AUSTRALIAN ACADEMY OF LITURGY

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Editorial

The twelfth national conference of the Academy was held in Melbourne in July. Two of the major papers from the conference begin this issue. The Austin James Lecture was delivered as part of the conference and this is Professor Bradshaw's paper "Early liturgy ain't what it used to be". Some use of the imagination or memory is needed to read Dr Negri's "Celebrating with the Canons of Art". The original presentation was accompanied by many overheads, beyond the scope of AJL to reproduce. We have, however, been able to include a representation of Ben Willikens' *Abendmahl (Last Supper)* to which the paper refers and which was included in the exhibition *Beyond Belief: modern art and the religious imagination* which conference members attended at the National Gallery of Victoria. With the theme "Sacred Sights: the visual arts and liturgy", the conference included much that was visual and, therefore, difficult to reproduce here. At least one more paper from the conference will be in a later issue of AJL.

The other three articles in this issue illustrate further the variety of questions which relate to liturgy, but the themes of "embodiment" and "context" relate to all three. Archbishop Pogo's "Cultural encounters in liturgy" is a reminder that liturgy is embodied differently in different cultural contexts. This paper is a slightly adapted version of a paper delivered to the International Anglican Liturgical Consultation in Finland last year. Angela McCarthy's experience of liturgy behind bars illustrates a particular set of constraints on liturgical form, but also shows how the gospel is embodied in the liturgy. "Remembering the Body" is what Ian Ferguson continues to do in the second part of his Leatherland Exhibition essay.

As a result of the general meeting of the Academy held during the conference the secretariat of the Academy has been moved from Brisbane to Melbourne. The contact details are listed inside the front and back covers. The phone, fax, and email numbers will get you to the office of Melbourne College of Divinity where Colleen O'Reilly is the Associate Dean. Incidentally, Colleen O'Reilly's election as President is a "first" for the Academy. She is the first Anglican to hold the position!

Strathmore Vicarage
Holy Cross Day 1998

RWH

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Early liturgy ain't what it used to be

The Austin James Lecture 1998

Paul Bradshaw

Back in the 1960s and 1970s, in the first wave of the movement of liturgical revision that we are still experiencing now, most of us introduced the changes in worship to our congregations with the explanation that we were "going back to doing what the early Christians did". We hoped that it would make the innovations that they were encountering Sunday by Sunday more palatable if they understood that they were not simply the recent invention of some committee of experts at church headquarters but rather the restoration of ancient Christian practices that had been lost in the course of history. This was no sales gimmick on our part. We honestly believed that what we were introducing were indeed the liturgical traditions of the earliest generations of believers, for that is what the scholars told us. Today, as a scholar myself, things seem by no means as clear now as they did then. The historical research undertaken in the years in between, and especially that of the last decade, has forced us to begin to rethink our picture of early Christian worship. A growing number of us would now come to the following conclusions:

1. That we know much, much less about the liturgical practices of the first three centuries of Christianity than we once thought that we did. A great deal more is shrouded in the mists of time than we formerly imagined, and many of our previous confident assertions about "what the early Church did" now seem more like wishful thinking or the unconscious projections back into ancient times of later practices.
2. That what we do know about patterns of worship in that primitive period points towards considerable variety more often than towards rigid uniformity. Nowadays, when we talk about "what the early Church did", we need to specify *where* the practice in question is encountered — Syria, Egypt, North Africa, Rome, or some other region — and *when* — first, second, third, or fourth century (for each of these might be very different indeed from one another) — and *whether* it is the only form found in that place at that time, for variant traditions could have coexisted alongside each other.

3. That the "classical shape of Christian liturgy" that we have so often described is to a very large degree the result of a deliberate assimilation of different Christian traditions to one another during the fourth century rather than the survival of *the* one pattern of Christian worship from the earliest apostolic times, perhaps even from Jesus himself.

4. That what emerges in this post-Nicene era is frequently a liturgical compromise, a practice that includes a bit from here with a bit from there modified by a custom from somewhere else, rather than the triumph of one way of doing things over all the others, although this latter phenomenon is not unknown in some instances. This means that what then becomes the mainstream liturgical tradition of the Church in East and West is often quite unlike what any single Christian group was doing prior to the fourth century. A real mutation had taken place at that time, so that far from recovering what the earliest generations of believers were doing in their worship, twentieth-century Christians have at best usually only gone as far back as the post-Constantinian age when many primitive customs were already in decline or had been greatly altered from their former appearance.

I would therefore like to spend a little time illustrating some of the claims that I have just made, before considering what impact this altered picture of early Christian worship might have upon the future course of liturgical revision and upon how we should present and attempt to justify changes in the worship of our congregations if we can no longer get by with the simple slogan that "we are going back to what the early Church did".

Jewish Worship in the Time of Jesus

Let me begin with a glance at the Jewish worship from which Christian liturgy is usually thought to have emerged. Preachers have often been fond of saying that when we recite the canonical Psalms we are doing exactly what Jesus did from his boyhood in the worship of the Jewish synagogue. More recent research, however, would not only question whether the Psalms had any place in the synagogue liturgy of the first century, but even doubt whether there was any such thing as the synagogue liturgy before the destruction of the Temple in the year 70. Quite clearly, synagogues existed prior to that date, but these appear to have been places for the reading and study of the scriptures rather than buildings intended for regular corporate praying or a Sabbath liturgy as such, which had apparently not yet been invented.[1] Thus, we may hear in the New Testament of Jesus and later of the apostles going into synagogues, but it is to teach and not to pray that they are said to be there.

