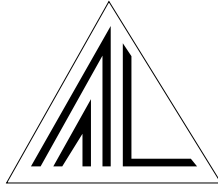




Australian Journal  
of **Liturgy**

VOLUME 15 **NUMBER 1** 2016





AUSTRALIAN ACADEMY OF LITURGY

# Australian Journal of **Liturgy**

VOLUME 15 **NUMBER 1** 2016

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Photo: Looking across Jerusalem towards the double domes of the Church of the Resurrection/  
Holy Sepulchre, Easter 2016. (Photo by Angela McCarthy)

# Australian Journal of Liturgy

## Volume 15 Number 1 (2016)

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# Editorial



The photo on the front of this new volume is of the twin domes of the Church of the Resurrection/Holy Sepulchre nestled among the other crush of buildings in the Old City of Jerusalem. After my last experience there (while writing the editorial for the last issue!) I was invited back to direct the music in Ecce Homo Basilica for the Easter Triduum. That was an offer that I could not refuse and the University of Notre Dame Australia was very supportive in helping to organise my academic commitments so that I could take up this very privileged offer.

Brendan D'Sa, a young musician from our home parish of Bateman, WA, was able to come with me so it made it possible to take up such a challenge. Brendan is both a cantor and keyboardist and a very intelligent liturgical musician so the partnership was essential and productive. On the evening of Palm Sunday we met with the two groups of people attending biblical formation courses at Ecce Homo and Tantur who would all be attending the Triduum along with other English speaking people. We appealed for choir members and 12 people from all over the world made themselves and their gifts available. A teacher from Geelong sight sang the bass line and that was an exceptional gift upon which to build the rest. While this happens at many conferences around the world such as Societas Liturgica, it was still a blessing and a surprise.

Brendan and I joined the group doing the Biblical Formation Course for Easter/Passover and studied the Book of Exodus with Rev Dr Walter Vogels and John's gospel with Sr Joan Campbell PhD. The course also provides lectures by Jewish and Muslim academics who help to anchor the experience in the contemporary context but also within the ancient cultural framework. We attended a synagogue to join in the Prayers of the Sabbath on a Friday evening and also visited a Hebrew speaking Catholic community for Mass on another evening. Other excursions included the Temple Mount and the Kotel Tunnels along the Western Wall.

The Palm Sunday procession down the Mount of Olives was a truly embracing experience. There were many Christians from all over the world as well as many allowed to come from the West Bank for this special time. It became deeply moving as we got to the bottom of the valley and then climbed up to go through St Stephen's gate into the Old City. Israeli soldiers and security were evident everywhere just as the Roman soldiers were there in Jesus' time. A sad reality in this part of the world.

Holy Thursday's Mass of the Lord's Supper was celebrated in the Ecce Homo Basilica and was a very beautiful and expressive liturgy. Afterwards we walked down to the olive garden beside the Church of All Nations at the bottom of the Mount of Olives. The very old olive trees were lit up with green lights and there was a large contingent of international media there but everyone was silent. After praying there for a while, we walked up the Kidron Valley and climbed up to the other side to the Church of Peter in Gallicantu (the cock crow). This twentieth century church is built over what is presumed to be the house of Caiaphas where Jesus was taken after his arrest and where Peter denied him. Again, a deeply moving experience that drew us all into silent prayer.

Good Friday's Solemn Liturgical Action was held down below the Ecce Homo Convent in the first century excavations. The first century paving stones are from the Antonia Fortress built by Herod the Great. One of them has incised on it a diagram of the Game of Kings, played by Roman soldiers as they tortured prisoners. If the spinning sword went across the line, the prisoner died. It is a confined space and a real challenge to the two main liturgical movements – the processions for the veneration of the cross and to communion. However, the Sisters of Notre Dame de Sion have done this for many years in their convent of Ecce Homo so it was done with great dignity and care and the experience moved me to tears.

The Vigil of the Resurrection began on the roof terrace of Ecce Homo with the lighting and blessing of the fire and then the lighting of the Paschal candle. We all moved in procession, following the candle, singing and sharing the light, down the stone stairwell to the basilica. Wonderful acoustics in that stairwell! The Proclamation of Easter was sung while we all crowded into the sanctuary and then the Liturgy of the Word flowed in sound and song and movement that was beautifully expressive. The final hymn was "Sing With All the Saints in Glory" and the choir moved to the loft to join the organist. What was most impressive though was the extraordinary sound of song rising from the nave from everyone singing in full voice. Such Easter Joy!

Easter Sunday morning Mass was held just after dawn on the roof of Ecce Homo. Attended by around 100 people and celebrated in French it was quiet, gentle and dignified in the soft spring rain. Such a different experience.

And so to the other content of this first issue of Volume 15. We have four very diverse articles. Howard Harris has written about the Episcopal Ordination of an Anglican bishop for ministry alongside Aboriginal people. Our previous issue was formed around Aboriginal Australia and liturgy and so this further adds to the body of work in this area.

Pat Stone has provided a paper about developing an identity in Anglican Church embroidery. Pat firstly delivered this paper at the Australian Catholic University conference “Grounding the Sacred through Literature and the Arts” in July 2015. This happily feeds into our theme for our next conference “Liturgy Under the Southern Cross” and might well provide some discussion in our Chapter gatherings.

Hwarang Moon has written from the Protestant perspective in Korea. This illustrates the diversity of the Christian Church offers some challenges. He has also written a book which is reviewed later in this issue.

Another impressive paper that was presented at the ACU conference on literature and the arts was by Sr Marie Therese Levey on the history of the first musical cycles of the ordinary of the Mass. This is a topic that has been of deep interest to Sr Therese and her work as a liturgical musician and teacher.

Remember our conference is coming up next year – 17-20 January at the Hunter Valley Hotel Academy in Kurri Kurri, NSW. Our website is currently being refreshed so all details and registration will be available in the coming weeks.

**Save the Date!**

**2017 Conference**

**17-20 January**

**Hunter Valley Hotel Academy**

**Kurri Kurri, NSW**

***“Liturgy Under the Southern Cross”***





The National Catholic Education Commission (NCEC) and Catholic Education Western Australia is pleased to be co-hosting the NCEC 2016 Conference

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# The Episcopal Ordination of an Anglican bishop for ministry alongside Aboriginal people

Howard Harris



**Howard Harris** obtained his first degree in chemical engineering and worked in the Pacific Islands and Australia as an engineer and manager. He later completed a PhD in applied ethics and taught in the School of Management at the University of South Australia where he is now an adjunct Associate Professor. He was for a time President of the Australian Association for Professional and Applied Ethics. An Anglican, he worships in the parish of St Jude, Brighton, SA where he chairs the liturgy planning committee. He is undertaking a masters degree in theology at Charles Sturt University through St Barnabas College.  
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## Introduction

The reform of the ordination rites ‘so that the rites and prayers might catechize the people on holy orders’ was a task which arose from the Second Vatican Council.<sup>1</sup> It is a reminder of the immense field of liturgy as ‘sacred pedagogy’.<sup>2</sup> Ordination, especially episcopal ordination, is an important theological field and the balance between theology, pedagogy and context is examined, using the April 2015 episcopal ordination of Christopher McLeod as a bishop ‘with special responsibility for ministry alongside Aboriginal people in South Australia’ as an example.<sup>3</sup> The paper considers the extent to which the church, and specifically the Anglican Church of Australia, has responded to the calls for liturgy in context and for liturgy which teaches well. In doing so it considers the vesting aspects of the rite, especially in the indigenous context, and the evidence which this contemporary service presents for the persistence of a two-fold deep structure of selection and consecration in the episcopal ordination rite.

The importance attached to bishops in the worldwide church is shown in the ongoing

<sup>1</sup> Botte 1988 cited in Sharon McMillan, *Episcopal Ordination and Ecclesial Consensus* (Collegeville MN: Liturgical Press, 2005), 1.

<sup>2</sup> Yves Congar, ‘Where does the ‘sacred’ fit into a Christian worldview?’ In *At the heart of Christian worship : liturgical essays of Yves Congar*, edited by Paul J. Philibert, 107-133. (Collegeville, MN: Liturgical Press, 2010), 126.

<sup>3</sup> Adelaide, *Order of Service for the Episcopal Ordination of The Reverend Christopher William McLeod*, (Adelaide: Anglican Diocese of Adelaide, 2015), 1.

disputes about the validity of Anglican orders, and in more recent times about openly gay bishops, women bishops, ‘flying bishops’ and other extraterritorial arrangements.<sup>4</sup> The wider world also attaches an importance to them even when it imperfectly recognises their role. The ordination service is the place where this plays out publicly. Here perhaps the rule of prayer and usage does show what the church considers important theologically in episcopal ordination; an example of the adage *ut legem credendi lex statuat supplicandi* as it was first used by Prosper.<sup>5</sup> Thus the first step is to describe what happened at the episcopal ordination.

## Context

The ordination of a bishop to minister alongside Aboriginal people in South Australia was a significant event in the life of the Anglican Church in Australia. Bishop McLeod would be the first Indigenous bishop in the Anglican Church in South Australia; he would be the only serving Aboriginal bishop<sup>6</sup> in the Anglican Church in Australia. The ordination occurred in St Peter’s cathedral, Adelaide, in April 2015. The order of service was adapted to acknowledge that context while heeding the need to be true to the faith of the Church and to the teachings of the Church with regard to the ministry of bishops. The contextual adaptation was evident in a number of ways; many of the contextual items were associated with the vesting element of the service.

Aspects of Aboriginal and Indigenous culture were recognised in these aspects:

- Those arriving at the cathedral for the service entered through a cleansing smoke
- The Aboriginal and Torres Strait flags were carried alongside the Australian flag at the head of the first procession
- Music played on a didgeridoo preceded the procession in which the bishop elect entered the cathedral
- An Aboriginal Woman, the Rev’d Gloria Schipp, Chair of the National Aboriginal and Torres Strait Islander Anglican Council, NATSIAC, was deacon, reading the Gospel and pronouncing the Dismissal
- The three presenting bishops included the first Aboriginal Anglican Bishop, Arthur Malcolm

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<sup>4</sup> The debate in the Anglican Church over the ordination of women led the Church of England to the appointment of ‘flying bishops’ to provide oversight to parishes opposed to women’s ordination in dioceses where the bishop supported women’s ordination. The consecration of the openly gay Gene Robinson in the US led to (as yet unresolved) dissent within the Anglican communion and to the formation of groups of ‘traditional’ parishes which aligned themselves to conservative dioceses even when these were geographically distant. See Green (*Beating the Bounds*, 2013) for a longer discussion of these issues.

<sup>5</sup> Paul De Clerck, “Lex orandi, lex credendi”: the original sense and historical avatars of an equivocal adage.” *Studia liturgica* 24:178-200. .1994, 182

<sup>6</sup> The first Aboriginal Anglican Bishop, Rt Rev’d Arthur Malcolm retired in 2000. He had become widely recognised as ‘the Bishop of the Aboriginal people of Australia’ (Wood 1994, 137). He was a presenting bishop at the McLeod ordination. Bishop Jim Leftwich succeeded Malcolm as National Aboriginal Bishop until he retired in 2010. A Torres Strait Islander, the Rt Rev’d Saibo Mabo, is an assistant bishop in the Anglican diocese of North Queensland and National Bishop to the Torres Strait Islander people.

- The lay people presenting the bishop elect were Aboriginal leader Lowitja O'Donohue a former chairwoman of ATSIC, Karl Telfer senior Kuarna custodian, and Sonia Walters, Director of Aboriginal Services for Anglicare. (The Kuarna people are the traditional custodians of the Adelaide Plains.)
- Indigenous recording artist Vonda Last sang *The Old Rugged Cross*, to her own guitar accompaniment, as an anthem before the examination and consecration.
- The consecrating bishop, the Archbishop of Adelaide, wore vestments with apparels in an indigenous design, as did many of the other bishops present. (Some others wore vestments incorporating native flora or the symbols of the Australian states.)
- Various aspects of the vesting included Indigenous elements. These are described and discussed in more detail in a later section.
- The communion hymn *Ancient Spirit ever new*<sup>7</sup> makes reference to the Dreamtime.
- The thanksgiving hymn *For Australia* (TIS 672) makes specific reference to 'People of the ancient Dreamtime/They who found this country first'.
- An Aboriginal dance group led the procession from the church.

Another contextual element related to the sponsors, to the community in or with which the new bishop is to minister. The rubrics in many rites include an injunction that those 'associated with their call and/or preparation'<sup>8</sup> should be involved in the presentation. Bishop McLeod's appointment would be to 'ministry alongside the Aboriginal people in South Australia' and the ministry would be supported in part by the Anglican social agency Anglicare. This is recognised in the service in a number of ways, including

- The Bishop of Willochra, one of the three Anglican dioceses in South Australia and the one covering the remote North and West of the state, is named first among the presenting bishops.
- The state director of Anglicare, an Anglican priest, is sub-deacon in the service.
- The director of Aboriginal Services for Anglicare is one of the lay presenters.
- Representatives of Anglicare present the pastoral staff.
- The communion hymn *Ancient Spirit ever new* was written by a local executive of Anglicare.

There is also the national Anglican connection, through the National Aboriginal and Torres Strait Islander Council NATSIAC and the determination of the National Church to have a National Aboriginal Bishop. NATSIAC was involved through its chair as presenter, deacon and presenter of the pectoral cross to the newly consecrated bishop. (Bishop McLeod did become National Aboriginal Bishop later in 2015 although at

<sup>7</sup> Peter Burke, *Ancient Spirit ever new*, (Adelaide SA: Oz-Ink (ASCAP), 2013).

<sup>8</sup> APBA (1995), 808.

the time of the ordination no formal appointment had been. Sandeman<sup>9</sup> provides an account of the circumstances at the time of the ordination.)

## The Vesting

It was in the part of the service where the newly-consecrated bishop is ‘vested according to the order of bishops’ that the contextual aspects were most obvious, and where the balance is played out between ‘sacred pedagogy’<sup>10</sup>, the ‘rites and prayers that might catechize the people on holy orders’<sup>11</sup> on the one hand and ‘secondary symbols [that] must be subordinate’<sup>12</sup> and might detract from the central acts of the ordination and the role of the bishop on the other. To begin with a brief listing of the post-consecration vesting and its contextual elements:

- The stole is presented by Bishop Arthur Malcolm, the first Aboriginal Anglican bishop. The stole is made of material with an Aboriginal dot-painting design, sourced from an Indigenous workshop in western New South Wales.
- The pectoral cross, once worn by Bruce Rosier as Bishop of Willochra, a vast diocese in South Australia with many Indigenous people, is presented by the chair of the National Aboriginal and Torres Strait Islander Anglican Council.
- Bishop Rosier presents his ring.
- The cope and mitre, adorned with apparels from the same material as the stole, are presented by representatives of the parish of Brighton where Bishop McLeod is rector and where he will continue to serve.
- the pastoral staff, made of red gum by local Aboriginal craftsmen is presented by them.
- ‘smoking of the new bishop’; senior Kurna custodian Karl Telfer conducted a traditional smoking ceremony of the newly-consecrated bishop.

It was only after this vesting according to the order of bishops that the new bishop was presented to the congregation.

The bishop is ‘properly vested’ before the laying on of hands and then ‘vested according to the order of bishops’ after the laying on of hands. How does this seeming confusion arise, what does it signify, and how can it teach us about the nature of holy orders? In the order of service for the McLeod ordination ‘The Assistant Bishop-designate retires for vesting’ before the presentation and ‘is vested according to the order of bishops’ after the laying on of hands and presentation of the Bible.

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<sup>9</sup> John Sandeman, ‘Australia gets an Aboriginal bishop again.’ *Eternity*, 11 April 2015.

<sup>10</sup> Congar, ‘Where does the ‘sacred’ fit into a Christian worldview?’ 2010, 126

<sup>11</sup> McMillan, *Episcopal Ordination and Ecclesial Consensus*, 1.

<sup>12</sup> Paul Gibson, ed., *Anglican Ordination Rites: The Berkeley Statement: ‘To Equip the Saints’*, (Cambridge: Grove, 2002), 10.

At the first presentation in the Roman rite, and in the introductory parts of the Anglican rite the bishop elect is in the customary dress for a priest. The (US) Episcopal Church Ordinal is quite specific on this point, noting that the 'bishop-elect is vested in a rochet or alb, without stole, tippet, or any other vesture distinctive of ecclesiastical or academic rank or order',<sup>13</sup> the current Church of England rite allows that the bishop elect may be sitting amongst the congregation.<sup>14</sup>

In the Roman rite the bishop elect is vested in appropriate episcopal vestments prior to the second presentation, the one which comes at the beginning of the consecration. McMillan<sup>15</sup> and others whom she cites show this to have been the case since the fifth century. In the McLeod order of service the bishop elect 'retires for vesting' after the reading of the Authorities and the Archbishop's 'You have heard...'. Thus the bishop elect is wearing specifically episcopal vestments, in this case a chimere over the rochet, when he comes to ordination. The selection has already occurred. Thus while there is only one presentation in the Anglican ordinals, and it may be difficult to tell whether it is a remnant of the selection presentation or the consecration presentation, this vesting in the midst of the service, before consecration prayer, forms the bridge between the selection and consecration that constitute the deep structure of the episcopal ordination. This transitional vesting is missing from the current ordinals of the Church of England,<sup>16</sup> the (US) Episcopal Church,<sup>17</sup> the Anglican Church of North America,<sup>18</sup> and the Anglican Church of Australia.<sup>19</sup> In my view, Adelaide got it right.

Despite the bishop-elect being 'properly vested' prior to the laying on of hands many Anglican ordinals provide that the new bishop is now 'vested according to the order of bishops' after the laying on of hands. Indeed those very words can be found in the four ordinals mentioned above and in the McLeod service. It is in the Roman rite as well. Something different is occurring in this second vesting. It is associated in the rubrics and often in the text with the presentation of one or all of a pastoral staff or crozier, an episcopal ring, a mitre and a cope.

