Ecclesiam Suam*, Pope Paul VI talks of the four circles of dialogue within a broader setting of the *colloquium salutis* (the colloquium, dialogue, conversation of salvation). Later, John Paul II says that 'dialogue is an indispensable step along the path toward human self-realization, the self-realization both of each individual and of every human community', *Ut Unum Sint*, 28.

Second, the theological anthropology's underlying *identity* is captured in the model of friendship and *shalom* as an underlying goal. This refers initially to 'enemies' (*inimici* – those who are 'not friends') talking to each other again. Roll notes that the Latin suggests 'a richer range of occasions for conflict resolution' than is captured in the translation 'enemies may [can] speak to each other again.' She suggests the cessation of military conflict brings parties to the negotiating table and, in industrial disputes, to the 'bargaining table.'

Again, she points out that the Latin rendered as 'adversaries may join hands' does not catch the more concrete image of two persons who use a hand shake either as a greeting or as a 'pledge of honesty' or as a 'binding ratification of mutual commitment and promise.'³⁷ Finally, when 'people seek to meet together', it is somewhat general. Roll notes that this rendition could capture the sense of 'diplomatic relations.' It also makes clear that 'this prayer emerges from the hard practicalities of the world.'³⁸ While the moral life is a call to sharing in friendship with God and with others, there is an acknowledgement, in the phrasing and dynamic of the prayer, of the art of the possible. Sharing in God's friendship and *shalom* is a gift while being a gradual process which has a number of stages in its realisation.

The third aspect of the human person's *identity* is reflected in focus of the Preface concerning the Spirit's action in Paragraph 2 (L.12-15) and Paragraph 3 (L.16), to 'change our hearts' and 'move human hearts', namely towards Gelpi's *personal conversion*. While the word 'heart' is used to translate both words, etymologically, 'animus' and 'cor' can both refer to the rational capacities of the person and embrace the cognitive and the affective. Given the Spirit's transforming action within a theological anthropology of relationship (dialogue, friendship, *shalom*/reconciliation), these renditions of the Latin as 'heart' are best viewed as standing for the whole person (hence, synecdochal).

Seen in that light, they are convergent with the Biblical anthropology. In Hebrew and Christian Scriptures the 'heart' is a symbol of the whole person. Scripture does not use modern psychological terms, with thinking or knowledge in the intellect and love and decision in the will. *Heart* embraces all that. As a symbol for the 'inside' of a person 'it embraces feelings, memories, ideas, plans, decisions'³⁹ In the global and concrete anthropology of the Bible, the heart is the principle of morality, the centre of one's freedom, of decisive choices and the place where one enters to be in dialogue with oneself and where one opens oneself or closes oneself to God ⁴⁰ Thirdly, Jesus sums up in himself and his teaching the Hebrew understanding of the '*heart*'.

³⁷ Roll, 'EP RII Theology of the Latin Text and Rite', 495.

³⁸ Roll, 'EP RII Theology of the Latin Text and Rite', 495.

³⁹ Léon-Dufour, X., 'Heart' in *Dictionary of Biblical Theology*, (Geoffrey Chapman, London, 1988), 228.

⁴⁰ *Ibid.*, 228.

From a setting that is external and global, the Preface then shifts to considering the interior and attitudinal aspects of personhood, namely to the language of the virtues. The Preface points to the specific points of transformation (*personal conversion*) that enhance this understanding of the human person, namely, the *perceptions* and *dispositions* that guide and animate actions in the realm of interpersonal, social and global relationships.

Earlier, we find the foundation for actions leading to dialogue, friendship and peace and the overcoming of the human race 'divided by dissension and discord.' 'We know' that it is through 'testing us' that the change of 'hearts' preparing for reconciliation is effected by the Father through the Spirit of Jesus.⁴¹ The wording is revealing here. 'Experiendo' can signify a form of trial, a purifying or refining of sensitivity or consciousness, in, for instance, an event that brings suffering. This can be one aspect of the broader sense of 'learning *by* experience' or rather 'learning *as* experience', namely the experiential knowledge that can accompany, even mediate, practical reason. It is a deepening appreciation of what is truly good which has been appropriated as personally significant.

But a further layer of meaning of 'experiendo' is characteristic of the action of the Holy Spirit. Following on his medieval predecessors, Aquinas speaks of 'quasi-experimental knowledge' to describe the kind of knowing that is associated with an affective experience of love and is properly called wisdom – the Gift whereby the Spirit refines our 'instinct' for true value.⁴² It is a knowing (appreciative *perception*) that comes through loving (affective *disposition*). The Spirit cultivates our divine 'taste' so as to make the corresponding prudential or wise judgments.⁴³

What are the specific expressions of this 'change of hearts' in EP RII? We have noted their 'fruits' at the level of social and international divisions and their various forms (Paragraphs 2 & 3). The underlying sources for these outcomes must necessarily be found at the level of personal conversion (as in Paragraph 4, L. 20-22). These sources are couched in the language of the virtues and vices, specifically those habitual *perceptions* and *dispositions* that shape and direct our affective lives and deeper convictions. They are the responsive aspects of the relationship in which we form and express our *identity*. The goal of the working of the Spirit's 'power' is that 'hatred is overcome by love, revenge gives way to forgiveness, and discord is changed to mutual respect.' 'Forgiveness' translates 'indulgentiae.' This is richer in its suggestiveness than 'misericordiae.' Beyond merciful treatment of others, it suggests also tenderness, giving

⁴¹ '...experiendo tamen cognovimus te animos flectere...' Chupungco considers the new ICEL 2010 translation here if 'flawed' because 'experiendo' is a gerund whose implied subject is 'cognovimus (nos)' and not 'flectere.' On that understanding it should read 'we have known by experience that you change hearts.' See Anscar J Chupungco, 'EP RII: The ICEL2010 Translation', in Edward Foley et al [Eds.], *A Commentary*, 501-502, at 501. The reading suggested here incorporates this criticism.

⁴² See *Summa Theologiae* I, 64.1.

⁴³ See discussion above re Gelpi at FN 8.

way to others in thoughtfulness and, particularly, in making 'room' for the other, for those who are different.

Roll makes a helpful point when she notes that the translation of 'mutuam dilectionem' as 'mutual respect' may miss the mark for its accuracy since *dilectio* is normally rendered as 'love.' But she points out that it does 'strike a necessary note to support the theological credibility of this strophe.' Her explanation merits full quotation.

All three of these events hinge on the full mutual respect of the parties involved. Love without respect could lead to condescension. Forgiveness without respect has too often marked the counsel given to abused wives and children: the victim was to forgive the perpetrator and not ask for mutual respect.⁴⁴

A further aspect merits consideration, namely the grammar and sentence structure. In Paragraphs 2-4 (L. 11-22) in the Latin version, the principal verbs, while couched in the indicative mood in English, are in the subjunctive mood in the Latin original. They are governed by 'ut' which determines whether they are final or consecutive clauses. Paragraph 2 ('to prepare [hearts] for reconciliation') appears to be a final clause in that it is ordered to future outcomes. Alternatively, Paragraphs 3 and 4 appear as consecutive clauses that indicate observable outcomes (past and present) emerging from the action of the Spirit, namely the various forms of reconciliation specifically mentioned concerning enemies, adversaries, hatred, revenge etc. ('the signs of the times').

This linguistic device does two things. It expresses the Eucharist as the 'setting where the habits and practices of peace ought to be learned.'⁴⁵ Second, it captures the temporal dynamic of the Spirit's action and the Paschal Mystery. The text embraces the three dimensions of time. It offers evidence of the Spirit's past and present action in the world, an activity has a trajectory towards the future. Forms of reconciliation and peace exist as observable historical realities yet are drawn forward by hope to fuller realisations. All these dimensions are totally reliant on the Spirit's action. In other words, it is a *process*. Division/dissension/ discord are progressively overcome and love/forgiveness/mutual respect gradually displace and transform hatred/ revenge/and discord.

⁴⁴ Roll, 'EP RII Theology of the Latin Text and Rite', 496.

⁴⁵ 'Peace' in Carroll Stuhlmueller (Ed.), *The Collegeville Pastoral Dictionary*, 714.