Even the Passover meal appears to have been quite different in form during this earlier period from what it subsequently became, and not only with regard to changes necessitated by the fact that lambs could no longer be sacrificed in the Temple. Indeed, a number of features of the later Passover ritual may well have come into being in reaction against practices adopted by early Christians.[2] It can therefore be very misleading for Christians of our own times to attempt to celebrate a Passover supper in their congregations following the pattern of the current Jewish *Seder* and present it as if it were what Jesus experienced on the night before he died.

Thus many aspects of Jewish worship simply did not yet exist when Christianity came into being, while others were far from being universally practised, or from being practised in a uniform manner everywhere. Although some pious Jews followed a rule of saying certain prayers every day — individually rather than corporately — others as yet did not, and even those who prayed had different traditions about exactly what they should say and at what times in the day they should do it.[3]

Early Christian Diversity

Not surprisingly, therefore, we see a similar diversity of worship practice among early Christians too. Even the neat four-action shape of the eucharist that Gregory Dix taught us had existed everywhere from very early times turns out to be not nearly so ubiquitous as he supposed.[4] Dix and other scholars tended to relegate to the margins any evidence of Christian ritual meals that did not fit into this supposed mainstream tradition and regarded such practices as belonging only to a deviant minority. But, as everyone knows, you can prove almost any hypothesis as long as you exclude from consideration anything that might possibly count against the theory. A more dispassionate look at the various scattered clues as to what Christians might have been doing in the first and second centuries, such as has recently been undertaken by the young Australian scholar Andrew McGowan, leads us to a rather different picture.[5]

It is not even safe to assume that all Christians had severed the bread and cup ritual from a full meal by the time that Justin Martyr was writing his account of the order of the eucharist known to him in the middle of the second century, still less that every community by then had a single eucharistic prayer over both bread and cup rather than separate blessings over each, as in the Jewish tradition: even Justin's account does not preclude there still being discrete prayers, and indeed it may be significant that Justin says that the president "sends up prayers and thanksgivings to the best of his ability".[6] Moreover, there are enough references to Christian ritual meals in which cup preceded bread to discourage us from concluding that bread first and then cup was necessarily the "normal" sequence for a primitive eucharist. In addition, a number of sources mention bread alone, or bread with other foodstuffs, and others make it clear that water was used rather than wine. And we should not automatically assume that wine must always have been meant when certain early Christian writers — including the authors of some New Testament books — refer to the use of a cup without specifying its contents. There has been a natural tendency to interpret the silence in this way, but that may not be correct in every case, especially as there are abundant indications that the use of wine was controversial in early Christianity. It is even possible that the references to wine have been interpolated into the accounts of the eucharist in Justin Martyr's *First Apology*, and that the original text referred to water alone.[7]

When we turn our attention to baptism or daily prayer or other liturgical rites, the same variety of practice confronts us. To give a simple example, while evidence from Africa at the end of the second century attests to the existence of an anointing following baptism, most Syrian sources from the same period know only an anointing before the immersion in water.[8] And while Easter seems to have been the preferred occasion for baptism in Rome and North Africa, there is no sign of any such predilection anywhere else until the middle of the fourth century. Correspondingly, the baptismal theology of the Epistle to the Romans, which views Christian initiation as dying and rising with Christ, seems to have had very little impact on either thought or practice until about the same period.[9] Even Easter itself was differently observed from place to place. While some Christian communities kept a Christianised version of the Passover on the same date as the Jews, or at least the equivalent date in their local calendar, others at first seem to have had no such annual observance at all, and when they did adopt one later, it was on a Sunday instead. And while some prefaced that festival with just one day of fasting, others had two days, and still others a full six days.[10]

Liturgical Compromise

These originally distinct parallel liturgical traditions within early Christianity — and many others like them — gradually yielded to a more standardised pattern of Christian worship. Although the beginnings of this assimilation can be seen quite early in Christian history, it really started to gather momentum in the fourth century. The reasons for this are not hard to find. Christians were travelling more at this period than they had done before — not least pilgrims to the Holy Land and bishops to ecumenical councils — and so were more aware that other churches had liturgies that differed in all sorts of ways from their own. But more decisively still, the challenge posed by heretical movements added pressure towards liturgical conformity, since any tendency to persist in what appeared to be idiosyncratic observances was likely to have been interpreted as a mark of heterodoxy. Thus, there was something approaching a scramble among the churches to come into line with one another liturgically, and much mutual borrowing of customs between different regions.[11] Eucharistic prayers were built up by copying certain elements, or even whole sections, from one local tradition to another; festivals found in one place were adopted in another; monastic customs found their way into parish practice; and so on.