McMillan draws attention to some mediaeval rites where the crozier and ring are presented at the end of the selection, perhaps making a distinction between the secular aspects of a bishop's role in those times and the distinctly Christian calling

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<sup>13</sup> Episcopal Church, *The Book of Common Prayer...According to the use of The Episcopal Church*, (New York: Church Hymnal Corporation, 1979), 511.

<sup>14</sup> Common Worship, *The Common Worship Ordination Services for Deacons, Priests and Bishops*, (London: Church House, 2007), note 6.

<sup>15</sup> McMillan, *Episcopal Ordination and Ecclesial Consensus*.

<sup>16</sup> Common Worship, *Ordination Services*, 2007.

<sup>17</sup> Episcopal Church, *The Book of Common Prayer*, 1979.

<sup>18</sup> North America North America, *The Ordinal Draft 2.0. According to the Use of the Anglican Church in North America Being the Form and Manner of Ordaining Bishops, Priests, and Deacons as approved for use by the College of Bishops June 24, 2011*. This is a 'breakaway' church, in association with the Province of the Southern Cone. It is not in communion with either the Anglican Church of Canada or the Episcopal Church of the USA.

<sup>19</sup> APBA, 1995

upon the Holy Spirit and the prayers of the Christian community which occur in the second part of the rite. She links this to the investiture controversy.

In both the Roman rite and the four Anglican rites this second vesting comes after the newly elected bishop has been given a copy of the Holy Scriptures by the consecrating bishop. The vesting is distinct from the giving of the Bible with the Berkeley Statement noting that ‘the giving of secondary symbols must be subordinate to the primary aim of sending the newly ordained to minister with their community.’<sup>20</sup> Whether the stole, cross, ring, mitre, staff, cope and smoking ceremony are secondary and subordinate or aspects of the sacred pedagogy, or important elements of context is explored in the next section.

### **Pedagogy or secondary**

Each of the activities during the vesting ‘according to the order of bishops’ will be considered in turn, looking at the theological implications, the pedagogical value and the contribution to the rite. Are they ‘secondary symbols’ that get in the way of an understanding of the nature of episcopal ordination as the Berkeley Statement worries out loud<sup>21</sup> or actions and symbols that ‘might catechize the people on holy orders’<sup>22</sup> as the Vatican II reformers hoped?

*The stole:* That the presentation of a stole comes as the first item in the vesting is significant; it is a reminder that the bishop continues to have a priestly ministry. It is presented with the words ‘Take upon you the yoke of Christ’. That it is presented by Bishop Arthur Malcolm the first Aboriginal bishop indicates both a recognition, a precedence of Aboriginal people, and a continuity (something which will also be seen in other aspects of the vesting). That it is a stole with a clearly recognisable Aboriginal design strengthens the links. As Berger says there are sources beyond the text itself which need to be considered, for the liturgy ‘does’, it engages people in action and ‘mosaics, images...devotional objects yield valuable information...that literary sources do not necessarily provide’ about the roles of those involved in the liturgy.<sup>23</sup>

*Pectoral Cross:* The second presenter is also Aboriginal, and a woman, chair of the National Aboriginal and Torres Strait Islander Anglican Council. This makes a statement about the place of women in the Church, that women can hold positions of authority and respect in it (there is neither gender nor ministry hierarchy here as the next presenter is a male bishop) and that the Church and the newly ordained bishop respect the place of women in Aboriginal society.

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<sup>20</sup> Gibson, *The Berkeley Statement*, 10.

<sup>21</sup> *ibid*

<sup>22</sup> McMillan, *Episcopal Ordination and Ecclesial Consensus*, 1.

<sup>23</sup> Teresa Berger, *Women's ways of worship: Gender analysis and liturgical history*. (Collegeville MN: Pueblo, 1999), 12, 23.

(Two of the three lay presenters were Indigenous women.)

*The Ring:* Bishop Bruce Rosier, one time bishop of Willochra, comes from the congregation to present to the new bishop the ring that had been Bishop Rosier's episcopal ring. Many in the congregation knew that this was the case, although there was no formal announcement. It was a symbol of continuity, even to those who did not know the provenance of the ring, for Rosier, now over 85 years old, had been 17 years in Willochra and then in Adelaide and was widely known. A visible demonstration of the apostolic succession.

*Cope and mitre:* The McLeod service made separate items of the presentation of the cope and the mitre. Both were presented by representatives of the parish of Brighton where the bishop elect was Rector. Both were adorned with the same material used for the stole, adding further to the recognition of Aboriginal context. Upon reflection, why was a cope presented separately? The phrase 'bishop in cope and mitre' is often used, but it is the mitre that is the episcopal vestment, not the cope, which can legitimately be worn by priests and lay leaders on festal occasions. Bishops are required by the Canons of 1603 to wear copes in certain circumstances<sup>24</sup> and that may be the authority for 'bishop in cope and mitre' but the separate presentation of the cope might be taken as an encouragement to see the cope as an episcopal vestment rather one available for more extensive liturgical use. The symbolism of the mitre, the tongues of flame on the heads of the apostles as the Holy Spirit descends at Pentecost (Acts 2:3), is perhaps one of the most widely understood symbols in the Western church. The words of presentation, 'Fulfil your ministry in the power of the Holy Spirit', serve to remind those present of the link. Thus the presentation of the mitre helps to 'catechize the people on holy orders'<sup>25</sup> but the separate presentation of the cope could have had the opposite effect and might have been better subordinated to the presentation of the mitre.

*Pastoral staff:* The links here are clear. There is a theological link in the age-old idea of the pastoral staff as a shepherd's crook, and the bishop as the pastor of the flock. This is reinforced by the words of presentation, 'Receive this staff as a sign of your pastoral office. Be to the flock of Christ a shepherd'. This is extended with further words of presentation drawn from scripture which set out the role of the bishop as 'Encourage the faithful, support the weak, heal the sick, bind up the broken, restore the outcast, seek the lost'. There is perhaps a vestige of order, in that the staff is a symbol of lordship or supervision as the sceptre is for a monarch, and that it is a reminder of the words 'to admonish the idlers' which come immediately before 'encourage the faint-hearted, help the weak' in 1 Thessalonians 5:14.<sup>26</sup> There are contextual links, in

<sup>24</sup> Percy Dearmer, *The Parson's Handbook*. 10th ed. (London: Humphrey Milford. 10th ed, 1921), 3.

<sup>25</sup> McMillan, *Episcopal Ordination and Ecclesial Consensus*, 1.

<sup>26</sup> Scripture quotations from *New Revised Standard Version NRSV*



the use of red gum and the Aboriginal artisans who made the staff, reminiscent of desert trees rather than of highly worked timber prepared by a Western woodworker, and in the involvement of Anglicare, apparent in the service sheet, where it says that the staff is presented by representatives of that organisation. The presentation of a staff helps to educate the people by showing that Bishop McLeod is a 'real' bishop, even though he is not a diocesan, that he is not a part-time bishop nor an 'under-bishop'. The staff features prominently in the photographs and visual clips used by news media reporting the ordination.



This is the lead image on the diocesan news media site's article about the new bishop

*Smoking the new bishop:* The newly consecrated bishop, vested with stole, ring, crozier, cope and mitre now stood before the altar and in view of the congregation while a senior Kuarna custodian performed the smoking. The smoking ceremony is a traditional cleansing ritual among Aboriginal people.<sup>27</sup> It was perhaps the ultimate (or only) truly Indigenous element of the ordination. The other aspects, such as the Aboriginal designs and the involvement of Aboriginal leaders, and even the cleansing smoke through which those entering then cathedral passed before the service, took place within what was recognisably a Western service, in English.

<sup>27</sup> Nicholas Sadgrove, Graham Lloyd Jones, and Ben Greatrex, 'Isolation and characterisation of (-)-genifuranal: The principal antimicrobial component in traditional smoking applications of *Eremophila longifolia* (Scrophulariaceae) by Australian aboriginal peoples.' *Journal of Ethnopharmacology* 154 (3):758-766, (2014).

The smoking ceremony took place without words, using traditional materials of bark and eucalyptus leaves, carried by a man wearing native dress. This shows awareness of context, demonstrating how the local can be admitted into the universal. If it is seen as an additional strengthening of the new bishop, in the terms of ‘encourage one another and build up each other’ (1Thess 5:11) especially for his work alongside Aboriginal people, then this is valuable learning for the people. If it is a ritual cleansing, necessary for (re-)admission to the community, then it is an element of the new bishop’s preparation and properly comes ahead of the welcome, the presentation of the newly consecrated bishop to the congregation. If it is seen as an alternative blessing, an Aboriginal alternative to the laying on of hands, then it might be an unhelpful symbol.

The educative power depends on how it is seen, not on what the custodian intends. The meaning of signs is dependent on the response of the recipient<sup>28</sup> and the context of the recipient – ‘ignorance of things makes figurative expressions unclear.’<sup>29</sup> That said, the image of the smoking was frequently used in the media as the photo below shows.



This photo appeared in the Bible Society magazine *Eternity* Issue 58, May 2015

A discussion of the inclusion of a smoking ceremony in the Papal Mass celebrated by John Paul II in Sydney in 1995 concluded that the inclusion of the smoking

<sup>28</sup> Graham Hughes, *Worship as meaning: A Liturgical theology for late modernity*, (Cambridge: Cambridge UP, 2003), 142.

<sup>29</sup> Augustine *De Doc Chr* 2:16:23

ceremony made the mass ‘the most significant religious event in this country in the last 200 years’<sup>30</sup>, yet included ‘a timely caution for the over-eager’ non-Aboriginal not to appropriate what was distinctively another culture, nor to abandon their own tradition without careful consideration.

Yvette Clifton writes of her experience with smoking ceremonies as part of Christian celebration in the Kimberly that ‘baptism will often be incorporated with a ‘smoking ceremony: itself a form of cleansing in Aboriginal culture, which the elders say is to make the baby strong.’<sup>31</sup> Clifton’s concern is not solely for the Aboriginal worshippers, for the symbols and experience help us all to understand the mystery of the church and its ministry, ‘an awakening of the transcendent dimension through myth and symbol.’<sup>32</sup> The smoking ceremony in her experience is a strengthening, and although the Kimberly use may differ from that of the Adelaide Plains, in the episcopal ordination it might be seen first as a welcome (as people enter) and as an encouragement for each other (as the new bishop is smoked).

In a chapter on ‘Myth, narrative and metaphor,’ Power writes that in ‘ordination, social power and authority are transformed through the use of images of service.’<sup>33</sup> To what extent has this ‘vesting according to the order of bishops’ acted to enhance this transformation? It comes almost immediately after the laying on of hands. It links the ordination to both the present and the narrative of the Church’s ministry to Aboriginal people, as the paragraphs above have shown. In part it has done so through the words which accompanied the vesting, in part through the symbolism of the items themselves. (For instance, in addition to the examples already given, in the instruction to ‘Wear this cross as a sign that you are to proclaim Jesus Christ and him crucified’, and in the staff a symbol of the Good Shepherd.)

## Deep structure

Key to the structure of an episcopal ordination is the idea that ordination is ‘a two-stage process in one liturgical act that consists of communal choice and communal prayer’<sup>34</sup>. The two-fold structure can be traced back to New Testament times, to the selection of Matthias to succeed Judas as one of the twelve (Acts 1:23-26) and to Paul’s descriptions of selection in 1Tim 3:1-13. It is seen even more clearly in two documents describing second century church order, the *Canons of Hippolytus* and the *Apostolic Tradition*. It is not so much that these mention both the element of selection and another of what we now call consecration in their description of the process for the replacement of a bishop

<sup>30</sup> Chris McGillon, ‘Pope invokes ‘spirituality of the land’’, *Eureka Street* 18 (14):11-13, (2008), 11.

<sup>31</sup> Yvette Clifton, ‘Joyfully receiving the Aboriginal Church in Australia.’ *Australian Journal of Liturgy* 14 (1):19-29 (2014), 25.

<sup>32</sup> Michael Drumm, *Pilgrimage to Pasch* (Dublin: Columba Press. 1998), 25, cited in Clifton, (2014), 23

<sup>33</sup> David Power, *Unsearchable Riches: The Symbolic Nature of Liturgy*, (New York: Pueblo,1984), 138.

<sup>34</sup> McMillan, *Episcopal Ordination and Ecclesial Consensus*, 5.

who is no longer able to serve in a local Christian community, but that the description includes both elements in a single unit, in single paragraphs.<sup>35</sup> Hippolytus makes specific reference to 1Tim 3:2f and to Titus 1:7. McMillan in her extensive review<sup>36</sup> of the Roman rites from the fifth century until the post Vatican II 1990 ordination rite, shows how the two-part structure is discernible across the 1500 intervening years and is exemplified in two presentations of the bishop elect to the ordaining bishop.



Photo credit: Anglican Diocese of Adelaide <http://www.adelaide.anglican.com.au/>

In the McLeod ordination the bishop elect is not to be a diocesan bishop but to be ‘Assistant Bishop with special responsibility for ministry alongside Aboriginal people in South Australia’<sup>37</sup> and he is called the Assistant Bishop-designate in the order of service although the term bishop-elect is used in the order set out in *A Prayer Book for Australia*.<sup>38</sup> The selection has occurred prior to the episcopal ordination. The Archbishop has obtained the consent of the Diocesan Council as required by the appropriate ordinance and the Australian bench of bishops has concurred. Immediately after the presentation the Archbishop requires that ‘the Authority be read and the ‘Certificate of Approval and Confirmation for the consecration’ are read

<sup>35</sup> See the Latin text, ¶2, for instance in the Haneberg (1870) edition of Hippolytus available on line at <https://archive.org/details/canonesshippoly00hanegooq>

<sup>36</sup> McMillan, *Episcopal Ordination and Ecclesial Consensus*.

<sup>37</sup> Adelaide, *Order of Service*, 1.

<sup>38</sup> APBA, 1995

to the congregation by the Registrar.<sup>39</sup> The Assistant Bishop-designate then makes various declarations regarding both faith and order, at the conclusion of which the Archbishop says to the congregation ‘you have heard testimony given that Chris has been duly and lawfully appointed to be bishop in the Church of God’. He has been appointed, the selection has occurred. The two-fold deep structure is confirmed, the distinct selection and consecration processes within a single communal liturgical action.

The Anglican rite for the ordination of bishops was first published in 1550, along with the 1549 Prayer Book. It seems much influenced by continental practice and ideas, with some suggesting that Archbishop Cranmer, as chief draftsman, based the English version on a draft prepared by Martin Bucer.<sup>40</sup> There is only one ‘presentation’ so-called, but the service begins with the consecrating archbishop, as now, demanding the documents which show that the person presented for ordination to the episcopate has been properly and authoritatively chosen.

## Conclusion

For worship to have meaning it ‘has to make sense...to be multisensory...and...be theologically competent’.<sup>41</sup> The episcopal ordination of Chris McLeod as Assistant Bishop with special responsibility for ministry alongside Aboriginal people in South Australia met these criteria. It makes sense in its consistency with the time-old deep structure and links to biblical teaching about the life of the early church. It makes sense in its acknowledgement and engagement with the Indigenous context. With processions, flags, vestments, symbols, smoke, hymns, dancing, songs, applause, art and craft, readings, and the spoken word it was multisensory. It is consistent with the deep structure of selection and consecration found in episcopal ordinations for over 1500 years. It has not subordinated secondary symbols to its primary aims.

In doing so, and especially in the activities related to the vesting of the new bishop ‘according to the order of bishops’, it has helped to educate those present about the nature of a bishop’s work, and about the nature of the work of a bishop ministering alongside Aboriginal people.

## Acknowledgement

During the preparation of the paper I had the opportunity for discussion with Bishop Chris McLeod and with Assoc Prof Gerard Moore, both of whom provided helpful suggestions.

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<sup>39</sup> Adelaide, *Order of Service*, 12.

<sup>40</sup> Malcolm Yarnell, *Royal Priesthood in the English Reformation*, (Oxford: Oxford Univ Press, 2013), 203.

<sup>41</sup> Hughes, *Worship as meaning*, 31.

# Developing an Australian Identity in Anglican Church Embroidery

Patricia Stone



**Patricia Stone** is a PhD candidate in the Centre for Art History and Art Theory at the Australian National University. Her research topic, “From Gothic Revival to Gum Leaves,” investigates changes in ecclesiastical embroidery in Australia in the second half of the twentieth century.

A number of theologians writing on Christianity and the arts today, claim liturgy is an art. In his book, *Art and the Beauty of God*, Bishop Richard Harries<sup>1</sup> suggests that there is a strong association between liturgy and theatre. Indeed, for those Christian denominations whose worship is based on the liturgical calendar, liturgy is a drama, re-enacting each year the significant events in the life of Jesus Christ and the first Christians. Just as opera and theatrical plays are enriched by stage sets and costume, church furnishings provide the stage set for the liturgy, and the traditional vesture of the officiating clergy are the appropriate costumes. For a significant number of Australia’s Anglicans, they enhance the worship experience of the most important service, the Eucharist.

The Anglican Church of Australia, like other national churches within the worldwide Anglican Communion, has moved towards a distinctive national image in the post-Imperial period since the end of World War II. Church historians have documented the introduction of an Australian Prayer Book, based on the well-loved 1662 Prayer Book, and *Together in Song*, the Australian hymnal developed by an ecumenical committee. Some theologians write about architecture, music, stained glass, even dance. The changes in church needlework have, however, been largely overlooked.<sup>2</sup> The drama is discussed, the costumes are ignored.

Eucharistic vestments were gradually introduced into moderate, high church<sup>3</sup> and

<sup>1</sup> Harries, Richard. *Art and the Beauty of God*. (London, Continuum, 2005).

<sup>2</sup> Marion Fletcher devotes one chapter of her survey work, *Needlework in Australia: a history of the development of embroidery* (Melbourne, OUP, 1989), to ecclesiastical and ceremonial embroidery. Colin Holden describes some examples in his essay, ‘Anglicanism, the Visual Arts and Architecture’ in *Anglicanism in Australia: a history*, ed. Bruce Kaye. (Melbourne UP, 2002).