Conclusion

In a variation of the old adage *Lex Orandi lex credendi*, Don Saliers adds the phrase *lex bene operandi* – ‘the order of prayer is the order of believing is the order of doing well.’⁴⁶ Our investigation has been tantamount to probing that added phrase in a specific context. In terms of its central *theme*, while acknowledging the centrality of the individual, the Preface sees the person as essentially *relational*. Again, the Eucharistic Prayer is unique in having, as its starting point, the action of the Spirit of Christ in the *world*, as in movements for justice and peace. It is anchored primarily in the reality of our world – its politics, economics, cultures and their associated structures. This converges with John Paul II’s approach to the presence of the Holy Spirit outside the visible body of the Church.⁴⁷

In the process, we uncovered some of the Liturgy’s riches as a source of moral transformation. The article explored the theological underpinnings and specific aspects of the person that are affected by moral conversion. The reading offered of the Preface of EP RII distils some, but not all, key elements of that process and, in that sense, goes some distance in offering a *template* for the process of moral transformation enacted through the Liturgy. It includes its source (the Spirit), model/vision (Jesus and his story), subject (the person in identity, perceptions and dispositions), outcomes (virtues and attitudes guiding judgments and actions), context (the realm of relationships from personal through communal to global) and its goal (realization God’s reign in justice, love and peace).⁴⁸

This Eucharistic Prayer’s appeal may reflect the increasing sense of interdependence that is associated with globalisation. Further, implied in this is the global embrace of the Eucharist. Perhaps the attraction and popularity of the Third Rite of Reconciliation has similar roots. There is a surge of faith that is more communal in expressing responsibility for sin and evil and of the need for healing and forgiveness. We are all in it together. The Preface of EP RII is a persistent antidote to any culture of contentment.

Again, this Eucharistic Prayer is a wholesome reminder of the critical role of the Holy Spirit in arousing and forming the hearts of the faithful. Moral formation in worship is not so much something we do but is grounded in what Christ has done and continues to do through his Spirit. Moreover, the formative and guiding work of the Spirit is of a community of faith whose election is *for the world*. Lay people are not ‘objects’ in the Liturgy – listeners to homilies, recipients of the sacraments.

⁴⁶ Don Saliers, ‘Liturgy and Ethics’. *The Journal of Religious Ethics* 7:2 (Fall 1979), 139-171, at 139.

⁴⁷ *Redemptor Hominis*, 6; *Dominum et Vivicantem*, 53.

⁴⁸ In the light of Lysaught’s review of liturgy and ethics, ‘goes some distance’ covers four of her ‘what is changed’ categories – cognitive faculties, vision, affections, community and one of ‘how this occurs’ – divine agency. The aspect of liturgy as drama and the associated role of the body and ritual are not addressed in this present discussion. See Footnote 18 above.

They are 'subjects,' called to active participation in the Church's worship for the sake of 'authentic engagement with the in-breaking of God's reign in the "liturgy of the world."'⁴⁹

Further, the *tone* of EP RII is set at the very start and is strengthened by the *tempo*. These are captured in the harmonic cadences embedded in the structure and language of the Preface. Combined with theme and template, what is more apparent is the care and balance in its design - theologically, ethically, liturgically and rhetorically. How it touches people clearly, but not exclusively, depends on human factors. It looks to central characters in the liturgy as a 'drama,' particularly, musicians, readers in the Liturgy of the Word and, overall, the gathering 'sense' of the Celebrant of the Eucharist in pastoral sensitivity and rhetorical skills.

Overall, EP RII is designed to reassure the worshipping community that the Spirit of God is at work. Ultimately, it is as a gift of the Spirit that true reconciliation and peace come - for us and for our world. God's *shalom* gives hope to humanity. Perhaps hearing this Preface resonates with the divine words received by Julian of Norwich - 'All shall be well, and all shall be well, and all manner of thing shall be well.'

⁴⁹ Mary Collins and Edward Foley, 'Mystagogy' in Edward Foley et al [Eds.], *A Commentary*, 73-102, at 98-9. The authors are drawing on Karl Rahner's distinction between the 'liturgy of the church' and the 'liturgy of the world.'

The Communion of Saints in the art of three churches

Geraldine Wheeler



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She has won the Christian theme section of the Maleny Art

Awards three times with work using a gouache stencil medium, and taught a course at undergraduate and graduate levels through the Brisbane College of Theology, 'Worship, Theology and Visual Art'. In addition to several significant articles, she contributed a chapter on the traditions and principles of Reformed Worship in the Uniting Church in Australia to the international study, Lukas Vischer, ed. *Christian Worship in Reformed Churches Past and Present*, Grand Rapids: Eerdmans, 2003.

While many Christian churches contain visual depictions of particular saints, this study selects three where the communion of saints is a deliberate and distinctive theme, and where this depiction clearly reflects the particular tradition and the local context.

Both the Nicene and Apostles' Creeds contain the statement, 'We/ I believe in the communion of saints'. This alludes to biblical references such as the passage in Hebrews 12:1 '...since we are surrounded by so great a cloud of witnesses...let us run the race with perseverance, looking to Jesus...' and the word pictures in Revelation (Ch. 4 ff.) of the worship in heaven of the martyrs and saints (all God's holy people) who have completed their witness on earth. The early generations of the church were strongly aware of the martyrs of the church (they lived in times when it could again happen that many would suffer for their faith) and the graves (or the relics) of these martyrs and the apostles were very important. It became understood that churches were to be built (once this was openly permitted) in association with cemeteries or tombs where possible.

The understanding that the church does not simply comprise those Christians living at a particular time but the whole communion of God's people, universally past and present, continues to be an accepted assumption about the church and its worship. At times it finds expression in the configuration of the church building and the images (or visual art) used within the worship space, although how this has been done, with associated rituals and images, has also been a matter of conflict in particular periods of church history.⁵⁰

The three selected examples of churches where this theme has been expressed in a clearly explicit way are the basilica of S. Apollinare Nuovo in Ravenna, Italy (6th century), with its use of mosaics, the chapel of Mansfield College, Oxford, UK (late 19th century), with its sculptures and stained glass windows, and the cathedral of Our Lady of the Angels, Los Angeles, USA (21st century), where tapestries are the chosen medium. All three church buildings have a rectangular nave providing long side walls for the images.

S. Apollinare Nuovo, Ravenna



The procession of women saints in the Church of Sant'Apollinare Nuovo in Ravenna move towards the east. Photo courtesy of Wikimedia Commons.

⁵⁰ Liturgical scholars from across the world at the meeting of Societas Liturgica in Eindhoven, The Netherlands, 2003, gave ecumenical consideration to the significance of the communion of saints for the different traditions of the church today. See *Studia Liturgica* 34 (2004)

The basilica of S. Apollinare Nuovo in Ravenna is a church building which exemplifies what, for Thomas Mathews, is a visual feature often seen in early Christian churches: 'converging processions – that is, a concourse of figures from either side, worshipfully approaching the axis which is Christ... [T]he processions themselves potentially include the whole world of the saved, the hierarchically ordered communion of saints. Male and female saints are represented, the Apostles and martyrs, the clergy and members of the imperial court, and, under the symbol of a file of sheep, the common herd of the faithful'.⁵¹

S. Apollinare Nuovo⁵² is a rectangular building, having a central nave and two side aisles, separated from the central one by a row of columns either side. The extensive mosaics are on the walls above the columns. The bottom level of mosaics contains the processions of saints and martyrs, women on the left and men on the right (when facing the altar), each progressing towards a depiction of Christ. Each figure is named, and each carries a crown. The procession of women culminates in the scene of the Magi presenting gifts to the Christ child, seated on his mother Mary's knee. The procession of the men moves towards the depiction of Christ in glory with angels on either side. The men, with a few exceptions are clothed in basic white garments, while the garments of the women are somewhat more ornate. The female and male saints are depicted in a mosaic style that is uniform, and are distinguished only by name. There is no attempt at portraiture. Above this level of the processional figures is a row of windows, with further depictions of saints between the windows, again making a visual procession for the moving eye of the viewer. The row of mosaics above the windows and just beneath the ceiling contains many small, self-contained scenes depicting biblical stories and teachings.

Although it is not possible to ascertain with certainty the details of the rituals of worship dating up to the sixth century, studies by scholars such as Mathews and Doig conclude that processions were part of the worship, through both the town streets and the church buildings.⁵³ During the liturgy in the church, worshippers probably still carried forward the bread and the wine, gifts brought by the congregation for use in the eucharist, as well as moving forward to receive the consecrated elements later in the liturgy. It may further be understood that men and women did not stand or sit together within the church, but the assembly gathered with the men on one

⁵¹ Thomas Mathews, *The Clash of Gods: A reinterpretation of early Christian art*, Princeton: Princeton University Press, 1993, 150.

⁵² *Ibid.* 168. It was originally a church for Arian worship, built under the Ostrogoth, Theodoric, but became a church for Orthodox Catholic worship when Justinian was emperor. Some changes to the iconography apparently were made including the procession of recognised Catholic saints replacing some of the court of Theodoric. It is a basilica both in the architectural use of the term, and in the sense that it is believed to contain relics.

⁵³ Mathews, *op. cit.* 167 ff. Allan Doig, *Liturgy and Architecture: From the early church to the middle ages* Aldershot, UK/ Burlington, USA: Ashgate Publishing, 2008, 78, 89-94.

side, the women on the other and that each group came forward in separate lines.⁵⁴ The mosaics spanning the side walls of the nave may well parallel what took place within the church and thus offer a sense of identification for the present worshippers with those represented in the images, namely, the wider communion of saints who also bring their offerings of worship to God. As Doig suggests, ‘within the fabric and decoration of the church, the worship of heaven and earth meet.’⁵⁵

Mansfield College Chapel



Statue of John Knox, Mansfield College Chapel. Used with permission of the Principal and Fellows, Mansfield College, Oxford.