This process of gradual standardisation led in some cases to the triumph of one local manner of doing things over all the others, with the complete disappearance of the alternatives from later liturgical practice. But in other cases what emerged was a compromise, which did not reflect precisely any one of the earlier customs. An obvious example here is the season of Lent. We used to think that both the connection to the forty days of Jesus' fasting in the wilderness and fasting by the whole community were later modifications of an older custom of baptismal candidates alone fasting for several weeks before their initiation at Easter. Now, however, it is clear that the real history is more complex than that. In Egypt there was from quite early times a tradition of the whole community fasting during a forty-day season in imitation of Jesus' fast in the wilderness, but this took place from the feast of the Epiphany onwards, not immediately before Easter. Elsewhere there was the custom of a three-week fast before baptism, but not tied to any particular season of the year. And in Rome and North Africa there was a similar custom, but here it *was* located immediately before Easter because in those places the normal occasion for baptism was Easter. Thus the six-week fast before Easter linked to baptism but also involving the whole community and associated with Jesus' temptations in the wilderness, which emerges nearly everywhere in the middle of the fourth century, is a liturgical compromise between these competing practices.[12]

Similarly, the pattern of Christian initiation that began to become standard from the end of the fourth century onwards, with preparatory exorcisms, credal affirmation, immersion accompanied by a declarative formula, and post-baptismal ceremonies including chrismation, was fundamentally a fusion of what had hitherto been the dominant tradition of Syria with that of Rome and North Africa. It is interesting to observe that the *pedilavium* or footwashing, which had been practised in some places as a post-baptismal ceremony, was in this process moved out of the initiation rite altogether and instead attached to the liturgy of Holy Thursday, where it acquired a quite different meaning: another compromise. It is also possible that even in its original location as a post-baptismal ceremony it had already been a liturgical compromise between those who practised total immersion as the rite of entry into the Christian community and those whose water rite for this purpose consisted of the washing of the feet alone.[13] Similarly, the combination of anointing with oil and immersion in water found in much early Syrian baptismal practice may itself be a fusion of what were once two competing initiation traditions, especially as the sequence is not that of any New Testament account of baptism.[14]

Even the eucharist itself is not free from signs of liturgical compromise. To give just one example, the custom of the mixed chalice — the mingling of water with wine — which is evidenced from the third century appears to have been a deliberate compromise between those who used wine in their eucharists and those who used water alone in the cup. Although the practice has often been explained as being merely the normal mid-eastern custom of watering down wine to make it more palatable and so originally having no particular religious significance at all, this explanation hardly coheres with the intensity with which Cyprian defended the mingling of both wine and water in the cup while at the same time vigorously inveighing against the use of water alone.

Thus what emerges as the so-called "classical" pattern of Christian liturgy is to a very large degree the consequence of a deliberate assimilation of different Christian traditions to one another and the resultant forms are often quite unlike what any single Christian group was doing prior to that time. They are liturgical mutations or hybrid species. This does not of course automatically make them illegitimate developments, but it does place a very large question mark against our common tendency to ascribe a considerable measure of continuity to patterns of Christian worship from apostolic times down through the centuries. Such continuity only exists in the very broadest of terms, and the early history of Christian worship is marked much more by change and discontinuity.

Consequences for Today

So then, in the light of all the above, what conclusions should we draw about the relationship between early Christian liturgy and our own patterns of worship today? Most obviously, we cannot with any honesty go on telling people that "we are doing this because it is what the early Church did." Not only are we less sure about "what the early Church did" in a considerable number of areas, but what we do know suggests that there was wide variation in what different early Christian communities did liturgically. The best we could offer in a number of cases is that "we are doing what some early Christians did, but of course others did something quite different."

On the other hand, I do not want to suggest that we should therefore give up historical study altogether. Not only would this be disastrous for me, since I would be sawing off the very branch on which I sit professionally, but I do honestly believe that the study of the history of liturgy, and especially early liturgy, still has much to teach us that can be helpful.

What it should stop us doing is thinking that we can easily settle questions about what our worship practices today should be merely by appealing to historical precedent. Our tendency to engage in a type of "liturgical fundamentalism" — "the early Church did it, so we must do it too" — has been an intellectually soft option, an avoidance of the real issues, and I am glad to see it go. Historical precedent of itself cannot settle anything. Since Christians have in the course of their history engaged in such a wide variety of different liturgical practices in one place or another and at one time or another, it is nearly always possible to find some precedent for almost anything that one wants to introduce. No, we need to appeal to theology and not just history when making decisions about own liturgical practices.

Let us take the case of baptism at Easter as an example. Some of us have been tempted to teach our congregations that baptism at Easter is the correct thing to do because it is "what the early Church did." But we know now that baptism at Easter was a preference only in Rome and North Africa in the third century *and nowhere else*; that there was an attempt to make it a universal norm around the middle of the fourth century; but that this move was not successful and within fifty years baptisms can be found on a wide variety of occasions in the year in churches all over the ancient world.[15] This does not mean that we cannot advocate the practice of Easter baptism to our congregations, but only that if we wish to do so, it must be primarily on theological rather than on historical grounds. We need to say something like this instead: "Some early Christians favoured baptism at Easter because that practice brought out strongly the symbolism of baptism as dying and rising with Christ, and I believe that if we were to adopt the same custom, it would help to emphasize and communicate the same understanding of the character of baptism to us."