<sup>3</sup> The Anglican Church of Australia supports a range of worship practice, all based on the Australian or 1662 Prayer books. Theologians and church historians usually categorise them in three groups: 1) Evangelical or low church, who tend to put more emphasis on Scripture, and eschew vestments; 2) Anglo-Catholic, and high church, who follow traditional Western Catholic practices in their worship; and 3) moderate, ‘broad church, or middle-of-the-road Anglicans, who usually use vestments, but with less ceremonial than Anglo-Catholics.



Anglo-Catholic parishes in Australian Anglican Church from the late nineteenth century<sup>4</sup> when most senior clergy in Australia were Englishmen. The vestments they favoured, like those of the English mother church, were of the Western Catholic tradition, the origin of which can be traced back to Roman times.<sup>5</sup> They were usually made of heavy silk brocade, embellished with embroidered traditional Christian symbols and monograms.

While vestments such as these continued to be used, in the latter half of the twentieth century there was a significant change in fabric, motif and construction techniques in the vesture used in many Australian Anglican parishes. This has continued to the present day. This paper examines significant examples to explore the nature of these changes, and suggests reasons for their introduction.

The most important Anglican vestment is the stole, worn by priests for all sacramental rites. For the celebration of the Eucharist it is worn over an alb, crossed in front of the chest. Deacons assisting in the service also wear a stole diagonally from the left shoulder. Anglican albs are usually unadorned. Over this the celebrating priest wears a chasuble. Today amices and maniples are rarely worn. Assisting clergy may wear a dalmatic. Another colourful Anglican vestment is the cope, a splendid semi-circular garment worn by bishops and other clergy on ceremonial occasions. In the Archdiocese of Sydney, where wearing the chasuble has been prohibited since it was deemed illegal by Archbishop Wright in 1911<sup>6</sup>, the cope is worn to celebrate the Eucharist in those parishes with an Anglo-Catholic tradition. Anglican altars are usually wooden tables and these may be embellished with an altar frontal. There may be matching falls on pulpit and lectern and the communion vessels are covered with a burse and veil. Most Anglican churches use four major liturgical colours for Eucharistic vestments and their use follows the church calendar. White is used for the major festivals of Christmas and Easter, red for festivals of the Holy Ghost and martyrs, purple for Advent and Lent, the seasons of contemplation, and green for ordinary Sundays.

By the end of the nineteenth century vestments and frontals were in use in many dioceses in Australia.<sup>7</sup> Most vestment designs and devices, like church architecture, were based on English styles. Heavy silk brocades were embellished with traditional

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<sup>4</sup> Holden, Colin. *Sharing a Place in the Sun: The Position of Anglo-Catholics in Australia's Metropolitan Dioceses at the Beginning of the 20th Century* [online]. In: Holden, Colin (Editor). *Anglo-Catholicism in Melbourne: Papers to Mark the 150th Anniversary of St Peter's Eastern Hill 1846-1996*. Parkville, Vic.: University of Melbourne, Department of History, 1997: 1-20. Melbourne University history conference series; no. 6. Availability: <<http://search.informit.com.au.rp.nla.gov.au/documentSummary?dn=727492189771541.res=IELHSS>> ISBN: 0732512646. [cited 16 Aug 15].

<sup>5</sup> Johnstone, Pauline. *High Fashion in the Church; the place of church vestments in the history of art from the ninth to the nineteenth century*. (Leeds, Maney, 2002), Chapter I.

<sup>6</sup> Judd, Stephen and Kenneth Cable. *Sydney Anglicans: a history of the diocese*. (Sydney, Anglican Information Office, 1987), 162-4.

<sup>7</sup> Holden. *op. cit.*

Christian motifs executed in complex stitching, always with great care, often with great skill. Anglican Australians, like many others, were loyal to the concept of Empire and derived much of their culture from the “mother country,”<sup>8</sup> and most church embroidery designs followed traditional English models. Figure 1 is an example of a traditional motif worked by a highly skilled embroiderer.

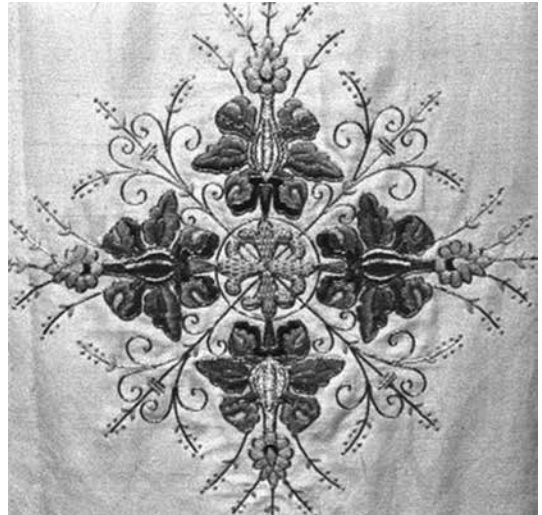


Figure 1: Detail central cross white altar frontal St Peter’s Cathedral, Diocese of Adelaide. Silks and gold thread c. 1910 England. Photograph: Colin Holden

Although some items were purchased in England, in many parishes altar linen and vestments were embroidered by the members of the congregation. In the nineteenth and early twentieth centuries embroidery was an accomplishment taught to girls in families of all income levels and a popular leisure pursuit, particularly for more well-to-do women. For these women and a few skilful men the making and embroidering of altar linen and vesture was an opportunity for lay members of congregation to contribute to the fabric of church. Many churches formed embroidery guilds where ideas could be shared and work done cooperatively. The guilds provided friendship and fellowship with others of similar interests. On a spiritual level, this work was an offering to God of the finest fruits of their labours, of their talents and skills.

From early in the twentieth century, however, some local ideas were creeping in. The Guild of St Peter’s Cathedral, Adelaide, began adorning the altar linen with motifs reflecting architectural features of the building.<sup>9</sup> A banner worked by them for a church school was bordered with gum blossom motifs.<sup>10</sup> In 1926 Ethel Barton embroidered a “wounded serviceman with his head surrounded by the AIF rising sun insignia... as a halo” on and an altar frontal.<sup>11</sup> At least one priest in the 1920s had a stole embroidered with Australian flora.<sup>12</sup>

<sup>8</sup> Holden. *op. cit.* p. 10

<sup>9</sup> *The Altar Linen, St Peter’s Cathedral, Adelaide.* Compiled by Audrey A. Ball. North Adelaide, Cathedral.

<sup>10</sup> <http://www.anglican.org.au/archive/Pages/Images.aspx> Image 25. Accessed 17 August 2015

<sup>11</sup> Holden, Colin ‘Anglicanism, the Visual Arts and Architecture’ in *Anglicanism in Australia: a history*, ed. Bruce Kaye. Melbourne University Press, 2002 p.258).

<sup>12</sup> Holden. *op.cit.*, 265.



The decades of the 1960s and 70s saw the beginnings of a new and very different cultural shift in Australia. There was a greater awareness of local talent and national pride; British cultural values were less significant.<sup>13</sup> Australian pop music topped the charts; we flocked to Australian films; the Australian Ballet danced to Peter Sculthorpe's *Sun Music*. Population increased rapidly, most living in suburban housing estates, where innovative architectural design replaced traditional Gothic Revival in many of the churches built to serve them.

The lifestyle of women was changing. Many were continuing in the workforce after marriage. Sport and other hobbies occupied their leisure time. Fine hand embroidery was no longer widely practised; instead, more sophisticated sewing machines enabled quilting, appliqué and machine embroidery. Some church sewing guilds continued to meet, often using these new techniques.

These sewing techniques impacted, too, on vesture design. Motifs on altar frontals, banners and sometimes vestments reflected architectural styles. Some clergy and congregations wanted symbols that incorporated both the sacred and the Australian national spirit, and, incidentally, vestments that were made of lighter fabrics, more suited to the climate.

Examples of this can be found in the work of the Rev'd David Binns, and his wife, Vivienne. While working in a suburban Brisbane parish in the 1970s, they established a small business called *Silkworms Designs*, for marketing vestments. Binns, formerly a professional graphic artist, designed classic bell-shaped chasubles with large motifs based on the birds and flowers commonly seen in the Brisbane diocese. A matching stole in each colour was also available. Vivienne made the vestments of light washable polyester-viscose. The striking motifs cleverly integrated Christian symbolism and familiar aspects of the Australian landscape. Some of these vestments are still in use in the Brisbane diocese.

The green chasuble, the most often used, features a branch of eucalypt blossom because, in the words of the *Silkworms* catalogue 'eucalypts provide the most typical feature of the Australian landscape....They are drought resistant, quick growing and evergreen... and their flowers are delicate,' symbolic, perhaps, of everyday Christian faith which while delicate, must also be "drought resistant" and hopefully quick growing.<sup>14</sup>

On the purple chasuble is an image of a pelican with chicks, symbolic because, says the catalogue: 'it was once believed that the pelican fed her young by piercing her breast and nourishing them with her blood - often dying in the process....the bird was associated

<sup>13</sup> Fletcher, Brian H. 'Anglicanism and national identity in Australia since 1962,' *Journal of Religious History* 25 (3) Oct. 2001.

<sup>14</sup> *Silkworms Designs* (n.d.) *Catalogue*, Corinda, Q.

with Christ the Redeemer in the ancient church.<sup>15</sup> Three gold and blue Bird of Paradise flowers, whose shape suggests flames decorate the red vestments, which are worn on days celebrating the Holy Spirit and Christian martyrs. Fire, of course, has many Biblical associations – the Burning Bush – Pentecost – the Holy Spirit.<sup>17</sup> The white vestments (Figure 2), used for Easter and Christmas, days celebrating new beginnings in the Christian year, have a design of deep gold ibises taking flight at dawn, against the deep red rising sun, and, standing upright in the water, is the Chi Rho, the first two letters of the Greek word for CHRIST. – A new day has begun.<sup>16</sup>



Figure 2: White chasuble. Chapel of St Aidan's Girls' School, Corinda, Q. Polyester and viscose, mixed fabric appliqué, gold cord. 1992. Brisbane. Vivienne Binns after a design by David Binns. Photograph: Colin Holden

The trend towards national symbolism continues. In every state and territory one finds exciting examples. St David's Church, Burnside, South Australia and St Paul's Church, Manuka, in the A.C.T. are churches which feature Australian flora on their green vestments. Near each church are large recreation spaces - Hazelwood Park in Burnside and Telopea Park in Manuka. At St David's the altar cloth features a large tree, modelled on a Moreton Bay fig growing in the park, and embroidered by members of the Sew and Sews, their embroidery group.



Figure 3: Detail, green altar frontal. St Paul's Church, Manuka, A.C.T. Silk embroidery and appliqué Heather Munro after a design by Romola Templeman. Photograph: Patricia Stone

<sup>15</sup> Rhodes, J. T. *Ways of Seeing in The Sense of the Sacramental: movement and measure in art and music, place and time.* Edited by David Brown and Ann Loades. (London, SPCK, 1995), 146.

<sup>16</sup> Silkworms Designs (n.d.) *Catalogue*. Corinda, Q.

At St Paul's the motif (Figure 3) was chosen by parish members and drawn by local artist, Romola Templeman. The altar frontal and vestments were embroidered by skilled parishioner, Heather Seymour, and depicts a telopea, or waratah, its base encircled by small *Wahlenbergia* bluebells, the floral emblem of Canberra.

From the point of view of design, copes are blank sheets on which the owner, often a bishop, works with a designer and craftsman to express personal ideas of faith and association. In Figure 4 the present Archbishop of Adelaide, Jeffrey Driver, is wearing a cope embroidered with Sturt Desert Peas, the floral emblem of South Australia.

The cope of Thomas Thornton Reed, one of his predecessors and the first Australian-born bishop of the diocese, is embroidered with kookaburras, koalas and Australian flora. It is on display at St Peter's Cathedral, Adelaide: Heather Seymour embroidered the cope and mitre of Bishop Sarah Macneil, of the Diocese of Grafton with a simple design representing the four rivers which flow through the diocese. (Figure 5)

Indigenous Australian culture is not neglected. St Peter's Cathedral has a noir silk High Mass vestment set with matching cope and mitre, featuring aboriginal-style ochre orphreys. These were designed by prominent South Australian artist, John Moriarty and his wife, Ros.<sup>17</sup> The cope and mitre were worn by Archbishop Driver at the spectacular Consecration and Installation ceremony of Bishop Christopher McLeod, South Australia's first aboriginal bishop, in April 2015.



Figure 4: Cope, owner Archbishop of Adelaide, Jeffrey Driver. Silk embroidery on silk. Photograph: Helen Godden

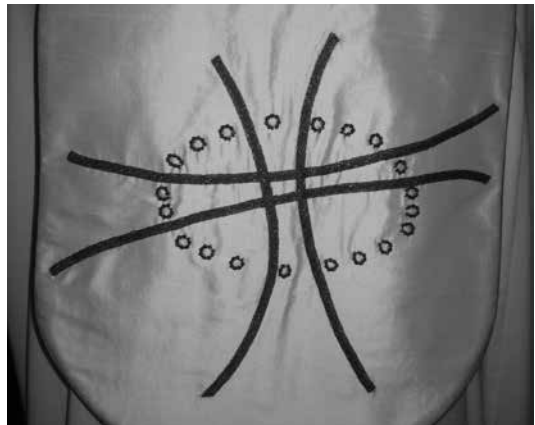


Figure 5: Cope, owner Bishop of Grafton Sarah Mcneil. Silk embroidery on silk. Heather Munro. Photograph: Heather Munro.

<sup>17</sup> *St Peter's Cathedral Handbook*. North Adelaide, St Peter's Cathedral Council, 2008. Sect. 5-4.

Bishop McLeod's cope and mitre use indigenous symbolism.<sup>18</sup>

Needlepoint kneeler projects form another opportunity for ordinary parishioners to contribute to the adornment of their place of worship and direct their own creativity to God's glory. Many congregations organised such projects, particularly in the 1970s and 80s. In one Canberra project, at St David's Church, Red Hill, parishioners embroidered pew kneelers to reflect the copper reredos behind the altar while the sanctuary rail kneelers depict the Brindabella Mountains to the west of Canberra at sunrise and sunset - appropriate as one of the images associated with St David is three rugged mountains. One of the most ambitious of these kneeler projects was initiated by Precentor David Binns and Dean (later Archbishop) Ian George in 1981, to supply St John's Cathedral, Brisbane with pew cushions and kneelers. It involved the whole Brisbane diocese. Cushions were of a standard shape to fit the pews. Designs created by professional artists and tertiary art students featured native flowers, birds and animals. Needleworkers came from every parish in the diocese, some motivated by the opportunity to give their time and skill for their faith, others to learn or practise the craft. A sense of commitment, community and identity with the cathedral developed among the craftspeople.

American theologian Don E. Saliers claims that Christian liturgy is "culturally embodied and embedded."<sup>19</sup> Vestment design, when it reflects local culture as well as its religious context, becomes a significant component of a church's expression of its identity. It enhances the worship experience. Blending Australian imagery with traditional Christian symbols affirms the identity of the Australian church within the wider context of the Anglican Communion and the universal Christian church. The examples I have described achieve this, and they are just a sample. Throughout Australia many Anglican churches have commissioned or facilitated textile craft projects which incorporate motifs based on the Australian landscape, providing congregations with a sense of national identity and visual connection with the environment during worship. Many of these projects, like those considered in this paper, have given craftspeople the opportunity for engage in service to their faith as well as in the joy of fabrication, and fellowship with other church members sharing a similar passion. By blending traditional Christian symbols with representations of the Australian landscape, Australian Anglicans have succeeded in developing their own religious imagery.

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<sup>18</sup> <http://www.adelaide.anglican.com.au/communication/news/diocese-news/significant-step-towards-reconciliation-for-south-australia/> Accessed 17 August 2015.

<sup>19</sup> Saliers, Don. E. 'Liturgical aesthetics: the travail of Christian worship.' In *Arts, Theology and the Church: new intersections*. Edited by Kimberly Vrudny and Wilson Yates. (Cleveland, Pilgrim Press, 2005), 186-8.

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# Liturgical Theology: Considerations for Worship in the Korean Protestant Perspective

Hwarang Moon



**Hwarang Moon** is a lecturer of worship at Kosin University and Korea Theological Seminary. He holds a PhD in Liturgical Studies from Garrett Evangelical Theological Seminary and a ThM in Worship from Calvin Theological Seminary. He has published several articles in *Doxology*, *Christian Education Journal*, and *Worship*.

By God's grace and providence, the Korean Church experienced enormous growth and revival during the 1980s. However, in the 1990s, the Church faced a crisis—a decrease in the number of members and churches.<sup>1</sup>

Some mega-churches, including Sarang Church and Onnuri Church, tried to solve this crisis by imitating the worship practices of the Willow Creek and Saddleback churches in the United States.<sup>2</sup> Other churches, with pastors and theology professors influenced by North American liturgical studies, including this author, have developed new theologies of worship as well as new worship resources for their churches. However, the terms *liturgy* and *liturgical theology* remain new to many Korean churches and seminaries. What liturgical theology is being practiced here, and who is paying attention to it?

Many Korean denominations emphasize their Reformed ancestry, focusing on the Christian doctrine as important factors in faith formation and worship. Yet that same Reformed heritage is not reflected in worship. Most Korean churches have followed and made normative a North American frontier pattern rather than historic Reformed patterns. In the Reformed tradition, doctrine and confession are very important factors in forming the Church and have controlled theologies of worship—the *lex credendi* has controlled the *lex orandi*. It seems natural for the Korean Church that doctrine controls worship and the content of prayer. But is it possible that worship itself might shape doctrine and our understanding? I believe it can. Therefore, in this essay, I will first explore the relationship between worship and doctrine in a Reformed

<sup>1</sup> According to Korean Government statistics from 2006, the number of Christians in South Korea is 8,616,000. This shows a 144,000 person decrease from the previous decade. See [http://www.auric.or.kr/user/cdat/doc\\_cdat.asp?returnVal=CDAT&catvalue=0&page=1&dn=16210](http://www.auric.or.kr/user/cdat/doc_cdat.asp?returnVal=CDAT&catvalue=0&page=1&dn=16210) (accessed Dec. 18, 2009).