The imagery in the churches became far more complex over the centuries. The western church developed the use of the three dimensional figure, the statue, and the association of certain saints with relics and images became far more precise and tangible in such ways that it became part of the Reformation critique of the church, e.g. by Zwingli, Calvin and more violently iconoclastic reformers such as Karlstadt.⁵⁶ It comes perhaps as a surprise, therefore, to find the depiction of saints, teachers and leaders, in both stained glass windows and statues, in the Mansfield College Chapel, Oxford, although this was a time when some churches in the Reformed tradition began to consider whether there was a place for images within the church, used within the parameters of their theological understanding.⁵⁷ A consideration of Mansfield College Chapel requires a leap over thirteen centuries, and from Italy to post-reformation England.

The college for the theological teaching of ministers of the Congregational Church in England moved to Oxford towards the end of the nineteenth century, once

⁵⁴ Doig, op. cit. 94.

⁵⁵ Ibid. 92.

⁵⁶ As I read these reformers, I conclude that the major issues were related to their observations of a wide- spread superstitious approach to the material object as the container of divine power and their rejection of prayer addressed to the saints, requesting the saints’ intercession for the petitioner. Prayer was to address God the Father, through Christ, in the power of the Holy Spirit. To place images of God’s people in the churches was to encourage an idolatrous use of them, even though portraiture in home and community was welcome. Théodore de Bèze’s *Icones*, (1580) is one example of a collection of portraits of many reformers in a printed form. See also Geoffrey Wainwright. ‘The Saints and the Departed: Confessional controversy and ecumenical convergence,’ in *Studia Liturgica* 34 (2004) 65 ff. for a study of the Protestant position in the wider ecumenical context.

⁵⁷ In 1878, St Peter’s Cathedral, Geneva, began restoration of what had been the Lady Chapel before the Reformation (and was then used as a storeroom, then as an auditorium) into the Chapel of the Maccabees, with stained glass windows and frescoed walls, using warm colours such as reds and oranges, together with rich blues, greens and gold. The designs contain figures, including angelic figures, and the style approaches what would come to be termed ‘art nouveau’. See Charles Bonnet et al. *Saint-Pierre: Cathedral of Geneva*, Geneva: Fondation des clefs de Saint-Pierre. 1984, 28-31. In the UK, P.T. Forsyth was soon to write *Religion in Recent Art* (1905) and *Christ on Parnassus* (1911).

nonconformist churches⁵⁸ were permitted to build colleges within the historic university precincts. The construction of Mansfield College began in April 1887 and the chapel reflects both its university and church contexts. The university context includes nearby colleges and churches, some dating from medieval times, with a visible representation of the philosophers and other scholars in the form of statues in various parts of the town.

Mansfield College Chapel is a rectangular stone building in a nineteenth century Victorian Gothic style. The concept behind it was for a chapel to serve as the place of worship for all nonconformists at the university, and to express the understanding that it stood in the broad traditions of the Christian faith through the centuries. This was done through the depiction of many of the saints, teachers and leaders from biblical times onwards, but with clear reference also to recent centuries, particularly to scholars and leaders in the Reformed and Evangelical traditions. These are presented in stained glass windows and carved stone statues inside and outside the chapel.

Statues of Athanasius, Augustine, and Origen are placed outside at the entrance.

Within the chapel the side walls of the nave have, at the highest level, stained glass windows with figures depicting biblical persons from the New Testament and then many of the great figures of Christian history. Elaine Kaye describes it as 'a remarkably catholic "commemoration of the saints"'.⁵⁹ Universities of renown in the UK, Europe and the USA are represented under the depiction of corresponding scholars or leaders of the church, e.g. the Yale coat of arms is placed under the figure of William Penn and Princeton's is placed under the image of Jonathan Edwards.⁶⁰ Beneath these, at the top of the pillars which support the walls and separate the central nave from the narrow side aisles, are the stone statues of the reformers. On the left from the sanctuary, are Wycliffe, Calvin, Cartwright, Baxter and Howe, and on the right Luther, Knox, Hooker, Owen, Watts. Further back are Wesley and Whitefield. Where possible the artist has aimed to provide a clear likeness of the one represented. The college community understands all these people to be 'saints' of the church, an understanding reflecting Paul's use of the term (e.g. Philippians 1:1), rather than the later development of the canonization of particular, notable Christians. These statues are the work of Robert Bridgeman of Lichfield. The stained glass windows in the lower walls along the side aisles contain the coats of arms of other local university colleges.

⁵⁸ This term was used for the Protestant churches which did not conform with the Church of England.

⁵⁹ Elaine Kaye. *Mansfield College, Oxford: Its origins, history and significance*, Oxford: OUP, 1996, 77. Women included in the windows are Martha and Priscilla (from the New Testament), Monica (mother of Augustine), Helena (mother of Constantine), Margaret of Scotland and Elizabeth Fry.

⁶⁰ The full list of categories for the figures depicted in the side stained glass windows (as stated in the college brochure) is: The Church of the New Testament, The Latin (Western) Church, The Medieval Church on the Continent, The Reformation on the Continent, The Church in America, 19th Century Nonconformists, Nonconformists in the 18th and 19th Centuries, Puritanism, The Reformation in Britain, The Medieval Church in Britain, The Greek Church.

The windows faced by the seated congregation, in the wall above the sanctuary (northern wall), are those which 'typify the axis on which the whole witness of the college and the Christian Church turns. They represent holy scriptures as pointing to Jesus Christ, incarnate, risen and glorified.'⁶¹ At the top is the figure of Christ in glory, in the row below are the New Testament figures of Peter, James, Paul, John, Matthew and Andrew, and the lowest level contains Old Testament figures representing patriarchs, kings and prophets. The windows at the southern, opposite end depict the call of the first disciples and the feeding of the five thousand.⁶²

Although the chapel iconography can be described as 'the catholic church looking in on the gathered church' there are omissions from the saints, notably, Mary, mother of Jesus. Kaye concludes that in the ecumenical climate of the time, the depiction of Mary or that of recent Roman Catholic or Anglican saints may have been too controversial.⁶³ Women depicted include Priscilla, Monica and Elizabeth Fry. The chapel is, however, a strong statement about the universal church and the valued traditions of biblical and theological teaching. Although the figures in the windows and the stone statues face directly inwards, thus not presenting the sense of processional movement (which was rarely part of Reformed worship), the eye of the viewer can move along them towards the central focus of the chapel, where the word is read and preached and the sacrament celebrated, with the 'Christ in glory' window high above.

⁶¹ 'Mansfield College Chapel: Notes on the decorations'. Unpublished, duplicated brochure.

⁶² The windows of the east and west walls were the work of Messrs. Powell, Whitefriars Glass Works, London, those of the south wall by Messrs Shrigley and Hunt of Lancaster, and the north wall by Messrs. Joseph Bell and Sons of Bristol. Kaye, *op. cit.* 80.

⁶³ *Ibid.* 81

The Cathedral of Los Angeles: Our Lady of the Angels

When the former Roman Catholic Cathedral of Los Angeles was too badly damaged for repairs after an earthquake in 1994, the opportunity was given for planners, clergy, architects, builders and artists to construct a new one, incorporating theological and liturgical insights arising from Vatican II. This new cathedral was consecrated in 2002. For the purposes of this article, our attention will focus on the importance given to the understanding of the church as the people of God, with the cathedral as the place where God's diverse people gather, surrounded by the communion of saints, and the art which interprets this understanding.⁶⁴



Detail from *Communion of Saints* tapestries by John Nava. Photograph by Geraldine Wheeler.

A clear theology of church and worship is present in the tapestries of John Nava which surround the congregation, lining the side walls of the nave, filling the back walls of the baptistery at the entrance and hanging on the wall at the front, behind the altar. Together these are a contemporary expression of the communion of saints and the journey of faith in this large, multi-ethnic city of the United States.

Thomas Mathews' words for describing and interpreting the art in several early Christian churches – 'converging processions – that is, a concourse of figures from either side, worshipfully approaching the axis which is Christ...' are appropriate here. At the entrance to the nave, at the start of the 'processions', is the baptistery with

⁶⁴ Richard S. Vosko, the liturgical and public art consultant for the cathedral writes, 'One of the themes I proposed as art consultant for the new cathedral was the communion of saints.' *Art for the Cathedral of our Lady of the Angels Los Angeles, California. John Nava: Tapestries from Proposal to installation.* Foreword. Catalogue, 2nd ed. Judson Studios, 2003. No page number.

tapestries depicting the baptism of Jesus. The central aisle moves through the body of the congregation along the nave to reach the altar behind which are the tapestries depicting the city of God, God dwelling with people, which are very subtly based on the street grid of Los Angeles. On either side of the gathered people in the nave are the 25 tapestries depicting the people of God, saints past and present, all facing towards the altar and the crucifix. The idea of the saints here moves beyond that of those who have been canonized and is close to the New Testament usage of saint/holy one, used for all the people of God. Not only are the apostles and recognised saints of the church from many places and times included, but there are figures of anonymous local people of many ethnic origins. In fact, when there was no photographic record of the named person available (as was available for Mother Teresa and Pope John XXIII), the artist, John Nava, often used local people as his models to depict the saints of centuries past. This depiction of the saints, named and unnamed, allows for the diverse people of the community readily to make self-identification with figures in the tapestries and thus to have a sense of belonging.