Knowledge of early liturgical practice also helps us avoid the heresy that there is only one correct way of worshipping God. Again, there has been a common tendency to cite "what the early Church did" as the norm for all Christian worship. Look for example at the way that we have all tended to adopt in our modern revisions of eucharistic rites the four-action shape that Dix told us was universal in the early Church, even in preference to the apparent seven-action shape that we can see in the New Testament accounts of the Last Supper. We have all wanted to "get it right". But, historically, there is no one "right" answer. There were a variety of patterns of eucharistic worship in early Christianity. It is true that one shape did eventually emerge as triumphant in the course of the fourth century and became the standard model thereafter — though with many minor variations that are often overlooked. But we have no reason to conclude that other, earlier patterns are therefore "wrong". As we have seen, many liturgical developments have been compromises, and things are often lost as much as gained in a compromise: emphases are shifted and insights disappear.

Let us return again to our example of baptism at Easter. To advocate the value of that particular custom does not require us to label baptisms at all other times of the year as "undesirable" or "wrong". Baptism at Easter certainly brings out one theological emphasis, but Christian baptism has a rich theology, and so baptism at, say, Epiphany, in association with the baptism of Christ, can bring out another equally valid emphasis. Indeed, it is vitally important that we do not portray the differences between the ancient Romano-African baptismal tradition on the one hand and the Syrian customs on the other as being just two different ways of doing the same thing. In one sense of course, they are: both are making new Christians. But their different ways of doing it reflect quite distinct theologies of baptism.

What appears to have been the dominant pattern in Syria may be seen primarily as what might be described as a "christological" model of Christian initiation: the candidate first expresses his or her allegiance to the person of Christ, is then admitted into the circle of the disciples who learn the secrets of the kingdom, is anointed with the priestly/kingly/messianic spirit which Christ received at his baptism in the Jordan, and is then immersed in the water in the name of the Lord (in later times of the Trinity). The Romano-African pattern, on the other hand, has what may be termed a "soteriological" character. The biblical model here is not Christ's baptism in the Jordan but his passage from death to resurrection, which in turn echoes the passage of God's people from slavery in Egypt to freedom in their own land. In this passage the candidates symbolically share, by renouncing this evil world, going through the waters of death where they profess their faith, and coming up again to be anointed as God's priestly people, to be marked as his own with the sign of the cross, to receive the spirit of their risen Lord, and to enter their promised land, feeding on milk and honey.[16]

To opt for just one theology of initiation rather than the other, or perhaps worse still, to roll them both into one and so lose the distinctive emphases of each in some unimaginative middle ground, simply does not do justice to the richness of the Christian tradition. And what is true of initiation rites also holds good for every other aspect of Christian liturgy. Variety is — or can be — enriching, provided that it is not just variety for its own sake but a serious attempt to capture particular theological emphases within the wide spectrum of Christian truth. The use of a variety of eucharistic prayers, for instance, can be a very valuable enrichment of the worship of a Christian community, if those prayers really do emphasise different aspects of what the eucharist means and do not merely say the same thing in different words.

However, this should not be taken to mean that there should be a liturgical free-for-all in which "anything goes" and where creativity is allowed to reign unchecked, that there are no limits or boundaries to what Christians may legitimately do in their worship, nor any guidance as to which forms might be more desirable than others. But once again, what it does mean is that the boundaries of legitimacy or the criteria for suitability cannot be settled by a simple appeal to history. We cannot adopt the slogan, "if the early Church did it, then we can too"; nor conversely, "if the early Church did not do it, then we should not either". Our appeal must be to theology and not just historical precedent alone.

What the liturgical practices of early Christianity offer us are a rich variety of theologies, not just different ways of doing the same thing. We need to try to understand the individual theologies, both those of the earliest practices that we can discern and those of later times when traditions had been combined, new hybrid forms had emerged, and contexts had changed. We need to see which practices were discarded and which theologies were eclipsed by others, and we need to ask why this happened. Was it that the theology was eventually found to be inadequate for the developing faith of the Church? Or was there some other reason for the change? Were political or cultural factors, for example, responsible? And was something important lost in the process, something that is worth recovering?

In other words, we need to evaluate each practice and each theology on its merits, and ask what we can learn from it to guide us in our liturgy making, rather than simply take the short cut of relying on some inadequate criterion that others have often embraced. Some people, for instance, automatically judge the practice and theology of the fourth century to be the golden age of Christian liturgy and so the preferred model for our own worship, and fail to consider that some earlier traditions, before the mutations took place, may well have valuable lessons to teach us. Conversely, others believe that the most ancient pattern that we can find must always be the best because it is closest to Jesus' own time, and fail to contemplate that there might be many later developments that offer a richer reflection on Christian experience. Let me put forward one illustration of each of these contrary absolutising tendencies and suggest ways which we need to be most discerning in our approach to them.

It has become commonplace in churches, through the influence of the Roman Catholic tradition, to regard the fourth-century pattern of the catechumenate as the ideal model for our own restoration of adult initiation. In one way this is quite understandable, since we know so much more about the details of the process at this period than about what went on in earlier centuries. However, far from being the peak of the evolution of the catechumenate, its fourth-century form is in reality a symptom of a church that was already losing the battle for the hearts and minds of its followers and was desperately attempting to remedy the situation by whatever means lay to hand. Although catechumens were many, those presenting themselves for baptism were few, and while they often came forward for somewhat questionable motives, the clergy were only too glad that they were not deferring it until their deathbed, and so did not enquire too closely into their character. Thus, rather than being the outward expression of a genuine inner conversion that had already taken place, the catechumenal rites now became instead the means of producing a powerful emotional and psychological impression upon the candidates in the hope of bringing about their conversion. The greater formalisation of the final preparation for baptism, with its periodic punctuation with ritual moments that might involve such things as exorcism or the tasting of salt, is not an advance upon the less formalised preparation of earlier centuries, but a sign that the process was no longer working properly and needed shoring up.[17] It may therefore not provide the best ritual or theological model for Christian initiation in our own day.