<sup>2</sup> See Giyeon Cho, *Korean Church and Worship Renewal* (Seoul: Daehangidokkyoseohoe, 2004), 69-84. Also see <http://www.sarang.org> (accessed Dec. 5, 2014) and <http://www.onnuri.or.kr> (accessed Dec. 5, 2014).

context and develop some consequences for contemporary Korean Presbyterian churches. I will then argue that liturgy can instruct us that faith is not merely an intellectual process, but contains emotion and volition; even though we cannot express it verbally, we can know more than we say by doing and participation. Finally, I will argue that communal ritual can have great impact on a community's faith formation and identity.

## **Worship and Belief: The Priority of *Lex Credendi* in the Reformed Church**

The Reformed tradition has emphasized the confession of faith and dogmatic theology in faith formation and worship. This grew, in part, out of hostility against the medieval Roman Catholic Church's perceived tendency to favour excessive ceremony and ritualism above understanding.<sup>3</sup> Duncan Forrester says,

The Reformation did indeed make a notable effort to reform worship, stripping away medieval accretion and pious elaborations to make the significance and structure of Christian worship more clear than it had been for many centuries, and attempting to produce patterns of worship which were authentically Christian and free of adulteration of folk piety.<sup>4</sup>

He also insists that the fact that the Reformed church gives confessional authority to the worship book, denoting that *lex orandi* is controlled by *lex credendi*.<sup>5</sup>

Reformed approaches to a theology of worship has both merits and drawbacks. As Moore-Keish says, "The anti-idolatry strand in Reformed theology, while it has at times handicapped a full appreciation of the work of God in worship, is yet useful in maintaining a critical distance between revelation and liturgy. Liturgy is not God."<sup>6</sup> The Reformed tradition's emphasis on dogma protected worship from the challenge of heresy; however, because many rites and ceremonies were curtailed, many precious traditions were also lost. Early Reformed leaders mainly focused on the role of intelligence in faith formation, and looked down on the mysticism and emotion of the people. But recent scholars have criticised this Reformed stance on worship and theology, and emphasized the importance of liturgy and ritual.

## **Contemporary Understandings of the Relationship between Liturgy and Dogmatics**

To discuss the argument between liturgical theologians and dogmatic theologians

<sup>3</sup> Regarding this, see John Calvin, *Institutes*, especially Book IV.

<sup>4</sup> D. B. Forrester, *Theology and Practice* (London: Epworth press, 2000), 77.

<sup>5</sup> However, although the Korean Presbyterian Church has a worship guidebook, they have a tendency to ignore it. The content and form of worship depends on the pastor and elders' theological inclination.

<sup>6</sup> Moore-Keish, *Do This in Remembrance of Me: A Ritual Approach to Reformed Eucharistic Theology* (Grand Rapids: Eerdmans, 2008), 65.

on the relationship between dogma and liturgy, I will compare two contemporary scholars, Aidan Kavanagh and Geoffrey Wainwright. In his book *On Liturgical Theology*, Kavanagh separates liturgy and dogmatics as *theologia prima* and *theologia secunda*. To him, in the liturgical instance, adjustment occurred in the assembly, and by gradual evolution, liturgy imparts ‘deep change’ to its participants. So, Kavanagh insists that liturgy is *theologia prima*.<sup>7</sup>

Then, he says, “Theology is in fact neither primary nor seminal but secondary and derivative: *theologia secunda*.”<sup>8</sup> According to Kavanagh, theology appeared through the process of reflection on the practice of liturgy. So, the author criticises *theologia secunda* because this was derived from primary theology, that is, right worship or *orthodoxia*. So, he emphasizes the priority of liturgy before systematic theology. He says,

It was a Presence, not faith, which drew Moses to the burning bush, and what happened there was a revelation, not a seminar. It was a Presence, not faith, which drew the disciples to Jesus, and what happened then was not an educational program but his revelation to them of himself as the long-promised Anointed One, the redeeming because reconciling Messiah-Christos. Their lives, like that of Moses, were changed radically by that encounter with a Presence which upended all their ordinary expectations. Their descendants in faith have been adjusting to that change ever since, drawn into assembly by that same Presence, finding there always the troublesome upset of change in their lives of faith to which they must adjust still. Here is where their lives are regularly being constituted and reconstituted under grace. Which is why *lex supplicandi legem statuat credendi*.<sup>9</sup>

According to the above, people did not go with belief to God’s Presence, but, in the presence of God, people came to experience God and thus to believe. Therefore, to Kavanagh, the worship and liturgy has its value in faith formation.

What, then, is Kavanagh’s understanding of liturgy? He understands liturgy as an experience of being brought to the brink of chaos in the presence of the living God. Also, he insists upon the liturgy’s transformative power. He says,

What results in the first instance from liturgical experience is deep change in the very lives of those who participate in the liturgical act. And deep change will affect their next liturgical act, however slightly . . . This adjustment causes the next liturgical act to be in some degree different form its predecessor

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<sup>7</sup> Aidan Kavanagh, *On Liturgical Theology* (Collegeville: Liturgical Press, 1992), 73-75.

<sup>8</sup> *Ibid.*, 75.

<sup>9</sup> Kavanagh, *On Liturgical Theology*, 92.



because those who do the next act have been unalterably changed . . . It is the adjustment that is theological in all this. I hold that it is theology being born, theology in the first instance. It is what tradition has called *theologia prima*.<sup>10</sup>

According to his argument, liturgical participation leads to deep change for participants, and impacts their next liturgical act. Therefore, liturgy itself can be called *theologia prima*. Against the idealized and speculative, he insists theology cannot be monopolized by a few special scholars. He says,

Theology at its genesis is communitarian, even proletarian; that is originally liturgical in context, partly conscious and partly unconscious; that it seems from an experience of near chaos; that it is long term and dialectical; and that its agents are more likely to be charwomen and shopkeepers than pontiffs and professors.<sup>11</sup>

That is to say, theology is not reserved for certain educated scholars, but, in the liturgical context, all people participate in it. Kavanagh points out our Western theology's, and Reformed theology's, weak point: they both over emphasize the role of human reason in faith formation. Western theology has emphasized the aspect of logic (*-logia*), rather than God (*theo-*), in the definition of *theologia*.

In contrast to Kavanagh, Geoffrey Wainwright emphasizes that theology and liturgy are 'two parallel phenomena.' He says, 'The specific task of the theologian lies in the realm of doctrine. He is aiming at a coherent intellectual expression of the Christian vision.'<sup>12</sup> That is to say, Wainwright's opinion reflects on the Western understanding of theology. However, in the case of Alexander Schmemmann, the emphasis is on 'bestowal of spiritual experience' instead of the epiphany of the church's being.<sup>13</sup> As Kavanagh says,

It was a new system of worship which would increasingly bear the burden formerly borne by richly ambiguous corporate actions done with water, oil, food, and the touch of human hands . . . liturgy had begun to become worship . . . and the primary theological act which the liturgical act had once been now to be controlled increasingly by practitioners of secondary theology whose concerns lay with correct doctrine in a highly polemical climate.<sup>14</sup>

While emphasizing the logical and academic aspects in doing theology, Western theology has looked down on rite and symbol in the worship service, and has restricted the understanding of worship. Therefore, as an alternative idea, liturgy and liturgical theology can help us gain an understanding of the meaning of worship.

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<sup>10</sup> Ibid., 73-74.

<sup>11</sup> Ibid., 74-75.

<sup>12</sup> Geoffrey Wainwright, *Doxology: The Praise of God in Worship, Doctrine, and Life* (New York: Oxford University Press, 1980), 3.

<sup>13</sup> Alexander Schmemmann, *Introduction to Liturgical Theology* (Crestwood, NY: St Vladimir Seminary Press, 1986), 25.

<sup>14</sup> Kavanagh, *On Liturgical Theology*, 108-109.

In fact, as a Reformed worship theologian, it is very hard to argue against Kavanagh's point, because he touches on the weak point of Reformed worship and theology.

How then can we overcome the Western emphasis on logic in doing theology? How can we reconnect liturgy and dogmatics? How can we avoid being limited by the ideological or speculative tendency of theology and retrieve the profound meaning of liturgy and worship? I think prayer can be a good method to solve this problem. Here, the concept of prayer not only belongs to liturgical action, as in the adage, *lex orandi lex credendi*, but it is also a theological methodology.

### **The Interrelationship between *Lex orandi* and *Lex Credendi***

One-sided emphasis on *lex orandi* or *lex credendi* has a serious problem.<sup>15</sup> If we seek only the superiority of doctrine, Christian worship can become fossilized or sterile. Yet, without any guidance from Christian doctrine and confession, worship can fall into turmoil due to the impact of various philosophies and schools of thought. Therefore, the relationship between *lex orandi* and *lex credendi* can be called a hermeneutic circle. Liturgy is not only *locus theologicus*, but with liturgy, people communicate with God. Also, at the same time, theology should be rooted in Christian worship, and proceed to the position of doxology to God. Therefore, Forrester says, worship and theology both seek to proceed to this position and understand God.<sup>16</sup>

Rather than emphasizing one factor that stands between *lex orandi* and *lex credendi*, we need to fortify their co-relationship and overcome their separation. To achieve this aim, prayer can be a good method by which to connect liturgical theology (*theologia prima*) and systematic theology (*theologia secunda*). Evagrius says, 'If you are a theologian you will pray truly, and if you pray truly, you are a theologian.'<sup>17</sup> This definition is different from the traditional Western definition of theology. Western theology emphasizes logic or academics in doing theology. So, while emphasizing logic, metaphysics, and philosophy, theology in this sense was available to only a few scholars. However, before establishing theology as a science, Christians worshipped and prayed to God. As we can see in the case of Orthodox Hesychastic tradition and Jewish Hasidism, theology starts from and ends with prayer.<sup>18</sup> In the Psalms of the Old Testament, the Psalmist talks to God and tells us about God. In these prayers, knowledge of God and piety to God are expressed. Eventually, while praying to God, we can meet, experience, and theologially think about God. It is very hard to separate 'praying to God' and 'thinking about God.' Prayer and theology have a deep intra-relationship.<sup>19</sup>

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<sup>15</sup> D. B. Forrester, *Theology and Practice*, 79.

<sup>16</sup> *Ibid.*, 79-80.

<sup>17</sup> Evagrius Ponticus, *The Praktikos*, trans. John Eudes Bamberger (Spencer: Cistercian Publications, 1970), 65.

<sup>18</sup> See Don E. Saliers, 'Prayer and the Doctrine of God in Contemporary Theology,' *Interpretation* 34 (3): 267.

<sup>19</sup> *Ibid.*, 269.

Karl Barth says,

The object of theological work is not some thing but some one ... The task of theological work consists in listening to Him, this One who speaks through His work, and in rendering account of His Word to oneself, the Church, and the world ... True and proper language concerning God will always be a response to God, which overtly or covertly, explicitly or implicitly, thinks and speaks of God exclusively in the second person. And this means that theological work must really and truly take place in the form of a liturgical act, as invocation of God, and as prayer.<sup>20</sup>

Barth's point is not that theology should merely be started by prayer. It is that theology can only be done in the act of prayer, and prayer is a character of theology.<sup>21</sup> In fact, prayer was the theological methodology of Augustine, Luther, and Calvin. By praying, they overcame the peril of speculation and fossilizing their theology. Therefore, we must heed Segler's admonition when he says, 'Creeds, however sound, can never be a substitute for worship. Men (sic) who seek refuge and safety in creeds soon lose the vitality which issues only from a living faith kept alive by worship.'<sup>22</sup>

Therefore, prayer and worship have a distinct function and value in theology. As we saw previously, Western theology and Reformed tradition overemphasize the role of logic and dogmatics in the faith formation. Aidan Kavanagh and Alexander Schmemmann point this out and argue for the importance of worship and liturgy. Prayer can be a theological methodology, and it can play a role in connecting liturgical theology and systematic theology. To proceed further, dogmatics also should be doxology. Biblical revelation has a dimension that cannot be approached only by human reason. Reason fulfills itself in the realm of the mystic and wisdom. That is to say, when reason understands itself in the logic in the faith, 'the theological character of theology' can be revealed, because our fundamental reason to live is to glorify and enjoy God, as the Westminster confession says.<sup>23</sup> We cannot separate *lex orandi* (*theologia prima*) and *lex credendi* (*theologia secunda*), because they are both pursuing knowledge of God.

## What can the Korean Church learn from Liturgical Theology?

What, then, is the next step for the Korean Church? Traditionally, the Korean Church has emphasized confession and dogmatics over any other subject in its theology. However, they have minimized the role of liturgy and communal ritual. Above all,

<sup>20</sup> Karl Barth, *Evangelical Theology: An Introduction*, trans. Grover Foley (New York: Holt, Rinehart and Winston, 1963), 163-164.

<sup>21</sup> See *Ibid.*, 160.

<sup>22</sup> Franklin M. Segler, *Christian Worship: Its Theology and Practice* (Nashville: Broadman Press, 1967), 58.

<sup>23</sup> L. Boff, *Erfahrung von Gnade: Entwurf einer Gnadenlehre* (Dusseldorf: Patmos, 1985), 174.

they have limited faith to the realm of intelligence and knowledge, rather than seeing it as something that involves the whole person. The result is that Korean Presbyterian worship can be said to be very didactic. Therefore, the Korean Church must find balance between their emphasis on dogma and the introduction of liturgical theology and communal ritual.

## The Necessity of Considering the Tacit Mode and Symbol

The Reformer's emphasis on the catechism and confession of faith has a tendency to focus on cognitive ability and the role of reason in faith formation and worship. However, faith has a dimension which surpasses our limited intelligence—we can say we cannot know God; however, we also can say we can know of God at the same time. This means human reason cannot be a sole and perfect tool for knowing God. We confess God in our doxology. This is not to objectify God, but rather to give ourselves as a sacrifice for God. Doxology is praise for God's salvation in the work of the Triune God. In doxology, theology and economy (*oikonomia*) are combined.<sup>24</sup> God's essence and attributes become epiphany in our worship.<sup>25</sup> Biblical revelation has a dimension that cannot be approached by human reason itself. In light of all this, how can we understand the structure of human knowledge? How can a person evaluate another person's understanding?

Generally, to explain something to another person is considered proof of our own knowing.<sup>26</sup> However, even when we cannot explain something accurately or completely, it is still possible for us to understand it. In addition, participation and experience can enhance our understanding of that which is difficult to verbalize. Regarding this, Michael Polanyi explains, 'The premises underlying a major intellectual process are never formulated and transmitted in the form of definite precepts. When children learn to think naturalistically, they do not acquire any explicit knowledge of the principles of causation.'<sup>27</sup> He insists that epistemology is neither objective nor subjective; it should be personal.<sup>28</sup> That is to say, a theory depends on personal knowledge composed of tacit knowing. What, then, is the meaning of tacit knowing? This is different from 'explicit knowing.' Tacit knowing can be defined by the motto, 'We always know more than we can say or prove;' it is a sort of epistemology without insight.<sup>29</sup> Tacit knowing is the idea that by indwelling in reality—the process of immersing oneself in the

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<sup>24</sup> C. M. LaCugna, *God for Us: The Trinity and Christian Life* (San Francisco: HarperSanFrancisco 1991), 348.

<sup>25</sup> Basil Studer, *Trinity and Incarnation* (Collegeville: Liturgical Press, 1993), 24-26.

<sup>26</sup> The following two paragraphs draw on my article 'When Should Children Participate in the Lord's Supper?' as published in *Christian Education Journal*, vol. 10, No. 1 (Spring 2013): 36-37.

<sup>27</sup> Michael Polanyi, *Science, Faith and Society* (Chicago: University of Chicago Press, 1964), 42.

<sup>28</sup> See Michael Polanyi, *Personal Knowledge Towards a Post-Critical Philosophy* (Chicago: University of Chicago Press, 1958), 300. Regarding the meaning of personal knowledge, see *Ibid.*, 18.

<sup>29</sup> Thomas F. Torrance, ed. *Belief in Science and in Christian Life: The Relevance of Michael Polanyi's Thought for Christian Faith and Life* (Edinburgh: Handsel Press, 1980), 145.

particulars of subsidiary awareness by means of embodied activity' while synthesizing and internalizing—people come to know.<sup>30</sup> So, according to Polanyi, meaning can be understood by interaction among simultaneous and interpenetrating dimensions of reality.<sup>31</sup> To explain the idea of the tacit mode, Polanyi uses the concept of 'subsidiary and focal awareness.' Regarding this, Gill says, 'Polanyi's way of construing awareness insists on stressing the active, somatic nature of awareness as indicated by the vectorial character of the relation between its focal and subsidiary poles. This relationship precludes viewing awareness as passive exposure.'<sup>32</sup>

In studying the idea of indwelling, we can use our body as a tool for understanding.<sup>33</sup> That all thoughts have a bodily foundation is the most important concept of the tacit mode. This thought transcends the limits of Western epistemology and shows the possibility of a new postmodern epistemology. In this respect, we can call his thought 'reconstructive postmodernism.'<sup>34</sup>

This logic can be applied to the understanding of how symbols can impact our understanding and participation in worship. Many theologians recognize the power and value of symbols; among them, Thomas Groome notes the 'ontic-forming power' of liturgical symbols. This recognizes that symbols have a potent effect—even though a symbol mainly works in the dimension of a person's subconscious, the symbol has a powerful effect because it has strong formative power.<sup>35</sup> Michael Fuchs says that the important function of symbols is to give experiences, and to provide a way for people to participate in the substance that can be grasped by the symbol.<sup>36</sup> Along the same lines, Thomas Groome insists the religious educational function of liturgy should be retrieved in the dimension of grasping the traits and meanings located in liturgy and symbol, and analysing the cognitive, active, and emotional impact that can be experienced by the participants.<sup>37</sup>

In light of this, the Korean Reformed Churches need to re-examine their contemporary exercises about worship, Christian initiation, and sacrament. By emphasizing intellectual participation, don't we set the bar too high for access to worship? When we focus on intelligence and gaining knowledge, don't we look down on the faith formation of children, or of senile and mentally handicapped persons? Can we reveal the intra-structure and thinking power among these church members based solely on our limited concept of intelligence?