The story of the making of the tapestries is one fitting for their purpose. Originally the walls of the nave, concrete walls tinted to suggest the many traditional adobe churches of the southwest of the USA, were to have been covered with line drawings of the suggested 137 saints or to be lined with painted canvases. However, the acoustics required the use of fabric and so the concepts were rethought for tapestries.⁶⁵ John Nava's style of working is as a realistic painter, but he has found a style which incorporates into his customary realism both textures and colours from stone walls along the Via Dolorosa in Jerusalem. These combined approaches give the work a very contemporary feeling. Once the original painting of figures was completed, all had to be put into digital form and worked together using computer technology. Later there was the regular monitoring of what the looms in Belgium were producing until the final tapestries were suitable for their church setting.

Nava's theological insights led him to choose living models for many of the figures from a wide community of people, and to include the anonymous figures of differing ethnicity (Asian, Latino, Afro-American, Native American as well as Caucasian), children (both boys and girls) and even one mother and baby. The figures overlap, all stand with their hands held in various gestures of prayer and although there is a certain limited variation in clothing, they also blend together. No selected figures are made prominent. Each tapestry contains a group of five to seven figures, mixing young and old, famous and anonymous, male and female. The DVD, *Divining the Human: The cathedral tapestries of John Nava*,⁶⁶ includes interviews with some of those who were models and their resulting sense of belonging amongst the people of God.

⁶⁵ Ibid.

⁶⁶ David Tlappek, writer, producer, director, *Divining the Human: The cathedral tapestries of John Nava*, Brookwood Enterprises, 2003, DVD.

Accounts of contemporary collaborations between artist and the church often report strong tensions and differences of opinion. Ronald E. Steen, writing in the exhibition catalogue for the Judson Gallery, refers to the contrast with this commission.

Nava became fascinated by the fact that the commission for the tapestries was done 'completely without irony,' and that the message of the image was 'a message of hope, redemption and meaning.' Nava believes that these ideas have been frequently dismissed in much modern figurative art... The best figurative painters of our times have made great works, but they have often been of a tragic and hopeless image of humans if not a critical or cynical one. Nava believes *The Communion of Saints* tapestries are exactly the opposite, their theme is one of hope.⁶⁷

Within Australia, the panel by Rachel Ellis for St. Patrick's Cathedral, Parramatta, NSW, *Communion of Saints*, represents something of a similar concept of the saints. God's people are drawn as old and young, women and men. Here in this one long panel, the saints depicted towards the top of the panel are drawn as singing, dancing and rejoicing. The movement is upwards from present reality towards celebration.⁶⁸

Conclusion

The unifying factor for this study has been the theme of the communion of saints for the images within the three churches, all of which are rectangular, thus providing side walls of the nave which allow for lines of figures converging towards the sanctuary. These churches, however, were constructed and decorated within different contexts: 6th century Italy under Arian Ostrogoth and then Orthodox Catholic Byzantine imperial rule; 19th century England when the nonconformist churches were being given wider recognition in public life; and 21st century southwestern USA, in a city where the Spanish legacy is still seen but where the church population reflects the broad multi-ethnic nature of the whole community.

In discussing the ways that the people of God have been depicted, the communion of saints past and present in images, we have also been interested in how this relates to the living, gathered congregation within the church or how the gathered congregation may imaginatively relate to such a depiction of the communion of saints.

In S. Apollinare Nuovo, there is a strong emphasis upon the saints bringing their offerings, which may have found parallels in the congregation's bring of the offering of bread and wine for celebrating the eucharist, just as the Magi bring their offerings at the head of the line of women. (The right side presbytery mosaic in S. Vitale, Ravenna,

⁶⁷ Ronald E. Steen, 'About the tapestries' in *Art for the cathedral of our Lady of the Angels*, Los Angeles, CA., op. cit. No page number.

⁶⁸ For a reproduced image see Rosemary Crumlin, *The Blake Book: Art, Religion and Spirituality in Australia*, Melbourne: MacMillan. 2011, 144.

also has the offering theme, with reference to Abel and Melchizedek.) There is processional movement in the lines along the walls of the nave, indicated by the angle of the feet and the holding of the crowns.

In the Mansfield College Chapel the figures of saints and teachers look inward towards the congregation, and surround the people who would be seated for much of a service of worship, listening to the reading and preaching of the word. The people would stand for singing, and possibly remain in their seats for the serving of communion, the elements being brought to them by deacons or those appointed to serve. Worship is surrounded by the figures from the scriptures and the traditions of Christian teaching and leadership throughout the ages. However this is a tradition in which there is no petitioning of the saints for their intercession. In this setting of a university community the emphasis on the teaching of the ecumenical church by its most notable and remembered leaders and teachers is most fitting. The visual representation of the teachers of the church invites the congregation to grow in biblical knowledge and the great theological tradition of its interpretation.

In the most recent of these churches, the Cathedral of Our Lady of the Angels (Los Angeles), there is the emphasis on the saints making their offering of prayer and worship as they are shown in profile, in groups, looking towards the altar. But it is a community of saints depicted as widely diverse: men and women, young and old, saints, clergy, popes, religious and secular, known and unknown, people of all ethnic groups from across the globe. It speaks of a context in which the fully inclusive nature of the communion of saints is emphasised.⁶⁹

The church here is able both to employ, as appropriate, a litany where particular, named saints and the unnamed, e.g. 'Mothers and Children of Grace,' are addressed and petitioned,⁷⁰ and to allow for a more general reading of the whole spectrum of figures. It is to be a communion with God in Christ in which all participate equally and belong together. It is a belonging which begins with baptism and moves towards fulfilment. The people coming forward for communion move between these lines of 'the saints'. The total series of tapestries expresses the church as a communion of God's people already present as God dwells with them, even though it is yet to be fully realized in the future kingdom of God.

⁶⁹ This is in contrast to the mosaics in S. Apollinare, Ravenna where the church is understood to have a socially determined hierarchy, although the social structure is more clearly seen in other churches of that period, e.g. S. Vitale, where the emperor, empress and the imperial court are depicted, and S. Apollinare in Classe where the figures of sheep are also used for the faithful in general, drawing upon that symbolic biblical imagery.

⁷⁰ Michael Downey, in *The Cathedral At the Heart of Los Angeles*, Collegeville, MN: Liturgical Press, 2002, 28-33, presents a litany in which each saint is named, followed by the petition 'Pray for us'.

The Reims Statement: Praying with One Voice

On Common Texts and Lectionary in the life of the Churches

A Colloquium sponsored by the English Language Liturgical Consultation

Reims, France, 16 August, 2011



Prologue:

Common work for our life in Christ is a response to Christ's prayer for unity⁷¹. We believe that what has been achieved in ecumenical common liturgical texts and lectionary is the work of the Holy Spirit. The fruits of this work point to the power of the Spirit working in and among Christians, providing abundantly more than we could have asked or imagined,⁷² to the glory of the One God. Our statement celebrates what has been accomplished thus far and looks toward the future with hope.

1. Liturgy and Ecumenism

The ecumenical and liturgical movements of the twentieth century, bringing together biblical and historical studies, fed a steady stream of ecumenical liturgical renewal. Today we enjoy the fruits of this harvest.⁷³ Notable among these are common liturgical texts and the Revised Common Lectionary. They are experienced in real and immediate ways in the life of the churches and in contexts of ecumenical worship. They enrich ecumenical relationships in a mutual evangelical spirit. We celebrate the sense of being at home in one another's churches that comes with praying the same texts and hearing the same scriptures in the Sunday liturgy.

We believe

- that these achievements give us a great hope, which is a gift of God for the life of the church
- that this work is essential and deserves the full support and nurture of the churches
- in the power of the Spirit, who strengthens and guides the future work on common texts and the lectionary

⁷¹ See John 17.

⁷² Ephesians 3:20-21

⁷³ See Walter Cardinal Kasper, *Harvesting the Fruits – Basic Aspects of Christian Faith in Ecumenical Dialogue*, London and New York: Continuum 2009.