On the other hand, there is among some people a tendency to want to return to the most ancient patterns of worship that we can discern in our historical sources. This sometimes includes some imitation of the strongly "private" style of primitive Christian worship, in which outsiders were not permitted to share with the faithful either in prayer or in eucharistic fellowship. I am referring here to the exclusion that was practised before the fourth century and not to the artificial veil of secrecy that was drawn around initiation rites in the fourth century in imitation of pagan mystery religions in order to heighten the dramatic character of that experience for the candidates. Very few today would want to go as far as most early Christians apparently did in cutting their worship off from those who were not baptised members of the Christian community – which my own recent research has suggested even included not allowing them to hear the liturgical gospel read until the time when they were in the final stages of preparation for baptism.[18] Nevertheless, much modern liturgical revision, together with the arrangement of worship space for it, presuppose a congregation composed exclusively of committed believers who will participate fully in the rites, and leave little if any recognition of the casual observer, the enquirer, or the worshipper at the beginning of a journey of faith. Some traditions also practise a modern form of pre-baptismal exorcism to emphasise the "world-denying" character of the community of faith; some have introduced the custom of dismissing from the eucharist those enrolled as catechumens in the weeks immediately prior to their baptism (even though they have usually been present for the whole rite on earlier occasions); and some have deleted from their calendars such observances as Rogation Days and other traditional festivals concerned with the natural world around so as to restore the supposed primitive purity of a liturgical year focused exclusively upon events connected with the paschal mystery.

While admitting that in some respects we are in a position analogous to that of Christians before the Peace of Constantine in the fourth century, nevertheless not all of us would want to return to the attitude towards Church and world espoused by many such communities, but believe that we are called to be more open and welcoming to the world around, affirming what is good in creation, inviting enquirers to share the journey of faith with us insofar as they are able, and inculturating the gospel in our own situation. To adopt the liturgical customs of that ancient period may therefore set up a contradiction that we do not intend between our professed theology and our worship.

Such considerations, and others like them, lead me to the conclusion that nowadays not only is it hard to know what early liturgy was really like but it is much more problematic to try to restore ancient practices in the worship of our own day even when we do know what they were. The true lesson to be learned is that the way forward is not always to be found by going backwards. We certainly need to retrace our steps to get our bearings when we are unsure of the way, but the past does not provide a blueprint for the future that we can transfer indiscriminately. The past offers insights from which we can learn, but not a model to adopt uncritically. The gaps in our knowledge of the liturgical practices of ancient times, therefore, may well turn out to be a blessing in disguise if they help to save us from forms of slavish imitation that are inappropriate for our own day and for the Christian worship of the future.

NOTES

1. See Lee I. Levine, "The Sages and the Synagogue in Late Antiquity", in Lee I. Levine, ed., *The Galilee in Late Antiquity* (New York: Jewish Theological Seminary, 1992), pp. 206-7; James W. McKinnon, "On the Question of Psalmody in the Ancient Synagogue", *Early Music History* 6 (1986), pp. 159-91; Stefan C. Reif, *Judaism and Hebrew Prayer* (Cambridge: Cambridge University Press, 1993), pp. 53-87.
2. See the essays by Joseph Tabory, "The Origins of the Haggadah", and by Israel Yuval, "Easter and Passover as Early Jewish-Christian Dialogue", in Paul F. Bradshaw & Lawrence A. Hoffman, eds, *Passover and Easter: Origins of a Sacred Season*, Two Liturgical Traditions vol. 5, forthcoming from the University of Notre Dame Press.
3. See Paul F. Bradshaw, *The Search for the Origins of Christian Worship* (London: SPCK/New York: Oxford University Press, 1992), pp. 18-20.
4. Gregory Dix, *The Shape of the Liturgy* (London, Dacre, 1945).
5. Andrew McGowan, *Ascetic Eucharists: Food and Drink in Early Christian Ritual Meals* (Oxford: Oxford University Press, 1998).
6. See further Paul F. Bradshaw, "The Evolution of Early Anaphoras", in Paul F. Bradshaw, ed., *Essays on Early Eastern Eucharistic Prayers* (Collegeville: Liturgical Press, 1998), pp. 1-18.
7. A suggestion, which deserves more serious attention than it has ever received, originally made by Adolf von Harnack, "Brod und Wasser: Die eucharistischen Elemente bei Justin", in *gber das gnostische Buch Pistis-Sophia; Brod und Wasser: die eucharistischen Elemente bei Justin. Zwei Untersuchungen*, Texte und Untersuchungen 7 (Leipzig, 1891), pp. 115-44.
8. See Gabriele Winkler, "The Original Meaning of the Prebaptismal Anointing and its Implications", *Worship* 52 (1978), pp. 24-45.
9. See Paul F. Bradshaw, "'Diem baptismo sollemniorem': Initiation and Easter in Christian Antiquity", in Ephrem Carr, Stefano Parenti, Abraham-Andreas Thiermeyer, Elena Velkovska (eds), *EulogLma: Studies in honor of Robert Taft, S.J.*, Studia Anselmiana 110 (Rome: Pontificio Ateneo S. Anselmo, 1993), pp. 41-51; reprinted in Maxwell E. Johnson (ed.), *Living Water, Sealing Spirit: Readings on Christian Initiation* (Collegeville: Liturgical Press, 1995), pp. 137-47.