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<sup>30</sup> Jerry H. Gill, *The Tacit Mode: Michael Polanyi's Postmodern Philosophy* (Albany: State University of New York Press, 2000), 52.

<sup>31</sup> *Ibid.*, 34.

<sup>32</sup> *Ibid.*, 40.

<sup>33</sup> Michael Polanyi, *Knowing and Being* (London: Routledge & K. Paul, 1969), 183.

<sup>34</sup> Jerry H. Gill, 177.

<sup>35</sup> Thomas H. Groome, *Sharing Faith: The Way of Shared Praxis* (San Francisco: Harper San Francisco, 1991), 356-357.

<sup>36</sup> Michael Fuchs, 'The Church and the Task of Inhabiting the Symbol,' *Religious Education*, vol. 76, no. 2 (1981), 163.

<sup>37</sup> Groome, *Sharing Faith*, 359-360.

We first need to know that mere knowledge and recognition cannot give efficacy of faith or value. Second, we should note that God made human beings with intelligence, spirituality, and emotion; in human intelligence, there is a part which can be conscious, and one which is not conscious—the tacit mode—and it is important to acknowledge that participation itself has a deep meaning and educational effect that forms adaptability and Christian mood. Liturgical theology that keeps these points in mind can provide guidelines for enhancing the Korean Presbyterian worship. If the Korean Church recognizes the importance of symbol and the tacit mode in the process of faith formation, it follows that we must now evaluate the role of ritual.

## The Importance of Ritual in Faith Formation

In order to understand the importance of ritual in faith formation, we must first understand the historical antipathies of the Korean Protestant Church to the concept of *ritual*.<sup>38</sup> Among Korean Protestants, ritual has too often been considered merely a questionable piece of Roman Catholicism that came from its incorporation of elements from other, non-Christian religions. Although the Korean Reformed churches owe most of their legacy to the Reformers, Korean church leaders have been inclined to exclude even more of the Christian liturgical traditions than the earlier Reformers did. In part, the Korean Presbyterian Church fails to distinguish carefully enough the difference between *ritual* and *ritualism*. In ritual, the faith of individuals is deepened through full participation of the whole person, while in the presence of ritualism, individuals are separated from themselves, from each other, and from the whole body of the church. Craig Erickson makes the point thus:

When individual, church, and liturgy cease to function as co-workers, worship becomes ritualistic. In this situation, the individual has significant difficulty in appropriating the liturgy as an authentic expression of his or her own faith. Consequently, the individual is no longer able to participate knowingly, actively, and fruitfully.... Devotion to God is eclipsed by an expressive devotion to ritual.<sup>39</sup>

That is to say, if the Church expects repetition without understanding, worshippers are much more likely to be submerged in ritualism, rather than being immersed in rituals which form deeper and fuller faith. Ritual itself has always offered much to the full expression of the Christian faithful; Christianity has throughout its history used ritual as means to enter into God's presence.

In fact, ritual is active in the Korean Protestant Church. There are many rituals present in our worship services; for example, when congregants stand together as the

<sup>38</sup> The following paragraphs draw on my article 'Including Children in Eucharistic Celebrations: A Korean Presbyterian Perspective' as published in *Doxology: A Journal of Worship*, vol. 28 (2011): 67-69.

<sup>39</sup> Craig Douglas Erickson, 'Liturgical Participation and the Renewal of the Church' *Worship* 59 no 3 (May 1985): 231-243.

devoted and recite the Apostle's Creed or the Decalogue, they are performing a ritual. In fact, the very repetition of worship itself is, in one sense, ritual, because, as Craig Erickson reminds us, all worship 'foreshadows heavenly worship, in which minds are fully attentive upon God.'<sup>40</sup>

Erickson's point reiterates John Calvin's concerns about ritual. Given the impact of Calvin on the theology of the Korean Presbyterian Church, it is essential that we carefully examine Calvin's attitude toward ritual. Calvin does not deny the value of ritual itself, but he strongly objects to what he considered the excessive *ritualism* of the medieval church.<sup>41</sup> He is concerned that the Roman Catholic Church unduly burdens the people with too many prescribed actions and required ceremonies.<sup>42</sup> He emphasizes that God asks of his people worship that is simpler and more straightforward.<sup>43</sup> Calvin does note that God does not give us specific instructions on the practices of worship, but Calvin also affirms ritual if it encourages worshippers' obedience to God and engagement with Jesus Christ, rather than promoting mindless obedience to the authority, and the authorities, of the institution of the Church.<sup>44</sup>

The Korean Protestant Church can begin to re-examine its historical assessment of ritual and promote further study of ritual traditions in order to establish richer foundations for developing ritual in worship. As Moore-Keish asserts, 'Ritual is not an intrinsic, universal category or feature of human behaviour, but is a historical construction that has meant different things to different people in different cultures.'<sup>45</sup> In general, the Reformers insisted that ritual communication did not mean to make something present.<sup>46</sup> However, Moore-Keish insists, 'Ritual performances do not only point to fixed meanings in the culture, but they actually shape those meanings in the process of performance.'<sup>47</sup> What is it, then, that rituals do for worshippers?

The first important trait of effective ritual is the effect ritual has on memory, both individual and communal. As Paul Connerton says, 'Our experiences of the present largely depend upon our knowledge of the past, and . . . our images of the past commonly serve to legitimate a present social order.'<sup>48</sup> The shared memories of those who participate in worship rituals together go to deepen the faith of all those who remember. When worshippers create living memories and impressions, their faith will be impacted.

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<sup>40</sup> Ibid., 234.

<sup>41</sup> John Calvin, *Institute*, IV. v. 5; IV. x. 13

<sup>42</sup> Ibid., IV. x. 12

<sup>43</sup> Ibid., IV. x. 13.

<sup>44</sup> Ibid., IV. x. 15; IV. x. 29

<sup>45</sup> Martha L. Moore-Keish, *Do This in Remembrance of Me: A Ritual Approach to Reformed Eucharistic Theology* (Grand Rapids: Eerdmans, 2008), 88.

<sup>46</sup> See Edward Muir, *Ritual in Early Modern Europe* (Cambridge: Cambridge University Press, 1997), 7-8.

<sup>47</sup> Moore-Keish, 99.

<sup>48</sup> Paul Connerton, *How Societies Remember* (Cambridge: Cambridge University Press, 1989), 3.

It is not only ritual's effect on human memory that leads to fuller faith formation. Although real faith can be given only by the work of the Holy Spirit, those who participate in repeated practices of communal ritual undergo vivid and multi-sensory experiences. These experiences will not only impact the conscious memory of the worshippers, but will also enter into parts of their human unconscious. The reshaping of the unconscious provides openings for the entrance of the Holy Spirit. Like the force of ocean waves on walls of stone, ritual can create space for God.

Ritual impacts memory and the unconscious, but it also affects the body itself. As Connerton points out, 'To kneel in subordination is to display it through the visible, present substance of one's body. Kneelers identify the disposition of their body with their disposition of subordination.'<sup>49</sup> What our body enacts always carries with it our memories of the past actions of our body, so that these actions become sedimented within our physical beings. The power of *habitus* forms worshippers' attitudes and thoughts; the habits the body practices become the habits of the heart and soul.

Ritual may seem very simple and straightforward, but its consequences on the worshippers can be very powerful. This is a power that the Korean Protestant Church has been making use of, however unknowingly. For example, in many Friday night worship services, members are accustomed, while praying, to kneeling while raising their hands above and calling out their prayers loudly and enthusiastically. What are the effects of this ritual praying? In kneeling, the members are enacting directly in their bodies the spirit of prayer as obedience to God's will. But the members, by shouting out their prayers and by actively reaching up to God, are also learning the spirit of prayer as an earnest and vivid relationship with God.

This single example, out of many possible ones, shows how ritual has had a crucial impact on the formation of Korean Presbyterian spirituality. Ritual may seem simple, but the power it has on memory, the unconscious, and the body makes it a complex determiner of faith. Ritual is a fundamental tool for educating people to more vividly comprehend Christian truth, their own faith, and the congregation's covenant with God. Acts of communal ritual and liturgy are essential to the development of a Korean Presbyterian liturgical theology.

## Conclusion

Until now, the Korean Reformed churches have overlooked the merits of liturgy and ritual. In other words, because it emphasizes dogmatics and systematic theology, the Korean Church has looked down on the liturgy, which comprises an important background to the dogma. Therefore, it is essential to study the famous adage, *lex*

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<sup>49</sup> Ibid., 59.



orandi lex credendi, which encapsulates the issue between dogmatic theologians and liturgical theologians. Though we could also argue that, through this adage, we come to see that the particular form of worship doesn't matter, because it all depends on God's grace!

Furthermore, when we study the Reformed tradition that gave South Korea its basis of faith formation, we see that even though it has successfully protected us from syncretism and an apologetic situation in the multi-religious Korean context, it has at times also prevented us from using profound liturgical acts and church tradition. So, in the process of faith formation, the Korean Church has regarded belief as related to intellectual or cognitive ability, and only verbal expression can reveal that a person knows the facts. Also, in the thought of the Korean Church, ritual is a syncretistic or humanistic outcome not from divine guidance or instruction from God. We come to understand, therefore, how humans can know more than what they can speak in doing practice. With the contribution of Michael Polanyi's work, we know human understanding has a tacit mode, and this enlarges our horizons regarding humans' capability for understanding, which can be applied to faith formation. In the work of Connerton, we also see that communal ritual has value in that it gives Christian identity and enhances communal memory, and therefore, we need to use it when considering the perils of ritualism. Finally, we examined what Calvin says about these important problems. Calvin did not look down on liturgy and ritual; however, in the struggle against Roman Catholicism, it was necessary to emphasize right faith and confession. Fundamentally, he sought brevity and facility as his hermeneutic principles. So, these complex motivations formed his theological stance on ritual. However, he did not cast out ritual, and acknowledged its merit when ritual moves us toward God.

As we have seen, liturgy and dogmatics cannot exist without each other's help; they depend on each other's help and guidance. Balanced examination and study of liturgy and dogmatics can give us a comprehensive understanding of Christian self and formation of identity and can contribute to better communication with God in the worship. However, all these things should be processed with the criteria on prayer and God's Word in mind.

# Achieving the First Musical Cycles of the Ordinary of the Mass

Marie Therese Levey



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Most 21<sup>st</sup> century Catholics have their first experience of singing Gregorian Chant<sup>1</sup> with the *Ordinary of the Mass*, or those parts in which the text remains the same regardless of feast or season viz. the *Kyrie, Gloria, Sanctus, Agnus Dei*, maybe the *Credo*, and shorter acclamations. The official title of the book of Gregorian Chants for the *Ordinary of the Mass* is the *Kyriale*. It is usually part of a larger book called the *Graduale* which contains all the chants for the Mass. Australian Catholics are familiar with simple English language settings for the Ordinary in modern tonality e.g. *Mass of St Francis* by Paul Taylor. This is what we call a Mass cycle. It is a set, or a collection, containing music for all the parts of the Ordinary. The official Vatican *Kyriale* contains around eighteen such sets in Latin Gregorian Chant.

Not that it is liturgically necessary for sung parts of the Mass to be musically related. However, the achievement of a cycle of sections for large works like the *Missa Solemnis* of Beethoven, or the Masses of Joseph Haydn, is musically important in much the same way as the achievement of a four movement symphony or sonata. Some might argue it is liturgically important also. Today's paper is about achieving the first musical cycles for the Ordinary of the Mass.

The first polyphonic mass cycle by one person was the 14<sup>th</sup> century *Messe de Notre Dame (Mass of Our Lady)* by the French composer Guillaume de Machaut (d.1377).

Not so long ago university music departments taught that polyphonic Mass cycles preceded those of Gregorian Chant.<sup>2</sup> We now know better. In 1955 Dom Catta of

<sup>1</sup> The expression 'Gregorian Chant', also called 'Western Plainsong', is used loosely here referring to the large body of ritual melodies of the Christian Church. Gregorian Chant is recognized as an important genre of Western Music.

<sup>2</sup> M. Bukofzer wrote in his *Studies in Medieval and Renaissance Music*. (New York, 1950), 217: 'The first suggestions of the cyclic Mass are to be found in the fourteenth century'. The theory that the first mass cycles in 'figured music', or polyphony, were preceded by Gregorian Chant Mass cycles was proven by L. Schrade in his 1954 paper 'News on the Chant Cycle of the *Ordinarium Missae*' at a meeting of the Greater New York Chapter. See abstract in the *Journal of the American Musicological Society*, 1955, 66-68. However, the information did not reach all Music Departments until some decades later. Indeed this present writer heard the incorrect claim, found it astonishing, and resolved to prove it wrong.

Solesmes<sup>3</sup> discussed the working methods of his colleagues who formulated the first official Vatican *Kyriale* which was released in 1908. They came to the conclusion that Mass IV of the Vatican *Kyriale*, also called after the trope *Cunctipotens genitor Deus* and found in a thirteenth century Dominican manuscript, had the distinction of being the earliest Mass cycle. The *Kyrie* of Mass IV was used as a *cantus firmus* by Machaut in his Mass of Our Lady. Technology, the internet, and shared scholarship have enabled us to go a step further back for Mass cycles of the Ordinary.<sup>4</sup>

The medieval belief that St Gregory I (d.604) was the composer of all the Roman Chants up to his time grew stronger three hundred years after his death when John the Deacon claimed that this pontiff “compiled an antiphoner with hundreds of chants” and founded the Roman *schola cantorum*.<sup>5</sup> Fairly convincing arguments have now been presented to show that neither could be true.<sup>6</sup> Even if they were, individual sung parts of the Ordinary of the Mass are described in writings several centuries prior to the time of St Gregory.<sup>7</sup>

It is usually presumed today that the earliest sung parts of the Ordinary had simple melodies which were sung spontaneously by everyone present, like that of *Kyrie XVI*. But it is also possible that we underestimate the memory skills of those who did not have written music. Part of the evolution towards musical cycles of the Mass Ordinary was the development of musical literacy. This would take place over several centuries.

A collection of hundreds of chants for what is called the Proper of the Mass was established for the Church of Rome in the early seventh century.<sup>8</sup> Each chant had its own sophisticated melody, and there were hundreds of these. A group of men and boys, which was given the title *schola cantorum*, was formed in Rome to memorize and sing this collection.<sup>9</sup>

## GAUL AND THE FRANKS

The regions to the north of Italy had had a strong Christian presence going back to the

<sup>3</sup> D.Catta *Revue grégoriennes* Sep-Oct 1955 ‘*Aux Origines du Kyriale*’, 175-182.

<sup>4</sup> For details of many sources of the *Kyriale* see O.Guillou ‘Histoire et Sources Musicales du Kyriale Vatican’ in *Études grégoriennes XXXI 2003*. Pp.25-76. More sources by Guillou are listed in later issues.

<sup>5</sup> O. Strunk (Trans.) *Source Readings in Music History*. (London. Faber & Faber, 1952), 178ff.

<sup>6</sup> See Mackinnon, J. *The Advent Project*. University of California Press. Berkeley. 2000 p.87. See also Levey M.T. *From Roman Rite to Franco-Roman Rite. Sources of Gregorian Chant II*. Sisters of St Joseph. 2005, 4.2ff.

<sup>7</sup> The prayer *Kyrie eleison* (*Lord Have mercy*) is found in Isaiah 33:2 and in several Psalms e.g. Ps.51 - *Kyrie* being the Greek for the Hebrew *Yahweh*. St Gregory added the *Christe eleison*. For *Sanctus* and *Gloria* see R.Davis (Trans.), *The Book of Pontiffs - Liber pontificalis*. Liverpool University Press. 2000. p.4, 48. See also *Council of Vaison 529* in C.Héféle & H.Oxenham (Trans.) *A History of the Councils of the Church*. New York. AMS Press. 1922. 4/169 and *Apostolic Constitutions*. Chapter VIII, Section II, XII. *The Early Church Fathers*. Harmony Media.

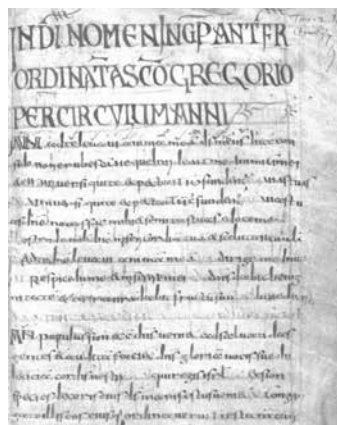
<sup>8</sup> J.Mackinnon, p. 87.

<sup>9</sup> J. McKinnon p. 86; and J. MacKinnon p. 86 and J. Dyer ‘The *schola cantorum* and its Roman Milieu in the early Middle Ages’ in P.Cahn & A.Heimer (Eds.) *De Musica et Cantu. Studien zur Geschichte der Kirchenmusik und der Oper. Helmut Hucke zum 60*. Hildesheim. Georg Olms. 1993. p. 32.

second century.<sup>10</sup> St Patrick of Ireland was trained in Gaul and this led to interchange between the Gallican and the Irish Church. St Gregory of Tours in Gaul was present at the consecration of St Gregory I of Rome and wrote describing the ceremony, including the singing of *Kyrie eleison*<sup>11</sup> - sixth century. Over the centuries copies of books used for the liturgy in Rome moved north to Gaul and the land of the Angles. They became the basis for copies of the earliest surviving liturgical books.<sup>12</sup>

In 753, at the request of Pope Stephen II<sup>13</sup>, King Pepin of the Franks in Gaul, with the assistance of his soldier relative, Bishop Chrodegang of Metz, sent a military force to Italy to defend the pontiff's territory from the Lombards who were attacking. The victory of the Frankish army made it possible for the Pope to return to Rome, opened the way to the Papal States, and cemented a strong alliance between the bishops of Rome and the Frankish dynasty. Bishop Chrodegang, on his return from Rome, founded a school of singing for his cathedral at Metz, of which we will hear later. The Carolingian Franks, especially Pepin's famous son, Charles the Great, who first claimed the title *Emperor of the Romans*, were patrons of education and the arts, and loved the Roman singing. Charlemagne gathered together in his kingdom talented scholars and musicians from across the known world, in particular Alcuin of York,<sup>14</sup> who brought Mass books with him from the land of the Angles.