2. Common Texts⁷⁴

For the first time in history, Christians in the English speaking world are using common liturgical texts. In the process of coming to agreed common texts, scholars from different Christian traditions agreed on principles for the translation from the earliest sources. This in itself has been a gift. Despite only having been in existence for a relatively short time, these texts have been adopted freely by an ever increasing number of churches.⁷⁵ We celebrate this. They are being experienced as a gift, a sign and a way to Christian unity in our diversity. As the churches continue to discover the riches of these shared texts, we believe further revision is inappropriate at the present time. We invite all who have not yet explored these texts, and those who have departed from their use, to join us in prayerful reflection on the value of common texts and careful consideration of the texts themselves. Prayed together, shared common texts become a part of the fabric of our being. They unite the hearts of Christians in giving glory to God as we undertake the mission of the Gospel.

We encourage

- ongoing creation of resources for ecumenical and liturgical formation through praying common texts
- furthering of scholarship which is faithful to tradition whilst seeking a language which is inclusive and just
- continuing ecumenical reflection on core symbolic actions and gestures, the *ordo* and shape of liturgy

The Revised Common Lectionary⁷⁶

The Revised Common Lectionary has been widely adopted by churches in and beyond the English speaking world.⁷⁷ Its regular use has broadened and deepened our engagement with scripture in worship, Bible study, catechesis and personal devotion. We celebrate the possibilities offered by sharing the same scripture readings across the churches and the production of related materials in all forms to support the liturgical experience. The strengthening of ecumenical relations among clergy and lay people and the renewed appreciation for the rhythm of the church's year are among its blessings.

⁷⁴ See *Praying Together. Agreed Liturgical Texts prepared by ELLC 1988* (see www.englishtexts.org and www.commontexts.org). The ELLC Common Texts are: The Lord's Prayer; Kyrie Eleison; Gloria in Excelsis; The Nicene Creed; The Apostles' Creed; *Sursum Corda*; *Sanctus* and *Benedictus*; *Agnus Dei*; *Gloria Patri*; *Te Deum Laudamus*; *Benedictus*; *Magnificat*; and *Nunc Dimittis*.

⁷⁵ See list on ELLC website : www.englishtexts.org/survey.html

⁷⁶ *The Revised Common Lectionary* was published simultaneously in 1992 in Canada, England, and the United States. The Revised Common Lectionary was developed from the Roman Catholic *Ordo Lectionum Missae* (1969). See www.englishtexts.org and www.commontexts.org

⁷⁷ Churches in Scandinavia, Hispanic speaking areas, Korea, Japan, Netherlands, Venezuela, Polynesia, South Africa (including Afrikaans speaking churches), are among those who have adopted the RCL and many more are expressing interest.

We commend

- continuing promotion and awareness of the worldwide use of the Revised Common Lectionary
- all initiatives to complement the Revised Common Lectionary for worship and church life
- continuing attention to the concerns about lectionary developments raised by scholars and local users
- continuing attention to implications for the lectionary coming from scholarship
- continuing efforts toward the realization of a truly common lectionary.⁷⁸

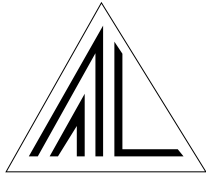
Participants

Eoin de Bhaldraithe	<i>Roman Catholic, Ireland</i>
Ronald Dowling	<i>Anglican, Australia</i>
Michael Driscoll	<i>Roman Catholic, USA</i>
Tom Elich	<i>Roman Catholic, Australia</i>
Martin Foster	<i>Roman Catholic, Great Britain</i>
Mark Francis	<i>Roman Catholic, USA</i>
Benjamin Gordon-Taylor	<i>Anglican, Great Britain</i>
Fred Graham	<i>United, Canada</i>
Hugh Graham	<i>Reformed, Great Britain</i>
Keith Griffiths	<i>Anglican, South Africa</i>
David Holeton	<i>Anglican/Old Catholic, Czech Republic</i>
Donald La Salle	<i>Roman Catholic, USA</i>
Gordon Lathrop	<i>Lutheran, USA</i>
Kevin McGinnell	<i>Roman Catholic, Great Britain</i>
Nathan Nettleton	<i>Baptist, Australia</i>
William Petersen	<i>Anglican, USA</i>
Gail Ramshaw	<i>Lutheran, USA</i>
Eileen Scully	<i>Anglican, Canada</i>
Geoffrey Wainwright	<i>Methodist, Great Britain/USA</i>
Karen Westerfield Tucker	<i>Methodist, USA</i>
Thomas Whelan	<i>Roman Catholic, Ireland</i>

For further information:

English Language Liturgical Consultation - www.englishtexts.org

⁷⁸ See *The Word of God in the Life and Mission of the Church*: Synod of Roman Catholic Bishops, 2008. Final Proposition no. 16 : "The Lectionary – The revision of the Lectionary could be made in dialogue with those ecumenical partners who use the common Lectionary."



AUSTRALIAN ACADEMY OF LITURGY NATIONAL CONFERENCE

HOBART, 21 – 24 JANUARY 2013

Liturgical renewal: Sound, Space, Presence

Members of AAL are invited to submit proposals for short papers to be presented as part of the next conference in January 2013. The principal theme of liturgical renewal holds relevance for all Christian denominations because the last half century has seen more radical change than any time since the Reformation. The sounds we make in Word and music and how we make them, the space in which we worship, and the understanding of 'presence' of both presider and assembly are very different. What does this hold for our future? What further change is in store for us?

Proposals should be about 300 words in length and provide enough information about the nature and purpose of the paper to enable Conference participants to decide which papers they would like to hear. Data projection will be available.

Proposals should be submitted no later than 1 November 2012 to:

Dr Angela McCarthy
School of Philosophy and Theology
PO Box 1225
Fremantle WA 6959
angela.mccarthy@nd.edu.au

Any questions in regard to the proposals, or actual papers, can be directed to the same person. Further details about the conference will be available in the coming months on the website, and in the October issue of this Journal.

FROM THE PRESIDENT

Angela McCarthy

Last year there were many changes in the various Chapters, and fortunately all of that seems to have settled now so that we can look forward to our next conference from Monday 21 to Thursday 24 January 2013 in Hobart. Add those dates to your diary as it sounds as though it will be excellent. The theme is *Liturgical Renewal: Sound, Space and Presence*. Over the last 50 years all Christian denominations throughout the world have seen extraordinary changes. While the Second Vatican Council (in particular the document - the Constitution on the Sacred Liturgy) wrought many changes in the Christian world, there are many other influences that have harboured change. The change in leadership that includes women has been one that has been both problematic and valuable, and issues surrounding the sharing of Eucharist continue to challenge Christians. Music has altered radically, as have our worshipping spaces so there is much to discuss, to revel in, to revile, to humbly acknowledge and to love. While reviewing the past helps us to form the future, we will also look for prophetic voices to guide us forward. Sounds like a great conference is coming our way!!

One of our long term members, Russell Hardiman, has been very instrumental in fostering academic ecumenism in Australia but is currently very unwell. The National Executive has decided to honour him with a Life Membership, which is fitting for what he has contributed to the Australian Academy of Liturgy. In the October edition of this journal we will provide an appropriate summary of his achievements and his contribution.

STATE CHAPTER REPORTS

NSW – Monica Barlow

The NSW Chapter continues to meet on the second Wednesday of every second month and so we have just had our first meeting. Once again it provided a great opportunity to catch up with many of the members who reside in Sydney though we delighted to welcome David Nelson from Bathurst who came especially for the meeting! How's that for commitment? After sharing something of what each is doing, we had the opportunity to listen to Stephen Burns as he shared his thoughts around being recognisable as Christian leaders in the local community by our dress: 'What (not) to Wear'. Very lively discussion followed which continued over dinner at the local pizzeria for those who were able to come.

Victoria – D’Arcy Wood

The Chapter farewelled Steve Millington, our enthusiastic convener, at the end of 2011. Steve has moved to Queensland, and we thank him for his leadership. The Chapter will now have co-conveners, Tony Doran and D’Arcy Wood. Although both are regional (Castlemaine and Gisborne) meetings will still be held at St Francis’s Pastoral Centre in the Melbourne CBD.

At the final meeting of 2011 members discussed *The Worship Mall: contemporary responses to contemporary culture* (Alcuin / SPCK 2010) by Bryan Spinks. The author treats with generosity a great variety of cultures, countries and worship styles. The discussion was lively, and it is proposed to have a similar ‘book club style’ session later in 2012.

In the meantime, the March meeting was a planning and ‘round-up’ session, the planning being for the remainder of 2012, and the round-up being both personal and denominational projects in the pipeline, e.g. 2012 marks the 350th anniversary of the Anglican *Book of Common Prayer* of 1662, and October this year marks the 50th anniversary of the opening of Vatican II.

At the May meeting, Tom Knowles will speak on lectionaries and Scripture translations. Other dates for 2012 are 11 July, 12 September and 14 November. Any inter-state members, and their friends who are in Melbourne on those dates, would be most welcome at St Francis in Lonsdale St (corner Elizabeth Street). Meetings run from 4.30 to 6.00 p.m.