10. See Paul F. Bradshaw, "The Origins of Easter", in Bradshaw & Hoffman, eds, *Passover and Easter: Origins of a Sacred Season*.
11. See further Paul F. Bradshaw, "The Homogenization of Christian Liturgy — Ancient and Modern", *Studia Liturgica* 26 (1996), pp. 1-15.
12. See Maxwell Johnson, "Preparation for Pascha: Lent in Christian Antiquity", in Paul F. Bradshaw & Lawrence A. Hoffman, eds, *Passover and Easter: The Symbolic Structuring of Sacred Seasons*, Two Liturgical Traditions vol. 6, forthcoming from the University of Notre Dame Press.
13. See Martin F. Connell, "*Nisi pedes*, except for the feet: Footwashing in the community of St John's Gospel", *Worship* 70 (1996), pp. 20-30.
14. *Didache* 7 offers evidence for a very early Syrian initiation tradition that seems to have used water alone, and *Acts of Thomas* 27 may reflect one that used oil alone.
15. See Bradshaw, "Diem baptismo sollemniorem".
16. See further Paul Bradshaw, *Early Christian Worship* (London: SPCK, 1996), pp.8-21.
17. See Michael Dujarier, *A History of the Catechumenate: The First Six Centuries* (New York: Sadlier, 1979), pp. 78-111.
18. See Paul F. Bradshaw, "The Gospel and the Catechumenate in the Third Century", forthcoming in the *Journal of Theological Studies* 50 (1999).

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Celebrating with the canons of art

Pat Negri SSS

I would like to begin with an image taken from Rosemary Crumlin's current exhibition *Beyond Belief* at the National Gallery of Victoria. It is a painting by Ben Willikens called *Abendmahl (Last Supper) 1976-79.* [see facing page] Willikens bases his painting on the well-known image of the Last Supper by Leonardo da Vinci in the Dominican monastery of *S. Maria delle grazie* in Milan. He uses the same architectural space, the same vanishing point in the central window, the same number of windows, the same width of table and the same fall of napery. Instead of warm tapestries flanking the table, however, Willikens places firmly-locked steel doors and he erases completely the human figures of Jesus and his disciples.