Significantly, the earliest surviving book containing the texts of those mainly Roman sung prayers, viz. the *Mt Blandin Antiphoner* now held at Brussels,<sup>15</sup> comes from the kingdom of the Franks in Gaul, and not from Rome. Descriptions of sections of the **Ordinary of the Mass** in Carolingian times are found in Frankish copies of Roman *ordines*, particularly the well known *Ordo Romanus Primus*, and are said to have been sung by the "choir".<sup>16</sup> No texts for the Ordinary of the Mass are found in the *Mt Blandin Antiphoner*. So this could suggest that they were still known and sung by everyone present.



<sup>10</sup> The historian Eusebius (d.339) wrote in his *History of the Church* Chapter 5 - Penguin Classics. London. 1989 - a description of the martyrdom of the Christians under their Bishop Pothinus of Lyons 177AD. St Irenaeus, Bishop of Lyons and successor to Pothinus, also in the second century, was a disciple of St Polycarp, who in turn was a disciple of St John the Evangelist. See Eusebius II.13.

<sup>11</sup> L.Thorpe (Trans.) *Gregory of Tours: The History of the Franks*. (Viking Press, 1983), 228.

<sup>12</sup> C. Vogel *Medieval Liturgy: An Introduction to the Sources*. (Washington, 1986). *Passim*.

<sup>13</sup> Pope Stephen II (III) d. 757 succeeded Pope Stephen II who had a stroke and died three days after his election. Since he was never consecrated he was not listed in the *Liber Pontificalis*.

<sup>14</sup> G. Ellard, *Master Alcuin, Liturgist*. Loyola University Press. Chicago. 1956. Pp.48ff.

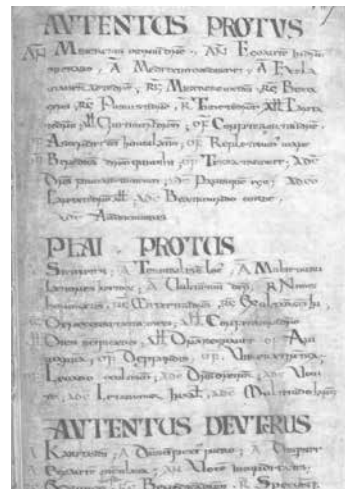
<sup>15</sup> B.Br. 10127-44 (Cat.383) f.90.

<sup>16</sup> F. Atchley & E.G. Cuthbert (Trans.) *Ordo Romanus Primus. Library of Liturgiology & Ecclesiology for English Readers*. Volume VI. London. The De La More Press. 1905. *Deinde subdiaconus ... secretarii dicit: Schola*. Pp. 127.

## A WESTERN MODAL SYSTEM

Until the battle mentioned above, the city of Rome and its surroundings remained Byzantine territory. Pope Gregory I, like his predecessors, needed the consent of the Eastern Emperor to accept his post as pontiff. In Byzantium itself a system of eight *echoi*, or *octoechos*, began as part of a Holy Book of hymns. The *Hagiopolitan Octoechos* is believed to have been compiled in the eighth century by St John of Damascus (c. 676–749).<sup>17</sup> Western musicians returning from visits to the East<sup>18</sup> began to categorize their own chants into eight tones or modes, but not in the same way as either the Byzantine modes or the classical Greek modes.

The earliest surviving source of the Western eight-tone musical system is Charlemagne's personal book of psalms. This was copied c.790 at the abbey of St Riquier in the north-west of Carolingian Gaul where Angilbert, Charles' son-in-law, was abbot.<sup>19</sup> The relevant folios contain a simple numbering system using latinized Greek numerals - *Autentus Protus*, First Authentic, *Plai Protus*, First Plagal, *Autentus Deuterus*, Second Authentic, *Plai Deuterus*, Second Plagal etc. over pre-memorized melodies. Another important source is a ninth century copy of an earlier tonary from the cathedral city of Metz. This tonary contains many hundreds of chants classified as authentic or plagal, again making a total of eight modes/tones.



Although chants of the **Ordinary** were not listed in the early tonaries, the modal system - fitted over the already existing repertoire - eventually applied to all. Yet, as Dom Daniel Saulnier has pointed out,<sup>20</sup> “numerous pieces (did) not fit into this simplified framework”. Although the “system” initially bore no relationship to rules of composition, the classical tonal system was eventually to evolve from it.

## NOTATION AND TROPES

The 9<sup>th</sup> century saw two major steps forward in musical literacy.

<sup>17</sup> G. Reese *Music in the Middle Ages*. (New York: Norton, 1968), 73-79; and Wikipedia: *Hagiopolitan Octoechos*.

<sup>18</sup> Pope Adrian I, accompanied by his retinue, attended the Second Council of Nicaea in 787 and would have observed the Eastern practices. See MGH SS *Annales Laurissenses majores et Einhardi*; P.Williams ‘How did the Organ become a Church Instrument?’ in A.Dunning (Ed.) *Visitatio Organorum* Deel II Beuren. FritsKnuf 1980, 603-618.

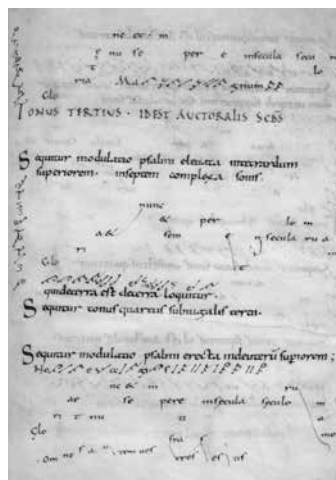
<sup>19</sup> F.Pn, lat.13159 ff.167r. and v. M.Huglo *Les Tonaires. Inventaire, Analyse Comparaison*. Paris. Société de Musicologie. 1971 p.25. The book is small and the term ‘breviary’ has been traced to Alcuin’s description of such an abbreviated office book. Angilbert’s son Nithard, by Charlemagne’s daughter Bertha, became lay-abbot of St Riquier in 843. N.Eberhardt *A Summary of Catholic History. Feudal Dyarchy* X.84 Harmony Media.Gervais OR. 1996-8.

<sup>20</sup> See the internet *Gregorian Modes* by Daniel Saulnier.

- One was for theorists to illustrate their teaching via daseian notation based on Greek lettering;
- The other was for the more creative musicians/poets to introduce, especially to chants of the Ordinary, melodic and textual additions - tropes, prosae, and sequences.

A manuscript, originally from Canterbury, but now held in Christ College, Cambridge, contains daseian notation for classifying the psalms according to the eight tones. The book is one of the first sources in which melodies can confidently be deciphered. Daseian notation, however, for all its benefits, was too slow for sight singing.

Regarding the tropes, the Church was not happy about them. In 848 a Council in Carolingian Gaul decreed that they must not be used<sup>21</sup>. Yet they continued to flourish, and thus began the tensions between creative musicians and pragmatic liturgists which have lasted to this day....



## POLITICAL POWER MOVES TO GERMANY

In the tenth century, a particularly low point for the Church in Rome, political power moved northeast to Saxon Germany<sup>22</sup>. Otto I, through his military victories, would also claim the title *Emperor of the Romans*. He was crowned by the Archbishop of Mainz in 936 and again by Pope John XII in 962. Increasingly the emperor and his successors ruled both church and state through ecclesiastical representatives of their choice.



During this period a collection of documents including ritual *ordines*, describing liturgical practices, was compiled at Mainz. Emperor Otto with his retinue made

<sup>21</sup> A. Planchart, *MUSIC IN MEDIEVAL EUROPE: STUDIES IN HONOUR OF BRYAN GILLINGHAM* edited by Terence Bailey, (Ashgate Publishing Ltd, 2007), 313: Council of Meaux 848 'On account of the thoroughly damnable depravity of those who, delighted with novelty, fear not to interpolate their fancies into the purity of the old uses, we declare that no clerk and no monk should presume to add, interpose, recite, mumble, or sing those compositions called proses or other such fabrications in the Angelic Hymn, that is, Gloria in Excelsis Deo, or in the sequences that are often sung in the solemn alleluia. When this is done let (the practice) be abandoned.'

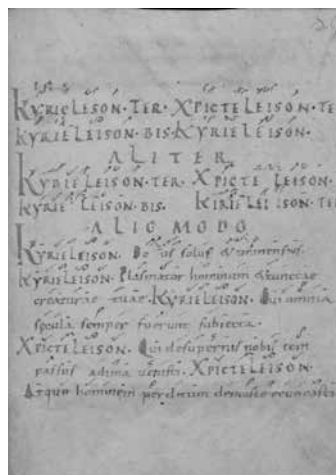
<sup>22</sup> The term *Germanic* originated in classical Roman writings in which certain tribes were considered less civilized than the Celtic Gauls. See .J.W.Thompson, *Feudal Germany*. (University of Chicago Press, 1928), 29.



several trips to Rome taking with them, and using, the Mainz collection. It is as a result of this Franco-German book that the Church of Rome adopted elaborate German customs<sup>23</sup> e.g. processions, vestments, and musical decorations.

Around this time also, musicians, to assist singers to remember the extended melodies, began to introduce signs in imitation of the conductor's hand-gestures, or in the Latin, *neumae*. They were simply a mnemonic device, and may have begun at Metz. Modern scholars believe that, over this tenth century, Gregorian Chant reached a peak of the genre, and that its rhythm was lost with the advent of diastematic notation. Skilled choir leaders today still make sincere attempts to recapture it. Dom Prosper Gueranger, in setting out his liturgical principles for the re-foundation of Solesmes, insisted i) that the chant be restored to its "ancient traditions" prior to the time of Guido of Arezzo, and ii) that priority be given to melodies when manuscripts from several remotely separated churches agree on the same reading<sup>24</sup>.

From the tenth century Codex 381 of the monastery of St Gall in present-day Switzerland we have some of the **first notated individual chants of the Ordinary of the Mass**. Codex 381 has a companion volume, Codex 484, written by the same scribe. In this latter case, parts of the Ordinary are presented in pairs: *Kyrie* and *Gloria*, then later *Sanctus* and *Agnus Dei*. Some chants had tropes and some did not. Significantly, important books with Mass chants of the tenth century are called *proser*s or *tropers*. They are not called Mass books. In modern Vatican editions of the *Kyriale*, most Mass cycles are named according to the tropes with which they were previously associated.



There is a legendary story<sup>25</sup> of a Roman cantor staying at St Gall and teaching the abbey choir a system of lettering, or signs to show rhythm and expression. Codex 381 of St Gall contains a copy of a letter by monk Notker Balbulus (c.840-912), a friend of Tuotilo (c.850-915) who was a prolific composer of tropes<sup>26</sup>. Notker gives an explanation of signs used at that German monastery. The signs accompanied the

<sup>23</sup> D. Hiley, *Western Plainchant*. Clarendon Press. Oxford.1995. pp.291, 591, 594; C. Vogel, *Medieval Liturgy. An Introduction to the Sources*. (Washington, 1986), 230ff.

<sup>24</sup> P. Combe OSB *The Restoration of Gregorian Chant*. Translated by T.Marier and W. Skinner. (Catholic University of America Press. Washington, 2003), 12.

<sup>25</sup> J.M.Clark in his *The Abbey of St Gall*. (Cambridge University Press. 1926, R2013), 165f points out that the cantor's name is not recorded in any official document of the monastery. Certainly Roman cantors visited Frankish territories in Carolingian times, but that one called 'Romanus' taught specifically at St Gall may be more a wish than a fact.

<sup>26</sup> W.Arlt, & S.Rankin, S (Eds.) *Stiftsbibliothek Sankt Gallen Codices 484 and 381*. Winterthur. Amadeus. 1996.

neumes whose shapes and interpretations varied from place to place.<sup>27</sup>

## CLUNY, MONTPELLIER, WINCHESTER

The tenth century also brought to birth one of the greatest movements in Catholic Church history viz. the monastic order which grew from Cluny in southern Burgundy. Monks in Cluniac monasteries all over Europe and beyond became specialists in copying, illuminating manuscripts, and writing music.

From Burgundy comes a manuscript which is now held at Montpellier<sup>28</sup> and contains both French neumes and an alphabetical notation which was based on the writings of Boethius, and invented by William of Volpiano.<sup>29</sup> William had been educated at Cluny and became abbot at Dijon around 1000. The Montpellier lettering allowed exact intervals to be deciphered, perhaps suggested quarter tones, and has enabled 20<sup>th</sup> century scholars to achieve a healthy comparison between French and German melodies.<sup>30</sup>

There are two manuscripts in England which carry the title “Winchester Troper”. One, held in the Parker Library of Corpus Christi College, Cambridge, is dated towards the end of the tenth century. The other, held in the Bodleian Library at Oxford, is later eleventh century. The Cambridge one is regarded as the “seminal text for the study of Anglo-Saxon musical and liturgical practice”.<sup>31</sup> Both of the Winchester books have chants for the Ordinary of the Mass and an abundance of tropes, sequences and prosae with enough lettering for the melodies to be worked out. Notice that both the Winchester books are called Tropers rather than Mass books, and on the basis of quantity of contents, that is what they are.

History’s greatest developments in music writing and music teaching were the works of **Guido of Arezzo**. The simplicity and ease of his inventions: his four-lined staff, his multi-colored notation (an argument for “words in colour”!) and his names to the hexachord (ut, re, mi, fa, sol, la) so impressed Pope John XIX that he accepted a private music lesson from Guido c.1026. Guido’s notational system soon spread across Europe, in particular to Burgundy.

## CITEAUX

In 1098 Robert of Molesme<sup>32</sup> in Burgundy with 21 companions intent on monastic and liturgical reform, e.g. getting rid of the tropes, moved to the remote area of

<sup>27</sup> Charts are available to show the variations in neumes. See *Oxford Music Online*. Notation III.

<sup>28</sup> F:MO, H.159.

<sup>29</sup> D.Hiley, and J.Szendrei *Notation III.1* in *Oxford Music Online*.

<sup>30</sup> D.Hiley *Western Plainchant*. 110-114 et al.

<sup>31</sup> S.Rankin, *The Winchester Troper: Facsimile edition and introduction*. (London: Stainer & Bell,), 2007. Introduction.

<sup>32</sup> S.King, *Liturgies of the Religious Orders*. (London: Longmanns, Green Co.1955), 17.



Citeaux. The first Cistercian liturgical reform was under Robert's successor (St) Stephen Harding c.1101<sup>33</sup> who sought the most "authentic" in both text and music. The early Cistercian manuscripts show that those monks had adopted the four-lined notation.<sup>34</sup> Stephen went to extraordinary lengths to find at Milan the true hymns of St Ambrose. For liturgical books his monks were sent, significantly not to Rome which had serious political troubles at that time,<sup>35</sup> but to the Carolingian city of Metz. Sadly, there they met with disappointment.



In 1111, the 22-year-old Bernard of Fontaines begged for admission at Citeaux and within five years this young man was sent as abbot with twelve companions to an area which they named "Valley of Light", or Clairvaux. The Cistercian General Chapter of 1134, when the Order had a total of 75 abbeys in Europe, England and Ireland, decided on a second liturgical reform of books including those for the Mass.<sup>36</sup> Responsibility for the reform was assigned to Abbot Bernard of Clairvaux.

However, in 1130 there were two claimants for the papacy each with his own following of cardinals. Bernard was asked by the bishops of France to judge between the two rivals and to campaign for the rightful one.<sup>37</sup> The schism continued until 1138 with the death of antipope Anacletus. Therefore the practicalities of the Second Cistercian liturgical reform were delegated to Guy of Cherlieu,<sup>38</sup> and it is from this reform, with decorations removed, that was born **the first musical cycles of the Mass Ordinary**. The manuscript from the monastery of Aldersbach, now held in the Bavarian State Library at Munich,<sup>39</sup> contains two such Masses, one for Major feasts and one for minor feasts. It reached Cistercian houses in 1147.<sup>40</sup>

<sup>33</sup> Lekai, L., *The White Monks*. (Wisconsin: Cistercian Fathers, 1953), 262. Dom J. Mabillon, *J. Life and Works of St Bernard*. Vol I (London: John Hodges, 1889), 76.

<sup>34</sup> I:Rvat, Pal.lat.582.

<sup>35</sup> C. Waddell, "The Origin and Early Evolution of the Cistercian Antiphony. Reflections on two chant reforms." *The Cistercian Spirit III*. (Shannon: Irish University Press), 1970), 198.

<sup>36</sup> D.J.Canivez, (Ed.) *Statuta Capitolorum Generalium Ordinis Cisterciensis ab anno 1116 ad annum 1786*. Eight volumes. Vol. I. (Louvain: Bureaux de la Revue, 1933), 13.

<sup>37</sup> A.Luddy, *A Life and Teachings of St Bernard*. (Dublin: McGill, 1927), 223ff.

<sup>38</sup> Guentner, F. (Translation and Commentary) *Epistola S. Bernardi de revisione cantus Cisterciensis* and the treatise *Cantum quem Cisterciensis ordinis ecclesiae cantare*. By an anonymous Cistercian. (Rome: American Institute of Musicology, 1974), 14f.

<sup>39</sup> Facsimiles courtesy of Professor David Hiley of Regensburg. D:Mbs, clm 2542, folios 102v-103r, 103v-104r and 104v-105r.

<sup>40</sup> Waddell, 192f.