Tasmania – Alison Whish

The chapter met by teleconference on 26th April and is in full conference researching and organising mode. We continue as a small faithful group who look forward to welcoming the wider Academy in January 2013. Tasmania is lovely at that time of the year; do plan some holidays to attach to coming to the conference.

South Australia – Ilsa Neicinieks

The seven of us who make up the South Australian Chapter represent four different traditions and continue to meet four times a year. Unfortunately we are still without an Anglican representative but hope that this will change in 2012.

A topic that has created much enthusiasm and rich exchange over the past year has been an exploration of our various Initiation rites. Each rite has engendered so much discussion that the topic has stretched across several meetings and is still continuing! At our next meeting, Dr. Paul Babie will speak about the sacraments of initiation as

celebrated in the Catholic Ukrainian rite. Another aspect of our gatherings that we all enjoy and find quite inspiring is a segment called ‘What’s on the boil?’, where we share with one another what is currently happening in our respective ministries. All in all, our gatherings are very informative and friendly and we always leave feeling inspired and grateful for what has been shared.

Western Australia – Viv Larkin

WA Chapter had their first meeting for this year in April. We gathered around the table in Angela Gorman’s home after her two babies were put to bed. We had an energetic discussion about the next conference with a real interest expressed in focussing on liturgical renewal. For discussion this year we have chosen *The Worshiping Body: The Art of Leading Worship* by Kimberly Bracken Long. The author is from an evangelical background in the USA but it holds interest for all of us who have worked through ways in which to renew and reform our liturgical practice. In our Chapter we have people from the Uniting Church, Anglican, Catholic, Baptist and Churches of Christ so our discussions are widespread and formative, as well as being very convivial. Our founding member, Russell Hardiman, is unwell but it was good to have him with us for our April meeting.

Should anyone wish to join us while in the West they are very welcome. Please contact Viv Larkin (convenor) viv.larkin@wa.uca.org.au or mobile 0488 998 111, or Angela McCarthy angela.mccarthy@nd.edu.au or mobile 0407 089 224

Teresa Berger, *Gender Differences and the Making of Liturgical History: Lifting a Veil on Liturgy's Past*, Farnham, Ashgate, 2011.

In this very important book, Teresa Berger takes four realms of liturgical meaning-making and traces their gendered dimensions. First she tackles the mainstream/malestream tradition's 'gender separations in liturgical space'. So she shows how early shifts from gatherings in household dwellings to those in 'public sanctuaries' were gendered developments, whilst the activity of pilgrimage mediated between the differences, allowing women a larger role than in more stable 'public' spaces. She then takes on what she calls 'gender on and under the table', looking at early examples of, for example, 'breast milk as eucharistic metaphor', and by re-evaluating – esteeming – the late-fourth/early-fifth century pseudo-Athanasian *Discourse on Salvation to a Virgin* in which a woman is explicitly said to 'eucharitise' bread with words closely akin to the eucharistic liturgy of the widely valorised *Apostolic Constitutions*. Third, she explores male and female 'bodily flows' – menstruation, ejaculations, birth-givings – and their influence on what she calls 'liturgical anxieties' and how they, or at least the anxieties about them, have limited both women's participation and women's presidency in liturgical celebrations. Fourthly, she examines the 'gender-troubled' business of 'liturgical leadership', giving particular attention to references to the like of Mary's 'priestly womb and priestly breasts' – references which, she shows, are there to be found in the mainstream/malestream tradition, albeit if not centrally. Some of her foci – particularly around 'gender-troubled' leadership – will be familiar to anyone engaged with contemporary theology, yet what is distinctive and compelling throughout this new study is the antique quality of Berger's sources, their provenance, and their alliances with those aspects of 'the tradition' which have been more visible.

Berger has provided a resource that should be expected to become a major feature in courses of liturgical study. For just as in the book she finds fragments and strands that mess up constructs of the (visible) tradition, so the book itself will and should irritate and agitate, challenge and contest, established narratives in familiar curricula on liturgical history. And whilst no doubt certain aspects of her explorations may themselves come to

be questioned by historical scholars, what this book means is that attention to gender in liturgical history can no longer so easily be ignored, and that acknowledgment of the limited gender-attentiveness of so much liturgical history must now be made.

What makes Berger's new work all the more interesting is the development that this book represents in her own longstanding commitment to celebrate 'women's ways of worship'. It emerges from a track-record which includes *Women's Ways of Worship: Gender Analysis and Liturgical History* (1999), *Dissident Daughters: Feminist Liturgies in Global Context* (2001) and *Fragments of Real Presence: Liturgical Tradition in Women's Hands* (2005). And whilst it has continuities with these earlier studies, there are also discontinuities—especially with *Dissident Daughters*, which remains perhaps the most significant study of so-called 'women-church'. Berger's shift is from attending to those of more or less left-field contemporary liberal sensibilities to the 'classical' credentials, the 'traditional' location, of what they may choose to make their material. Her later appeal is not for exploration of 'the contemporary surge of women-identified liturgical practices' (*Dissident Daughters*, p. 230) but for attention to the challenges of 'unveiling gender' in liturgical history so as to assert the 'lasting presence' of gender in past liturgies. And more: to 'offer a history of gender trouble' might then unsettle supposed norms past and present. So as Berger articulates her method, she seeks 'a deeper truth about the liturgical past' (p. 32): for not only is narrating the past a fundamental liturgical activity (p. 33) but 'out of what is visible of the past' the church has construed its tradition, and not all of that past has been seen and acknowledged. Trusting that gender-attentiveness to liturgy's past might come to lead to 'subversions of established routines' (p. 33)—and by providing a 'genealogy for contemporary struggles' (p. 33)—Berger not only asserts the significance of gender to familiar narratives of liturgical history and their concomitant constructs of authority, she also powerfully marks a shift to engage feminist sensibilities closer to the widely-acknowledged centres of tradition, challenging feminists to uncover and reclaim the past as opposed to create contemporary sidelines, however creative. This tactic is by no means unknown in feminist theology, but is has never been turned so pressingly to the liturgical past. Hence, in the double dynamic with which she works, Berger promotes a kind of strategic iconoclasm with potential to trouble ecclesial authorities as much as academic ones.

This book is a most welcome addition to liturgical theology and to feminist theology, with important challenges to each. It also has great potential to help articulate unrest in the churches. I wish it very well.

Stephen Burns

North Parramatta

Benjamin M. Stewart, *A Watered Garden: Christian Worship and Earth's Ecology*, Minneapolis, Augsburg Press, 2011

The Augsburg Press 'Worship Matters' series has already produced over a dozen volumes, including some gems, and Ben Stewart's book adds another gem to the collection. As part of the series, it plays a role in the Evangelical Lutheran Church in America's attempt at liturgical formation after the introduction of their *Evangelical Lutheran Worship* of 2006. Yet given the scope and relevance of its subject, Stewart's book need not be confined either to its North American or Lutheran origins.

Stewart is convinced that the ecological situation in which we find ourselves is an 'emergency' and he more or less assumes that his readers will agree, choosing not to demonstrate his assertion with either science or statistics. Rather, he uses the space available to him in this slim volume to launch straightforward arguments and simple appeals to mend our ways. Perhaps in part because he assumes crisis as our context, he avoids what can seem like the esoteric theorising which marks some other theological forays into ecological terrain - there is no 'Gaia' here, for instance - and his explorations remain aptly as it were close to the ground, with chapters on 'water', 'seasons and days', 'fields and vineyards' and 'earth to earth'.

Interestingly, Stewart's ecological sensitivities do not draw him away from the ecumenical *ordo*, but rather more deeply into it in order to pull its inherent ecological themes closer to the surface. He appeals for pilgrimages to, and prayer for, pooled water; for embrace of darkness in the natural rhythms of the day; for restoration of the relationship between food and the environment in which it is produced; and for "green burial". Of special interest to readers of AJL will also be his appeal, as a global northerner to other global northerners, to 'keep communion with the southern hemisphere' - a plea in which the work of Clare Johnson and Carmel Pilcher gets mentioned.

This book could very profitably be studied in congregational education programmes, as an integrating resource in a theological college curriculum, or even in dialogue (either for evangelism or sheer conviviality) with local allotment gardeners, bush-care groups, or different kinds of potentially-interested others. Its many striking practices could also be easily integrated into liturgical celebration.

Stephen Burns
North Parramatta

Christopher J. Ellis, *Approaching God: A Guide for Worship Leaders and Worshippers*, Norwich: Canterbury Press, 2009.

Sixty years ago, Leslie Newbigin lamented the fact that churches which allow their ministers the most liturgical liberty often give them the least training in liturgical principles. Since then, those ‘free churches’ have grown enormously as a percentage of the global church and have seen sweeping changes in liturgical style as neo-pentecostal forms have become their mainstream, but the lack of scholarly liturgical reflection and formation has largely continued. It is into this gap that Christopher Ellis has pitched *Approaching God*.