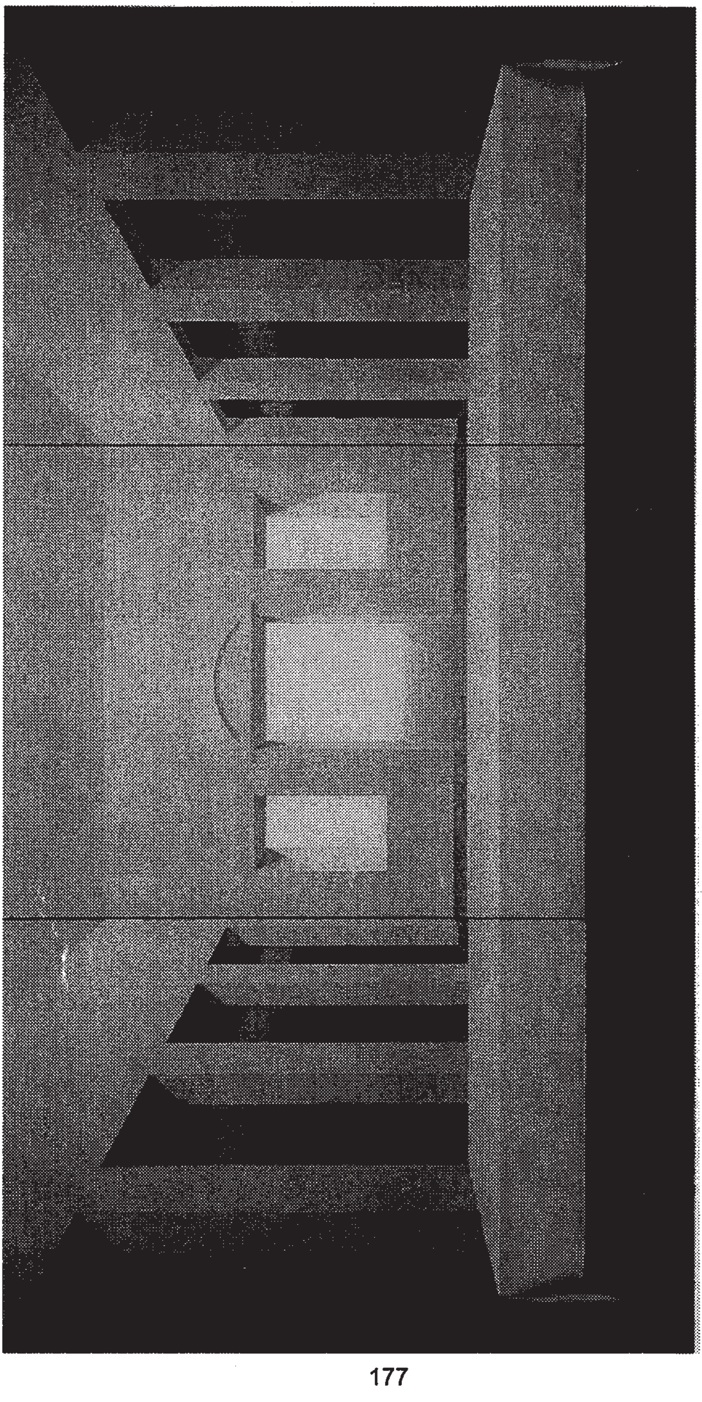
Re-people the Table

While I acknowledge Williken's stress on the importance of light for divine revelation, as a liturgist I want to re-people the table, for the liturgical environment, no matter how beautiful, is meaningless without the presence of worshipping men and women.

Since those who lead liturgy are predominantly clerics – at least in the present dispensation – I would like to bring to this empty table some crusty old clerics – monsignors all! – who make up an imaginary Cathedral Chapter under the title, the *Canons of Art.*

Introducing the Canons of Art

The Canons of Art are an elusive lot. They shuffle in and out of the vaulted shadows of our minds - nameless and ill-defined - yet influencing our approach to the worshipping spaces we create, not only for ourselves, but for those who follow us. Some have relevance to the issue of art and liturgy, being sound interpreters of artistic values. Others have no relevance at all, for they are merely prejudices. The leader of *these* I will call *Monsignor Aldo Pellegrini.* Aldo has been around for many decades and is a member of the family which produces popular religious art. The entire family, in fact – in France, the producers of the art of St Sulpice and in the United States what is known as Barclay Street art – has benefited financially from the multiple reproduction of



Abendmahl (Last Supper)
© Ben Willikens, 1979/Bild-Kunst
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a few simple plaster casts, depicting the Sacred Heart, the Virgin Mary, St Joseph, St Francis, St Anthony of Padua and St Therese of the Child Jesus. These images, painted for the most part in soft, pastel colours, have become the objects of devotion in Catholic churches and the thought of their removal the cause of much heartache.

Condemnation of these images is rare and muted at the highest level of ecclesiastical life. This may be an indication of the power of the Pellegrini's, but I'm inclined to think it is rather an indication of the loss of the sense of reverence for materials and craft arising from the industrial revolution. The machine – for all its brilliance – has replaced the slow, arduous working of human hands and has, accordingly, removed from much of human life the contemplation necessary for the production of great art. As Hermann Hesse wrote in *The Glass Bead Game* : "The really great men [and women] in the history of the world have all known how to meditate or have unconsciously found their way to the place to which meditation leads us."[1]

Arguing the case for great art at our table is *Monsignor Pius Buongusto*. Monsignor Buongusto has studied at the *Accademia del Arte* and is aware of the close relationship between Christian faith and the production of art over the centuries. He is aware of the images in the baptistery of the house church of *Dura-Europos* (163 C.E)[2] ; he has seen the great mosaics on the walls of the churches of *Sant' Apollinare Nuovo* and *San Vitale* in Ravenna; has studied the liturgical art of the Abbey of Cluny, the great medieval windows of Chartres, the masterpieces of the Italian Renaissance – which includes the image of the *Last Supper* created by Leonardo da Vinci (1495-98 CE) – and the restless expansion of the Baroque (climaxing in the fifty years between 1620-1670 C.E.). A brilliant man, Monsignor Buongusto! But he has a shadow side. He tends to live in the past and has difficulty with modern art. He nodded sagely at the condemnation of modern art made by Pius XI in July 1932, when he opened the new rooms of the Pinacoteca Vaticana. In this he is joined by his colleague, *Monsignor Celso Constantini*[3] who led the attack in the 1950's on the "visual blasphemies" of the church of Assy.

Assy, An Example

The church of Assy, in the Bourgogne district of France, is remarkable for the number of famous artists represented in the ornamentation of the building : Bazaine, Bonnard. Braque, Leger, Lipchitz, Lurcat, Matisse, Richier and Rouault. The Dominican, Pere Marie-Alain Couturier had been responsible for their involvement for, as priest and artist himself[4], he had entered into conversation with these creative people and was thus convinced that, although many of them were unbelievers, they would – because of their creative integrity – produce works worthy of a place of worship.

"Not so," fulminated Monsignor Celso Constantini. "Not so," said the bishop who had consecrated the church in 1950. "Not so," declared a group of conservative Catholics from Angers, citing canon law *and* Monsignor Celso Constantini. Articles of denunciation appeared in the religious and secular press. The particular object of their ire was the Richier crucifix, now regarded as one of the greatest religious images of the twentieth century. But Germaine Richier was an avowed communist. So, the Bishop of Annecy who, as I have said, consecrated the church in 1950, ordered the removal of the crucifix. As you would expect, the debate continued and on 30 June, 1952, the Holy Office produced an *Instruction on Sacred Art* which demanded the strict observance of canon law in such matters and prohibited both "these representations recently introduced by some, which seem a deformation and depravation of healthy art" and the "numerous statues and worthless images, generally stereotyped, exhibited without order or taste to the veneration of the faithful."[5]

"There you are," exclaims *Monsignor Bernardo Equimano*, "The Holy See is even-handed. There's your condemnation of the plaster statues you were complaining about – along with the modern distortions unsuitable for our worship space."