Cistercian scholar and musician of happy memory, Fr. Chrysogonus Waddell, described the Bernardine Reform of the music as

the work of “hyperlogicians”, who systematically mutilated traditional melodies in virtue of artificial theories in profound contradiction with the true nature of the chant.<sup>41</sup>

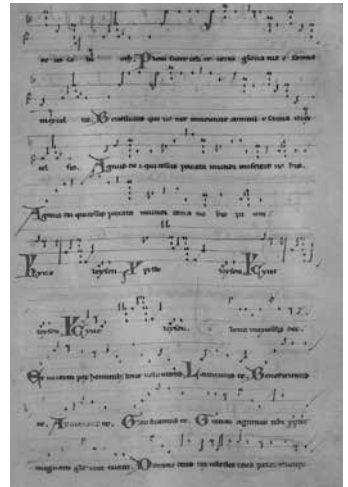
But **they gave us the first Mass cycles of the Ordinary** and began eliminating the tropes. Cistercians also gave humanity the idea of collegial government, as well as showing that the spiritual life can be assisted by eliminating what is not necessary. Their insistence that all Cistercian monasteries have the same books meant that the four-lined notation spread rapidly across Europe, and it initiated the concept, before the advent of print, of identical editions of books.

Despite the huge growth of the order, however, Cistercian Chant did not take on as “mainstream” Gregorian Chant, and generally does not appear in the *Vatican Graduale*. This was to come from other sources.

## FRANCISCANS

The story of St Francis of Assisi abounds with many true and legendary tales which never cease to inspire. By 1217, there were more than 5000 Franciscan friars evangelizing all over Europe and soon to England.

Papal liturgists and clergy in charge of singing prior to that time had expressed growing need for one complete book to replace the large number of heavy manuscripts required at each Mass.<sup>42</sup> The first official *Missale Plenum* was drawn up under Pope Honorius III c.1220 for the needs of the Papal Court.<sup>43</sup> One group in particular who were attracted by the idea of one book to celebrate the Mass was that of the itinerant preachers of St Francis. The Order successfully requested copies.



Because Franciscans celebrated Masses in parish churches rather than monasteries, the revised books very soon reached local worshipping communities.

<sup>41</sup> Waddell, 208.

<sup>42</sup> The 21<sup>st</sup> century reader of books with pages of paper would find it difficult to comprehend the weight of one manuscript with wooden covers, sometimes with metal clasps, covering multiple sheets/folios of animal skins. Yet several such weighty books were often required in the sanctuary.

<sup>43</sup> M.Kunzler, *The Church's Liturgy* (Munster: LitVerlag, 2002), 179.

Around 1224 a brilliant English theologian and liturgist named Haymo of Faversham joined the Franciscans. Pope Innocent IV (1243-54) engaged Haymo to revise the *Roman Breviary* and its Ordinals. These were also adopted by the Franciscans from 1245.<sup>44</sup> The *Roman Missal* was already in use, so the work of compiling a *Graduale* to match the Missal fell to Haymo. Under this great liturgist the first copies of the Franciscan *Graduale*, which included ten complete Mass cycles<sup>45</sup> were released in 1251. The Beneventan *Graduale* from Naples shown here, is a quality example of those early books.

In 1277 Pope Nicholas III ordered that the Franciscan chant books be accepted in all churches in the city of Rome. Franciscan books were used for the re-establishment of the liturgy after the great 14<sup>th</sup> century schism, and indeed were used as a resource by the monks of Solesmes in producing the first official Vatican *Graduale* of 1908.<sup>46</sup>

## DOMINICANS

We now return to the 1955 article by Dom Catta of Solesmes, and his tables which showed the formulation of the 1908 *Kyriale*. Mass IV was presented as the earliest Mass cycle.

St Dominic and St Francis were contemporaries. The Dominican manuscript copied 1254<sup>47</sup> now held at Santa Sabina in Rome was used as an important source by Solesmes. While the Cistercians were the first to show it could be done, those three great religious orders, assisted by musical literacy invented and nurtured in monasteries, and spread by religious orders, laid the foundation in format for the magnificent Masses of Haydn and Beethoven up to the modern efforts of the 21<sup>st</sup> century.



The **Répertoire International des Sources Musicales** sigla are used for manuscripts in this work thus:

B:Br: Belgium, Brussels, Bibliothèque Royale Albert 1er/Koninlijke Bibliot.  
CH:SGs: Switzerland. St Gallen, Stiftsbibliothek, Handschriftenabteilung.

<sup>44</sup> S. Van Dijk & J. Walker *The Origins of the Modern Roman Liturgy. (The Liturgy of the Papal Court and the Franciscan Order in the 13<sup>th</sup> century.)* (London: Newman Press, 1960), 321. Also see D. Hiley p.595.

<sup>45</sup> Van Dijk, 328.

<sup>46</sup> O.Guillou, 38f.

<sup>47</sup> Gratitude is expressed to Rev. Augustine Thompson OP of California and Rev. Innocent Smith OP of Washington for their assistance in my obtaining access to facsimiles of this manuscript.

D:Mbs: Germany, Munich, Bayerische Staatsbibliothek  
F:ME: France, Metz, Mediathèque.  
F:MO: France, Montpellier, Bibliothèque de l'Universitaire médecine.  
F:Pn: France, Paris, Bibliothèque Nationale de France.  
GB:Ccc: Great Britain, Cambridge, Corpus Christi College, Parker Library  
GB:Ob: Great Britain, Oxford, Bodleian Library.  
I:N: Italy, Naples, Biblioteca Nazionale Vittorio Emanuele III  
I:Rss: Rome, Curia Generalizia dei Domenicani (S Sabina)  
NZ:W New Zealand, Wellington, Alexander Turnbull Library.

## FROM THE PRESIDENT

Recently, I attended the launch of the *Catholic Worship Book II*. It ‘replaces’ the first edition of the CWB published in 1985, which was edited by the late Dr William Jordan, a long-time Academy member. It was a ten year project from inception to publication. A number of Academy members contributed to the publications and it was a pleasure to see so many of them present at the launch. It was a salient reminder that members of the Academy contribute to the liturgical work of their own parts of the Christian family. As an Academy, we are blessed with an abundance of talent and generosity.

Work will soon be completed on transferring the management and maintenance of the AAL website to Catholic Communications in Melbourne, who already undertake the layout, print and distribution of the *AJL*. This will also involve some “freshening up” of the website to make it more mobile friendly. This is a must-have in today’s world. National Council decided that it made sense for the oversight and management of the website to rest with the Editor of the *AJL*.

The National Council continues to meet every second month via Skype – even if our last meeting seemed to have more than its fair share of communications issues! We continue to focus on the forthcoming Conference in January 2017 – the first (to my knowledge) to be held outside a capital city. The NSW Chapter, convened by Doug Morrison-Cleary, continues to plan for what promises to be an exciting conference. The Conference theme: ***Worship under the Southern Cross*** seeks to examine what our worship should look like in the Southern Hemisphere. What do our first peoples teach us? What can we learn from our Asian and Pacific neighbours? The National Council are currently finalising the keynote speakers and format of the Conference. In the very near future, the Conference Brochure with booking details will be emailed to you.

There has been some movement around the Chapters. After seven years as Convenor of the South Australian Chapter, Ilsa Neicinieks has resigned. I would like to thank Ilsa for her many years of dedicated service to her Chapter. Ilsa has always been

a source of wise counsel and balance on the National Council and I will miss her contributions. Thank you, Ilsa! Alison Whish has been elected as the new Convenor and brings much experience, having previously been the Convenor of the Tasmanian Chapter. Welcome Alison!

In terms of the National Executive, my thanks to our tireless Secretary/Treasurer Chris Lancaster who works ever diligently – most often in the background – keeping the administrivia under control. Thanks to all those who have paid their 2016 membership fees. If you have not paid your membership yet, we ask that you do so in the very near future. Please also remember to update your contact details if these change through the course of the year - especially your email address as this is our primary way of communicating with you. As always, thanks for your patience and encouragement.

Christ is risen, alleluia! Risen indeed, alleluia!

Anthony Doran

*Anthony.Doran@cam.org.au*

# FROM THE CHAPTERS

## Queensland – Marian Free

The Queensland Chapter has continued its practice of meeting every second month. We meet alternately on the north side or the south side of Brisbane so that far flung members have an opportunity to participate at least half the time.

At each meeting we try to focus on one particular area of liturgy and to discuss the up-coming conference theme. There is also time for each member to contribute some of what has been happening in the life of their parish, any recent reading in the area of liturgy and other news from their particular wing of the church. All meetings begin with a short liturgy prepared and led by one of the members.

Every August, as many members as possible travel to the Sunshine Coast for a meeting and our December meeting is always a Christmas dinner. (The latter is often the most well-attended event as it is at a time when most of us are not trying to fit in work and other commitments.) As a rule, 6-8 members attend each meeting.

Our discussions are wide-ranging and various and include: Changes in the Rites of Confirmation and Marriage, experiences of the Triduum in our various churches, in particular the Footwashing, Liturgies for Civic Occasions (as a result of a request for one member to write a blessing for the opening of a bridge), Anzac Day (the history and the liturgical expression), the Year of Mercy, the Week of Christian Unity, William Tyndale, the Johannine passage about lifting the snake in the wilderness, same sex marriage and distributed “Guidelines for the use of church buildings by other Christians & faiths”. Time is also given to a discussion of the conference topic so that we are well-prepared to participate.

We are blessed to have a representative group in which all members express themselves freely and contribute from their own backgrounds.

The Queensland Chapter welcomes guests and new members. If you would like to attend please contact the Convenor, Marian Free, on [marianfree@gmail.com](mailto:marianfree@gmail.com)

## New South Wales – Doug Morrison-Cleary

We are looking forward to hosting everyone at the National Conference in January next year. We are excited to be able to move the conference out of a capital city and into the beautiful Hunter Valley. Preparations are moving forward and we have just appointed one of our members, Stephen Millington, as Conference Manager. He brings considerable organisational skills to the task of putting on an excellent

conference. If you need to contact him about any aspect of the conference, his email is: [millingt@alphalink.com.au](mailto:millingt@alphalink.com.au)

We are still meeting as usual and we continue to work through Vatican II: Reforming Liturgy, edited by three of our AAL members. Our March meeting, discussing sacramentality and the Church as sacrament, was a great example of the depth of discussion we have in our chapter combined with the wonderful breadth of backgrounds. Every chapter meeting finishes with a wonderful meal of pizza and conversation at a local pizzeria.

Our meetings are held at the Mount St Benedict Centre, off Hull Road, Pennant Hills on the third Wednesday of March, May, July, September and November at 4:30pm. All are welcome to join us. The Chapter Convenor is Doug Morrison-Cleary and you can contact him via email: [presbyter@hildormen.faith](mailto:presbyter@hildormen.faith)

### **South Australian** – Alison Whish

The small but resilient SA Chapter began the year with a gathering on 18th February where we discussed the paper presented by Abbot Patrick Regan at Societas Liturgica last year, entitled “The Liturgical Year as Agent of Formation”. This gathering also saw the chapter convenor’s role pass from Ilsa Neicinieks to Alison Whish. Ilsa was warmly thanked for her caring convenorship over several years. At our next gathering on 26th May we will discuss the first chapter of Thomas O’Loughlin “The Eucharist: Origins and Contemporary Understandings”.

Several of our members are very excited about the launch of the new “Catholic Worship Book II” as they have had a significant hand in its preparation. We look forward to sharing in the fruits of their labours in due course.

Meeting Dates for the remainder of the year:  
26th May, 18th August, 17th November 2016

Meeting at:  
Office for Worship, 127 South Road, Thebarton SA.

The SA Chapter welcomes guests and new members. If you would like to attend please contact the Convenor, Rev Alison Whish, Email: [roy@uniting.com.au](mailto:roy@uniting.com.au).  
Phone: 0885527306

### **Victoria** – Garry Deverell

The Victorian chapter has been meeting on a bi-monthly basis over the past couple of years, with attendances ranging between 10 and 20. In March we were privileged to



hear from Charles Sherlock on his new book *Australian Anglicans To Remember*, which seeks to delve into the life of local people of significance who have made it into the Anglican calendar of commemorations.

In coming months we will hear from D'Arcy Wood (on his involvement in the coronation ceremony of the new Tongan king) and Jo Dirks (on new German hymnody). Many of us look forward to participating in the Newcastle national conference in January.

Future meetings of the Victorian chapter are on May 11, July 13, Sept 14 and Nov 9 from 4.30 to 6.00 pm. The venue is St Francis' Church Pastoral Centre, Lonsdale Street, Melbourne. Guests and visitors are welcome. The best email address for the Convenor is: [garry.deverell@monash.edu](mailto:garry.deverell@monash.edu)

### **Western Australia** – Angela McCarthy

The West Australian Chapter usually meets five times a year with the final meeting in November being held in New Norcia at the Benedictine Monastery.

Our first meeting for this year in February was taken up with liturgical ruminations from three members who had travelled overseas. David Cohen had attended the SBL conference in Argentina in 2015, the first time it had been held in South America. David shared his fascination with the liturgical architecture that reflects the European, particularly Spanish, missionary activity and culture. He was also very impressed with the music that is full of chanting and drums. John McCarthy shared his liturgical experiences in Kenya where he spent January 2016 as a missionary in a Catholic High School. Angela McCarthy shared her liturgical experiences in Jerusalem where she studied at the Ecce Homo Biblical Foundation during September/October 2015.

One of our members, Chris Kan, is currently doing his research Masters on the transition to the vernacular in liturgy in the New Norcia Benedictine Monastery community. This is of great interest to our members.

The West Australian Chapter welcomes guests and new members. Further meeting dates are May 12, 30 June, 25 August, with the November meeting date yet to be decided. We meet at the Centre for Liturgy, 28 Marda Way, Nollamara at 7.30pm. If you would like to attend please contact the Convenor, Angela McCarthy on [angela.mccarthy@nd.edu.au](mailto:angela.mccarthy@nd.edu.au)



The National Catholic Education Commission (NCEC) and Catholic Education Western Australia is pleased to be co-hosting the NCEC 2016 Conference

## **Faith to Lead – Lead to Faith** **19-22 June 2016**

Perth Convention and Exhibition Centre



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# BOOK REVIEWS

**Christopher Dowd. *Faith, Ireland and Empire: The Life of Patrick Joseph Clune Csr 1864-1935*. Strathfield NSW: St Pauls, 2014.**

This biography of Archbishop Patrick Clune was launched at the same time as Odhran O'Brien's biography of Bishop Martin Griver which was reviewed in a previous issue of *Pastoral Liturgy*.<sup>1</sup> Both ecclesial biographies are important additions to the historical understanding of the development of the Catholic community of Australia, and in particular Western Australia. The historical detail also gives valuable insights to the wider community of settlers and how the politics of settlement developed. Western Australia is currently experiencing something of a 'bust' compared to the 'boom' of previous years when there was a high price of iron ore and enthusiastic markets that encouraged vast construction development. From the reading of these two biographies, this pattern has been around for a long time.

Bishop Martin Griver took over the management of a missionary diocese that was struggling under the effects of financial mismanagement, a time of 'bust'. He brought the fledgling local Church into a more secure ecclesiastical governance and then handed his work over to his protégé and coadjutor Matthew Gibney who was ordained a bishop on 23 January 1887 in the cathedral that Griver had built.<sup>2</sup> Bishop Gibney led the rapidly growing Catholic community through a time of 'boom' with the gold rush and the huge influx of settlers from the Eastern parts of Australia and overseas. By the end of his term however, Bishop Gibney had eroded the financial affairs of the diocese to a state of "cataclysmic bankruptcy"<sup>3</sup> and was made to resign so that Patrick Clune could take over and once again restore good governance. The 'boom' times of the gold rush came to an end and there was by then a serious need to build more churches and schools to accommodate the new migrants. In January 1911 it was officially announced that Fr Patrick Clune was the new bishop of Perth and it was greeted with great enthusiasm.<sup>4</sup> Clune was strongly supported by clergy and laity in his appointment and this was the only reason that he felt he could therefore accept the "heavily mortgaged mitre of Perth."<sup>5</sup> The twenty four years of 'boom' now had moved to 'bust' and the new Bishop Clune had to rectify the whole situation. This is described in detail in the second half of the book.

<sup>1</sup> Odhran O'Brien, *Martin Griver: Unearthed* (Strathfield NSW: St Pauls, 2014).

<sup>2</sup> *Ibid.*, 233.

<sup>3</sup> Christopher Dowd, *Faith, Ireland and Empire: The Life of Patrick Joseph Clune CSSR 1864-1935* (Strathfield NSW: St Pauls, 2014), 116.

<sup>4</sup> *Ibid.*, 119.

<sup>5</sup> *Ibid.*, 117.

The first half of the book is a fascinating journey pieced together from a large number of sources. Unlike Griver, Clune did not write lots of personal letters and journals so his actual point of view can only be discerned through the lens of his actions and from secondary sources. Growing up in Ireland through a time of poverty and conflict he was encouraged and supported by others outside his family because of his natural intelligence and personality, even though he was only an average student. He was very young, only 22, when he was ordained to the priesthood on 24 June 1886<sup>6</sup> and shortly afterwards sailed for Australia where he was assigned to the diocese of Goulbourn. It was a time of high emigration from Ireland and already 3 of his siblings had moved to Australia and they were later joined by another brother and their father. To his surprise, he was given a teaching appointment and his gregarious personality assisted him in his work. St Patrick's College was staffed by diocesan clergy until it was given into the care of the Christian Brothers. The young clergy were not trained teachers and were given very heavy workloads which eventually caused the young Fr Clune to become ill. Following his recovery he moved to pastoral activity which really suited him much better.

Clune had a strong capacity as a preacher and orator which eventually led him to join the Redemptorist Congregation, a desire ignited by a mission held in the Goulburn area in 1889. He had previously thought that he would prefer monastic life but that was not available at first. Now he was confronted by a serious desire to be part of a monastic discipline and deeply impressed by the Redemptorist community. Once he made the decision he had to repay the Goulburn diocese for his seminary training and eventually he returned to England to join the Redemptorist novitiate. He became a very good missionary and then a particularly important event took place. The Irish part of the Redemptorist Congregation had long hated being under the English province. Once the Irish were a separate province of their own then they were assigned Australia as part of their jurisdiction. The members of the congregation could decide whether to stay with the English province or move to the new Irish province and Fr Clune decided to go with the Irish. The involvement of these men with the Australian Church was very formative and the details of this history deeply resonate with the development of my own Catholic childhood attending Saturday novenas and having parish missions in the lead up to the Second Vatican Council.