Ellis is now pastoring a Baptist congregation in the UK after a time in academia during which he completed a doctorate in liturgical theology, and served as principal of the Bristol Baptist College. This book is something of a practical ‘how to’ companion to his weightier 2004 offering, *Gathering: A Theology and Spirituality of Worship in Free Church Tradition* (SCM). The evidence of his scholarship is still there, but the book clearly seeks to address the needs of a tradition where many worship leaders are untrained lay people. The title of the opening chapter, ‘So you’ve been asked to lead worship ...’ conveys Ellis’ intention to assume no prior knowledge or experience, and this is the book’s greatest strength. It really does fill a need for something that offers more theological substance than most of the enthusiastic hints and tips manuals, but remains clearly of and for and accessible to its intended free-church readership.

It is a very user-friendly book. Each chapter has a one-sentence stated aim, and the material is arranged well with clear sub-headings. Break-out boxes provide diagrams, dot-point summaries, and suggested practical study exercises. The few references are mostly for prayer or song examples, often drawn from the collection *Gathering for Worship* which Ellis co-edited. In some cases these references seem inadequate because you have to go to the source book to find the proper acknowledgements.

The 21 chapters are arranged in four sections. The first, ‘Beginnings’, describes the aims and approach of the book and offers some introductory reflections on the spirituality of leading others in worship. The second, ‘Meanings’, offers a gentle introduction to a theology of worship, looking at definitions of worship, who worship is for, how worship relates to the rest of life, and the importance of liturgical shape in facilitating a spiritual journey and dialogue. The third section, ‘Journeying’, contains thoughtful practical guides on various components of

worship: planning, praying, singing, scripture reading, preaching, the Lord's Table, the Church year, and using ecumenical liturgical resources. Some of these chapters are remarkably good, especially given the constraints Ellis has imposed on himself by his choice of readership. I would have expected that trying to include a 16 page primer for first-time preachers was a mistake, but Ellis has succeeded in giving both some useful homiletic tools and some sound guidance on the integration of preaching into the overall purpose and structure of worship. The two chapters on music give some excellent guidance to making peace between the proponents of traditional hymns and contemporary praise songs. The fourth section, 'Reflecting', rounds out the book with some more theological reflections, including the book's best chapter which explores some of the different ways that worship affects the worshippers, its most unsatisfying chapter looking at the language of worship, and some excellent final thoughts on how we assess quality in worship.

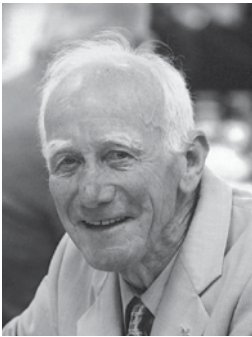
In keeping with the majority practice of the book's target readership, it mostly assumes that the Sunday service will be a service of the Word without the celebration of the Table, so it is perhaps a little unfair of me to use the one chapter on celebrating the Table to find some representative quibbles. Overall the chapter offers a very good succinct introduction to both the theology and practice of the Table, and to many of his less liturgically and sacramentally-minded readers it will be quite eye-opening and even a little provocative. Knowing that Ellis is well read in liturgical theology, I would want to take issue with his repeated use of the image of the Table as re-enacting the Last Supper. It surprised me and seemed unnecessary, but it is not likely to bother his intended readers. What may bother them was his lack of engagement with the question of where the Table fits into the overall flow of a service. It is a surprising omission, because earlier in the book he notes that it is often inserted into the gathering rites in these churches, but in this chapter he simply presents it as belonging after the sermon without further explanation. Declining to tackle directly this and some other free-church sacred cows enables the book to feel very irenic, but may leave some of its intended readers unconvinced or uncertain of what to do.

Overall though, I am really impressed with this book. It is substantial enough for the undergraduate classroom, but accessible enough for those who lead worship without the benefit of college training. Ellis knows who he is writing for and what they need, and for the most part he pitches his material perfectly.

Nathan Nettleton

South Yarra Community Baptist Church

The Rev. Fr Paul Ryan (1915-2011)



The twentieth-century liturgical movement in Australia lost one of its most influential pioneers with the death in Melbourne of Fr Gerald Paul Newman Ryan on 16 July 2011. Paul Ryan was born at Malvern, Victoria on 27 January 1915 and after primary education at the local Brigidine Convent school, he transferred to Xavier College, Kew, before entering Corpus Christi College, Werribee in 1932 to begin studies for the priesthood.

His interest in liturgy began at the Seminary where he was influenced by Father George Vill, a German Pallottine, who fostered the praying of the Divine Office and the study of European liturgical scholars. One lasting influence was Pius Parsch from Klosterneuburg Abbey near Vienna who wrote popular books on the liturgical year.

By 1938, Father Henry Johnson SJ had introduced the dialogue Mass into the Seminary. With this innovation, Paul's interest in the liturgy grew. It was supplemented later by studying the work of Jesuit historian Joseph Jungmann and his masterly work, *The Mass of the Roman Rite* (1951) and by reading the Benedictine liturgical journal *Orate Fratres* (1926 -) later called *Worship*, from St John's Abbey, Collegeville, Minnesota.

After Ordination in 1939, Paul served as Assistant Priest in Armadale (1940), Clifton Hill (1942), South Melbourne (1946), before being made the foundation Parish Priest of Blackburn (1954), then Ormond (1974), followed by Greythorn (1984) where he served for 24 years until retirement at the beginning of 2008 at the ripe old age of 92!

Paul was a highly intelligent man with wide interests. He was imbued with a great capacity for friendship and was recognised locally by Archbishop Denis Hart and abroad (by colleagues such as Jake Empereur SJ) as a pioneer of the liturgical movement in Australia. From the 1950s onwards, Paul was a gifted contributor to the Archdiocesan Committee for Music and Liturgy and the Diocesan Liturgical Commission for which

he served a term as chairman in the 1970s. Along with other local liturgical luminaries such as the Rev. Dr Percy Jones, he delivered papers on pastoral liturgy at the national liturgical conferences held at Xavier College in 1955 and 1961.

Paul's publication of *The Small Roman Missal* (Melbourne: Hawthorn Press, 1950, 1955) with the Ronald Knox translation for the readings and his own translation of the liturgical prayers included commendation from Melbourne's Archbishop, Most Rev. Daniel Mannix, DD. This publication sold 20,000 copies and a later booklet for First Communion sold over 180,000 copies. Paul was also a contributor to *The Church - House of the People of God* (Melbourne: Diocesan Liturgical Commission, 1974) and a guide to preparing liturgies in the same year.

Paul Ryan's involvement with pastoral liturgical renewal was informed by his studies and sabbaticals overseas. In 1950, he travelled for a Holy Year Pilgrimage with Father Vin Arthur. In addition to going to Rome, they visited Geneva, Germany, Switzerland, France, the Holy Land, Ireland and the USA before returning to Australia ten months later.

In 1954, when he was made parish priest of Blackburn, the then Monsignor Moran wrote: 'You are now asked to combine your new parish with the other activities in which you have been so zealous and successful.' As a founding parish priest there were many challenges. He continued his liturgical apostolate and the outreach to the people in this new area was legendary.

While at Ormond he brought the benefit of his experience to a renovation of the church and was also open to new innovations in liturgical art and architecture throughout his ministry. What is also significant is that he was a volunteer in 1968 to go and work on the mission in South America. He was not chosen as many offered themselves for ministry there around the same time.

In 1978, he undertook a sabbatical at the Jesuit School of Theology in Berkeley, California. He wrote back to Archbishop Frank Little: 'There are all brands of Christian faith and I have taken courses with Jesuits, Franciscans, Congregationalists and Episcopalians. Here there are about forty students in all; seven Catholics – priests, nuns and religious brothers, several Protestants and the remainder Anglicans. Among the Anglicans there are quite a good sprinkling of women preparing for the ministry. The subjects I have done are mostly in liturgy and sacraments and they have been most interesting. It would not be possible to assign them to the post-Vatican II era; some of them are more like post-Vatican III or IV!'

During 1990, he undertook further travel to California, Ireland, Scotland (for the British Open!), Russia, Ethiopia, Uganda and Kenya. Around the same time, even though he had already offered his resignation from the office of parish priest, parishioners of Greythorn wrote of their esteem for Father Ryan's involvement with the whole parish, his promotion of the renewal programme and his explanation of the Bible, his zealous visitation and his vitality and enthusiasm as an inspirational leader, a man of God, a man of the Church and a humble servant of his people.

Following in the footsteps of his father who was a gifted cricketer and his mother who was talented tennis player, Paul Ryan was an avid sports lover. He was for eighty-three years a member of the Melbourne Cricket Club, where he loved to visit and see Collingwood and to sit with the other members of over fifty years. He was also a long-standing member of the Kooyong Tennis Club.

One of his most impressive attributes was his remarkable breadth of interests and his openness to new ideas, which sometimes astounded his more staid colleagues. Even in 2002, he travelled along the Silk Road to Uzbekistan. Although he met with an unfortunate motor accident, en route, he gradually recovered and resumed his ministry.