Fr Clune eventually was placed in the diocese of Perth at the North Perth Monastery and became a popular preacher which helped him develop a rich network of friends. When he eventually became bishop those networks were an important support. In the first decade of his bishopric he had to contend with controlling diocesan debt, he secured metropolitan state for his diocese and thus becoming an Archbishop, he pacified the previous bishop and undertook his *ad limina* visit. Besides all this, global

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<sup>6</sup> Ibid., 28.

war broke out in 1914 and it had an immediate impact on the Catholic community as several thousand young men volunteered for military service.<sup>7</sup> By 1916 Archbishop Clune also enlisted in the Australian Imperial Forces and became a Lieutenant Colonel as he saw the war as “a glorious struggle for justice and freedom on the part of the Empire and its allies.”<sup>8</sup> The Archbishop saw firsthand the appalling loss of life and horrendous conditions in the trenches and wrote a report to clearly define what was necessary in the deployment of chaplains and the support that they needed in order to be fruitful in their ministry. On his return to Western Australia in 1917 he was able to tell the community first hand of the horrors of war and yet he also saw it within a framework of “meaning and hope by invoking the necessity of civic virtue and the expectation of reward and peace in the after-life.”<sup>9</sup> He was later seen to be in direct opposition to Bishop Daniel Mannix, coadjutor in Melbourne, who was leading the anti-conscription push in the public arena. Archbishop Clune and his Anglican colleague, Chaplain-General Riley made it clear that they supported conscription which defused some of Mannix’ power. Clune was speaking from actual experience on the war front and felt that it was a just war whereas Mannix felt that it was the “bitter fruit of capitalist rivalry.”<sup>10</sup>

Following the First World War the Irish Troubles became a significant cause of discontent in Western Australia and Archbishop Clune was required to carefully lead his Catholic community in the context of increasing sectarianism. Clune was always royalist and conciliatory but very clear about the lack of justice in the treatment of the Irish people. In 1920 he visited Ireland again and was in the thick of the troubles. He secretly met with Michael Collins and they worked together to formulate the conditions for a ceasefire, and end to hostilities, so that the Irish could readily prepare what was necessary to develop proposals for negotiations with the British. Clune’s intermediary discussions with Lloyd George on behalf of Sinn Fein and the Irish people had only one objective; to put a stop to the violence ripping the country apart. The British wanted all arms surrendered but that would mean a full capitulation, not a ceasefire. His peace mission failed, perhaps to the unpredictable nature of Lloyd George’s leadership, but his efforts were deeply appreciated by his own people.

Another major issue for Archbishop Clune was the cathedral. It was beginning to look shabby and was not adequate for the size of the congregation having been built 50 years prior by Griver. Having been impressed in 1918 by the opening of the Geraldton Cathedral which was designed and built by Mons. John Hawes, he brought Hawes to Perth to work on a combination of new and old, retaining the original and adding new sanctuary and transepts. Some of the other clergy wanted a completely

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<sup>7</sup> Ibid., 161.

<sup>8</sup> Ibid., 175.

<sup>9</sup> Ibid., 181.

<sup>10</sup> Ibid., 186.

new building and eventually in Hawes' absence a different plan was accepted. In 1926 the new foundation stone was laid and the cathedral was extended with Clune ensuring that the old blended with the new and that the stained glass windows and the artworks gathered would be truly beautiful and bring people to God. However, only the sanctuary, the side chapels, the transepts and the sacristies were completed because of the Great Depression and the absence of sufficient funds. Eventually, a complete renovation holding the old and the new was not completed until 2009, with a number of Archbishops serving in between.

Archbishop Clune died in May 1935<sup>11</sup> and was mourned by a great many people from all walks of life. He led a remarkable life and greatly contributed to the Church and the Australian community. This biography is a worthy addition to the history of the Catholic Church and of Western Australia.

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<sup>11</sup> Ibid., 343.

**Ouellet, Marc Cardinal. *Mystery and Sacrament of Love: A Theology of Marriage and the Family for the New Evangelization*. Translated by Michelle K. Forras and Adrian J. Walker. Grand Rapids Michigan: William B. Eerdmans Publishing Company, 2015. 332 pages.**

The focus of this substantial book on the theology of the Sacraments of Marriage and Eucharist begins with the difficulties facing marriage and families in our rapidly changing world. Where *Gaudium et Spes* outlined this as an area of pastoral imperative, Pope Francis has strongly supported these concerns by establishing the synodal process to examine the problems and possible solutions and the conclusions were published on 8 April this year in his exhortation *Amoris Laetitia*.

As a systematic sacramental theology this book is based on very thorough investigation of the patrimony upon which it is based. The long history of sacraments have taken varied paths and the Second Vatican Council called for a complete renewal of the understanding and the liturgical expression that would bring the faithful to more deeply understand and more richly express through liturgy the mystery of the revelation of God's self-communication to humankind. Ouellet sets out to form theology "from below" that uses the "new contributions in ontology, anthropology, linguistics, or semiotics"<sup>1</sup> and that then combines with a theology "from above" and so offers an integrated whole. The book progresses with the underlying premise that there is a "trinitarian logic that covers the kenotic and eucharistic gift of Christ"<sup>2</sup>

The developing understanding of sacraments having both Christological and ecclesiological dimensions is thoroughly examined in this book as the experience moves from something that is dispensed by the Church to something that is experienced communally with the embracing love and mercy of God.

Part One presents an understanding of the mystery-sacrament of marriage. The way that marriage and covenant is revealed through the Old Testament is explored and even though there are suggestions that the image of God is not always reflected in the ancient experience of marriage, the reality of marriage as a political engagement and connection that provides power is not really given credence. To be a bride is to be possessed by the bridegroom, for Israel to be the bride of God is to be owned by God and therefore protected by God. This can be problematic in a biblical foundation for the mystery of the sacrament in our contemporary world. The use of the New Testament in exploring the biblical nature of covenant and the nuptial symbolism can be more fruitful and Ouellet suggests that the paschal mystery is "the ultimate foundation of the sacramentality of marriage" (36).

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<sup>1</sup> Marc Cardinal Ouellet, *Mystery and Sacrament of Love: A Theology of Marriage and the Family for the New Evangelization*, trans. Michelle K. Forras and Adrian J. Walker (Grand Rapids Michigan: William B. Eerdmans Publishing Company, 2015), 9.

<sup>2</sup> *Ibid.*, 13.

The view of marriage within the Catholic Tradition is explored from the Fathers of the Church through to Vatican II. This is a very useful historical view which is always valued in an academic text. Marriage is therefore seen in the context of being the first sacrament, the way in which God created humankind to enter into the life of God through the creative union of woman and man through their own volition. Such a relationship also is part of the mystery of the incarnation and the indissoluble bond between Christ and his Bride, the Church. Finally, it is a relationship that draws from within the relationship the grace, the very life of God. Alongside this historical view, a thorough historical view of marriage as a cultural contract would also prove valuable as the confusion in our contemporary world could be excised with some clarity.

The ministers of the sacrament of marriage are the woman and man who come of their own free will, as fully baptised people into the life of Christ and the Church, to give themselves in marriage. The confusion amongst the clergy in regard to this position is made obvious by the liturgical expression. So many clergy insist that the bride and groom take the lower place (bottom step) and repeat their vows after the priest with their backs to the community of loving people who support them. While this might be pastorally necessary in some cases, if the marriage preparation, and particularly the liturgical preparation, takes place well and truly before the event, the vast majority of intelligent people are capable of being fully the ministers of the sacrament. Some small items of assistance, such as a card with the words held before them, might well express the symbolism of this incarnational event to the benefit of all who are involved. The priest blesses and officiates for the legal purposes of marriage but the rite is so badly presented in most circumstances that I have witnessed that it loses its meaning within the community.

The unfolding of “Part Two: The Theology of Marriage and the Sacramentality of the Church” and “Part Three: Triinity and Nuptiality: Toward a Eucharistic Theo-Drama of the Nuptial Mystery” is carefully arranged and considered in great detail, all valuable and reaching towards a conclusion that links the Eucharist and Marriage through an understanding of the nuptial relationship between Christ and the Church that is then mirrored in the spousal relationship.

In many respects this is beautiful, systematic theology that is grounded thoroughly in the continually growing understanding of the presence of God in the world. A criticism is the lack of inclusive language, in this third millennium surely that is a requisite of theology. That may be a translation issue but it is a neglectful stance. The other difficulty is that the theology expressed shows a complete remoteness from the lived experience of marriage in our contemporary world. The Church needs to nurture family life in ways previously unknown since we have been rocked by sexual abuse scandals that have driven people away. The interpretation of marriage by contemporary society is not just a problem, it is a reality and Christian marriage has to find its valued place.



## **Pontifical Council for the Promotion of the New Evangelization. *The Psalms of Mercy*. Huntington Indiana: Our Sunday Visitor Inc., 2015.**

This small book is part of a series of eight books prepared as the official catechetical resource for the year of the Jubilee of Mercy created, at the request of Pope Francis, by the Pontifical Council for the Promotion of the New Evangelization.

For those of us who pray the psalms daily in the Liturgy of the Hours, the Breviary, the Mass or in our personal prayer, we know how they can break through our own forms of spiritual armour and disturb us, renew us, and enrich our daily lives with their emotive life line to God. During Easter this year as I stood on the roof of Ecce Homo Convent in the Old City of Jerusalem, the psalms were my constant companion. In Morning Prayer they would be there using the city as a symbol of heaven. The city as Mother, calling all nations to her comforting arms and suckling breasts. To be there in the city and greet the dawn with the psalms as the morning light made the whole environment glow I was drawn to sing Psalm 121: “and now are feet are standing within your gates O Jerusalem!”

In *The Psalms of Mercy* ten psalms have been chosen that explicitly lead us to a deeper understanding of God’s mercy: 25, 41, 42 and 43, 51, 57, 92, 103, 119:81-88, and 136 using the New Revised Standard Version.

The author of the commentaries about each psalm draws on the original Hebrew and its possible meanings as well as structure. While this can be seen as simply academic, what it does do is draw us to understand the complexity of this poetic form and therefore its richness. It is like studying Shakespeare – we can delve deep to find more and more riches or we can limit ourselves to the immediate reading from our own experience. Walter Brueggemann<sup>1</sup> in his theological commentary speaks of two different ways to enter into the psalms: firstly, using the psalms in the service of the gospel and selecting only favourite ones that feed our own piety and affirm us in our faith and understanding of God. This is particular to our liturgy and we do not use the less palatable ones like Psalm 88 where there is nothing but blackness. Secondly, there are those who use the psalms for critical study only in a very academic way and do not necessarily combine them with a faith filled understanding. He suggests that we have to have both approaches to really find the richness of the psalms for our faith and for our knowledge.

The way that Psalm 103 is presented gives us the benefit of the inclusion of faith and knowledge.<sup>2</sup> It is pointed out that the structure of the psalm is important as it

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<sup>1</sup> Walter Brueggemann, *The Message of the Psalms: A Theological Commentary* (Minneapolis: Augsburg Publishing House, 1984).

<sup>2</sup> Pontifical Council for the Promotion of the New Evangelization, *The Psalms of Mercy* (Huntington Indiana: Our Sunday Visitor Inc., 2015), 65.

begins and ends with the same phrase. We are blessing God with all that we are from beginning to end. This bracketing device can be used in liturgy too where we sing a hymn of praise at the beginning and the end, even different verses of the same hymn that relates to the liturgy of the day. This sandwich, or bookending, technique is an ancient one that ties ideas, prayers and themes together.

Hebrew does not always translate well into English, particularly contemporary English, so the author offers a selection of English words that bring us closer to the intended meaning. In the discussion of Psalm 57 the translation of *nephesh* is given as “my soul” but this to the Hebrew mind is not a separation from body as if often interpreted in our times, but refers to the whole person who in this instance is seeking refuge under the Lord’s wings.<sup>3</sup> Such careful and accessible exegesis can assist the reader to more richly understand the sense of the Psalms that describe God’s mercy in images from creation.

The series includes: *Celebrating Mercy*, *The Parables of Mercy*, *Mercy in the Fathers of the Church*, *The Saints in Mercy*, *Mercy in the Teaching of the Popes*, *The Corporal and Spiritual Works of Mercy* and *Confession: The Sacrament of Mercy*. These resources are useful for the home, school or parish and will indeed enrich the understanding of the living Mercy of God.

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<sup>3</sup> Ibid., 53.

**Hwarang Moon. *Engraved Upon the Heart: Children, the Cognitively Challenged, and Liturgy's Influence on Faith Formation*. Eugene, Oregon: Wipf & Stock, 2015.**

Liturgy in the faith life of children and the cognitively challenged is an area that has grown in importance since the Second Vatican Council. As the Catholic tradition renewed its understanding of sacramental life, so did other Christian traditions with very fruitful results. Where cognitively challenged people were not allowed to enter into full sacramental initiation in previous eras, that has now changed and the faith of their parents and carers bring them into full communion. There is an organisation in Australia called 'Personal Advocacy' which pairs parish members with a cognitively challenged person who assists them in their faith life and contribution to parish life. Several times a year they will have a special Mass where various members from parishes gather to lead in the various ministries within the Mass. There are those who read the Scriptures and Prayer of the Faithful, those who lead a dramatisation of the gospel, a movement during the sung psalm response, and those who assist in the distribution of communion. All actions are fully supported by their personal advocate and supported by the community.

The Directory for Masses with Children (DMC) was prepared by the Congregation for Divine Worship in 1973 for the express purpose of helping children to 'readily and joyfully ... encounter Christ together in the Eucharistic celebration'<sup>1</sup> and followed the intent of Vatican II to include all members of the community in 'conscious and active participation.'<sup>2</sup> As Moon has clearly understood and incorporated into his work, this is essential for the faith development not only of children, but of the cognitively challenged and the whole community.

Moon's book, *Engraved Upon the Heart*, describes the way in which this development is to be valued and gives a very thorough background as to why Christian churches should embrace children and the cognitively challenged. He writes from the perspective of his Korean Reformed Protestant tradition which has not in the past welcomed the inclusion of those without full cognition. The decline in the number of Christians attending worship has brought the Korean Church to examine this aspect of their faith life. What became evident in the exploration of this change was that the purely preaching-centred focus of their Protestant worship demanded an intelligence-centred model of faith formation. This naturally excludes those who are unable to cognitively function at that level. Moon very carefully describes in rich detail the value of liturgy in faith formation which bring a whole new dimension to everyone's faith because it is embraced and absorbed through a totally embodied way, not just by intellectual reasoning.

Because Moon has therefore begun his tightly structured argument with a description of

<sup>1</sup> Congregation for Divine Worship, "Directory for Masses with Children," (Vatican1973), 55.

<sup>2</sup> Second Vatican Council, "Sacrosanctum Concilium," (1963), [http://www.vatican.va/archive/hist\\_councils/ii\\_vatican\\_council/documents/vat-ii\\_const\\_19631204\\_sacrosanctum-concilium\\_en.html](http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html).

the role of liturgy and ritual in public worship, he has carefully set aside old arguments about ritualism and their emptiness in some traditions, and presented the way in which ritual acts within the whole person and brings to life the action of the people through the action of God. The Reformed tradition has not celebrated Eucharist in the past with the frequency of Catholic, Lutheran and Anglican communities and he argues for this to be changed. It will be very interesting to watch these developments in the coming years and to hear further from Moon as to whether it is embraced and the way the community grows and changes.

In order to contextualise the Reformed Protestant tradition, Moon examines Calvin's thoughts on liturgy and faith formation. Obviously, not all of Calvin's ideas have been fully embraced because weekly communion is not part of the faith life of many communities and yet Calvin supported it as a necessary way to form faith and attitude in line with belief.<sup>3</sup>

One of the excellent aspects of this book is the thorough way in which Moon explores liturgy and ritual. Using scholars such as Gadamer, Geertz and many others, he explores symbol and its capacity to assist in forming memory and understanding.<sup>4</sup> While this understanding is not new in traditions that are strongly liturgical, it is refreshing to read such a thorough expression of liturgy as a tool for faith formation.

Moon also explores the relationship between North American Protestantism and the development of the Protestant churches in Korea. There are powerful influences flowing from North America and the ramifications are interesting. Moon places the history of the care (or lack of care) of the cognitively challenged within an historical framework which once again is very useful in understanding sacramental inclusion. His summary of St Augustine's attitude and development of reasoning around faith and then Aquinas' ideas around the reception of the sacraments are well worth reading.<sup>5</sup> This leads into the developing understanding of the cognitively challenged in North America and its consequent influence in Korea.

In Chapters 5 and 6 Moon provides an excellent account of cognitive ability and its relationship to faith development. Chapter 7 provides the benefits for those to be included in the full faith life of the community. We understand the relationship of the parents' faith to infant baptism, and now he takes the ideas to a commendable conclusion. One of the things that is immensely valuable about this book is the bibliography. Moon covers considerable authors from substantially different directions. This is a valuable book because of the careful drawing together of diverse disciplines in order to understand the sacramental life of those who have in other times been excluded.

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<sup>3</sup> Hwarang Moon, *Engraved Upon the Heart: Children, the Cognitively Challenged, and Liturgy's Influence on Faith Formation* (Eugene, Oregon: Wipf & Stock, 2015), 26.

<sup>4</sup> *Ibid.*, 85.

<sup>5</sup> *Ibid.*, 99-106.



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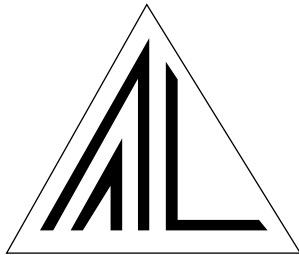
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