When interviewed in 2006 in response to his reception of the Order of Australia Medal (OAM) he spoke of liturgical participation as follows: 'Liturgical participation seems to be directed more towards the head than the heart, I think that is the weakness in the liturgy of the Church at the present time. After the homily I try to give people two to three minutes for reflection. For so long we have been starved of silence in the liturgy.'

Paul Ryan was blessed with great gifts: a depth of humility, a breadth of experience and a readiness to engage with people in a way that endeared him to those he served so tirelessly. His legacy to the Catholic Church in Melbourne particularly will be his gifted work as pastor, his pioneering work in the liturgical movement and his breadth of mind and heart. May he rest in peace.⁷⁹

Paul Taylor

⁷⁹ Dr Paul Taylor works at the (Catholic) Archbishop's Office of Evangelisation in Melbourne, as co-ordinator of Liturgy and Worship. Material for this obituary was drawn from William Jordan and Paul Taylor, 'National Honour for Fr Paul Ryan PP' in *The Summit* 33:4 (Dec. 2006) 16-17; the funeral homily delivered by Archbishop Denis Hart at Fr Paul Ryan's Mass of Christian Burial at St Bridget's Greythorn on Friday 22 July 2011, and upon subsequent correspondence with Fr Jake Empereur SJ in the United States, who was a liturgical colleague of Fr Paul Ryan over the past 40 years. (P.T.)

Rosalie Bonighton (1946-2011), composer and liturgical musician



Rosalie Bonighton was one of Australia's outstanding liturgical composers of our time, who has left a wonderful legacy of music for organists, choirs, cantors, composers, and performers that will long outlast those who were privileged to know her. Ros died peacefully surrounded by family and friends on 21st December from cancer, following an extended period of living with her illness. Up until the very last few weeks, Ros had organised all medical protocols around her school chapel, church organ and composition commitments. This was what drove her and was the very essence of her being and vocation.

She was born in 1946 in Ballarat, the eldest daughter of Sheila and Leighton Turner who ran an organ business throughout the Western district of Victoria, still run today by her brother Ken Turner. Rosalie's outstanding ability was apparent during her school years, when she won many prizes, became accompanist to numerous groups, and was a regular performer for the Ballarat Music Lovers' group.

Ros completed a Bachelor of Music from Melbourne University, studying composition under Keith Humble, Ian Bonighton (her future husband), and subsequently Theodore Dollarhide and Lawrence Whiffin. Following the birth of their daughter Anne, the family moved to England to further Ian's emerging career as an outstanding Australian composer. In 1975 Ian was killed in a tragic motor accident, after which Ros moved back to Ballarat. Some years later Rosalie returned to study at La Trobe University completing a Master of Arts (Music) in composition that included a thesis on Contemporary Liturgical Music and the Composer.

Rosalie worked in numerous positions as a classroom teacher, composition tutor, piano and organ teacher, accompanist and Chapel organist for the Ballarat Grammar School, as well as her long standing position as Organist and choir director at St John the Evangelist Church, Soldiers' Hill (north Ballarat). She was a member of the Royal School of Church Music – Western region representative and Chair of the Victorian Branch (2003-2005), a member of the National Ecumenical Church Music Committee, and this Academy.

Ros' enthusiasm for well crafted compositions was matched by her pastoral sensitivity in writing for all sorts of congregations and choirs from the most skilled to those with more modest musical resources. She believed very much in good standards both literary and musical for music intended for the liturgy. Rather than just complain about the superficiality of some of the modern liturgical music, she led by example in her own

compositions and her encouragement of young musicians. What those who knew her appreciated most was her loyalty and friendship, her personal and professional integrity and generosity in sharing her wisdom freely.

Ecumenically speaking, Ros was very widely respected across the various Christian Churches who all recognised her wonderful musical talents and her commitment to beautiful liturgical music that addressed the hopes and dreams common to all the Churches for a worship of God in spirit and in truth.

To the wider community Rosalie is most well known through her over 500 organ and choral works, her responsorial psalmody published over a period of 18 years with Kevin Mayhew (UK). Her final opus, *Liturgical Jazz*, reached print after her death. Kevin wrote at the time of her death 'Ros understood that the average parish organist was not as technically assured as she was but had a way of writing that makes people sound better than they are... Her vocal writing... was welcomed by choirs looking for tuneful, well-crafted music, with the occasional harmonic twist to keep them on their toes.' Rosalie is also represented in *Gather Australia*, and *Together in Song*; wrote the winning composition for the 'Song of Jubilee' competition of 2000, as well as being awarded musical prizes for works in both New Zealand and Australia.

When composing for a particular instrument or group, Ros had the ability to hear all possible nuances of the sounds and explored them to their fullest extent, particular works include her *Domine, Probasti* written for the Smenge organ at Mercy Campus, Australian Catholic University in 1995, and *Through Stained Glass* for the chapel organ at the Grammar School in 1986, which both explores the colours of the windows as well as every stop on the organ. That sensitivity to colour in sound and sight is also exhibited in her watercolour paintings that hang on the walls of her home. Her music shows influences of a multitude of style including plainchant, serial, the harmonies and rhythms of jazz, blues, folk song, and her Anglican heritage.

If a definition of liturgical music is that which is of the liturgy as defined by Gelineau, then the greater corpus of her work is truly liturgical. So often the music amplifies the word, the action, the celebration, resonating the liturgy in sound and drawing both listener and performer into a deeper participation, whilst not calling attention to itself. Her contribution to the contemporary Australian liturgical music scene is a truly formidable one that is universally respected in Australia and beyond. May Ros enjoy the heavenly choirs' singing an even more profound Alleluia, giving glory to God for her faith-filled-dedication and her multi-faceted giftedness.⁸⁰

Beverly Phillips

⁸⁰ Beverly Phillips studied music at Melbourne University at which time she met Rosalie and Ian Bonighton. Her later studies at Mercy College/ACU particularly focussed on liturgical music. Beverly has been the Director of Music at St Mary's Anglican Church and member of music staff at St Francis Catholic Church, Melbourne for over 20 years. She acknowledges assistance from the Rev. Dr William Jordan in the preparation of this obituary.



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The H.F. Leatherland Exhibition

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

Details of the award are as follows:

- The value of the Exhibition is \$500.
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- Students of other Australian and New Zealand theological colleges and consortia who are enrolled in equivalent degrees are also eligible to apply.
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- In order to qualify for the Exhibition an essay must be judged to be of at least Distinction standard by two examiners, one of whom will be appointed by the MCD, and the other of whom will be appointed by the Victorian Chapter of the Australian Academy of Liturgy.
- The MCD and the Chapter reserve the right not to award the exhibition in any year.
- The essay may draw directly on material submitted in fulfilment of other course requirements but, in that case, is to be specifically prepared for the purposes of the Exhibition.
- The essay must contain a bibliography, and be referenced according to MCD style guides.
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- The Australian Journal of Liturgy has the first right of publication of any essay submitted for the Exhibition.

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

Submissions should be addressed to:

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

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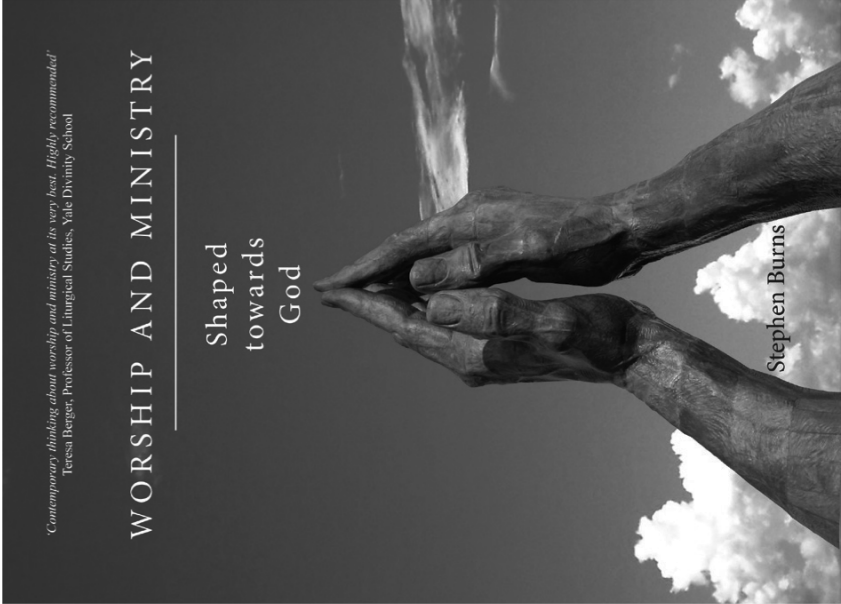
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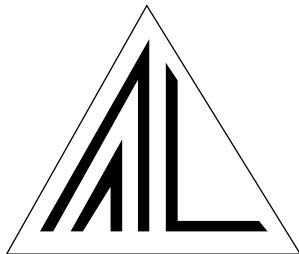
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