The Influence of *L'Art Sacre*

I will return to the issue of distortion. For the moment, let's note the influence of Couturier and Regamey's *L'Art Sacre* in the 1940's and 1950's. Those of us educated in the seminary at that period of history can remember waiting eagerly for the journal to arrive on the library shelves, for although many of us struggled with the French, the magazine produced images of liturgical art far superior to the banal appurtenances common to our churches at that time. It embodied an attitude which, I believe, remains vital for our advancement as people concerned with the beauty of our worship spaces. Pere Couturier put it this way:

It was an unbroken tradition: century after century it was to the foremost masters of Western art, diverse and revolutionary as they might be, that popes and bishops and abbots entrusted the greatest monuments of Christendom, at times in defiance of all opposition. From Cimabue and Giotto to Piero, from Masaccio to Michelangelo and Raphael, from Tintoretto and Rubens to Tiepolo, that tradition of courage and mutual confidence was kept alive. The most powerful currents of Western art had never been diverted from the Church. With the nineteenth century all this began to change. One after another the great men were bypassed in favor of secondary talents, then of third-raters, then of quacks, then of hucksters.[6]

At this, Monsignor Aldo Pellegrini shifts restlessly in his seat. Monsignor Buongusto begins to reminisce about his trips to Ravenna and Monsignor Equimano is beginning to feel that the other side has yet to be heard. We must ignore them for the moment, for another Canon has appeared and demands our attention. He is *Monsignor Emil Moderne*, elevated early to the purple after spending two years as private secretary to the Apostolic Nuncio to Argentina. In the precious free time given him, he had made a study of modern art and secretly shuddered at some of the documentation which passed across his desk.

Monsignor Moderne knows that the great art of the Twentieth Century is markedly different from the art of previous ages. It is marked by a restless search for meaning. It has broken free from the limitations of the academies and forcefully breaks through the surface of things to get to the reality beneath. As the artist Franz Marc put it, artists "break the mirror of life so that we may look at being in the face."[7]

The Value of Distortion

In the light of this search for an encounter with very ground of existence, the distortive technique of modern artists is not a denigration of the beauty of the human figure as Jacques Maritain thought[8]. It is rather an attempt to go beyond the surface appearance or the seductive aspects of the body – so stressed in the art of the academy in the nineteenth century – to the life of the spirit. A good example, to my mind, is Marcel Duchamp's *Nude Descending a Staircase* painted as early as 1912. While the charm of the shape of an arm or leg is not ignored, it is seen in the context of a life of vigorous movement. Another example, clearer still, is the abstract sculptures of photographer Constantin Brancusi[9] which show a respect for form and space so manifest in the *L'Art Sacre* movement.

Distorted forms or, if you like, a formal approach that eschews mimesis, are also part of that *expressive* style which Paul Tillich saw as basic to religious art. "Most conspicuous in contemporary art," he writes, "is the disruption of the surface of the ordinarily (in the average) encountered world."[10] "Everything breaks down," he suggests, "under the impact of the desire for pure expression" and the example he gives is Picasso's *Guernica* (1937). "Here," he says, "the historical material, used for artistic expression, shows most obviously the meaning of the disruption of the surface in contemporary art."

An Ancient Tradition

Tillich saw this expressive quality of modern art as part of an ancient tradition in religious art. It was this quality, he felt, which allowed the human person to deal with the depth of reality. A painting he often referred to was the *Crucifixion* of the *Isenheim Altarpiece* (1515 CE) which he regarded as a truly protestant painting. In this masterwork, Grunewald depicts the horror of the crucifixion by distorting the limbs of the crucified and marking the flesh with skin lesions identical to the lesions borne by the patients at the hospice run by the Trinitarian Order who commissioned the work. Links between this and Picasso's *Guernica* are not hard to find. It is an expressiveness which belongs to the Northern tradition of artistic creation, a tradition which, according to Jane Dillenberger, is marked by "its depiction of the invisible."[11]

This is not to say that artists of the Southern tradition are incapable of producing great works of religious sensibility. It merely points to the fact that, *if* it is to be *religious*, art must go beyond the surface appearance of things "to touch the depth of our world and ourselves."[12] Karl Rahner put it well when he wrote:

> Some "religious art" is well intended and painted by pious people, but it is not genuine religious art because it does not touch the depths of existence where genuine religious experience takes place. Conversely, it could be that a painting of Rembrandt's, even if it is not religious in its thematic, objective content, nevertheless confronts a person in his total self in such a way as to awaken in him the whole question of existence. Then it is a religious painting in the strict sense.[13]

This also addresses the issue of *who* can produce work worthy of our worship spaces. The well-intentioned and the pious are not the ones to whom we should entrust the task of building or renovating our churches.

Rather, like Couturier, we should trust in genius, regardless of that genius' religious conviction or affiliation.

Two Examples

Two examples will suffice to show the success of such an approach: the Dominican Convent Chapel at Vence, designed entirely by Henri Matisse and which he regarded as his greatest achievement; and the Church of *Notre-Dame-du-Haut* at Ronchamp, designed by the architect Le Corbusier who wrote: "In designing this chapel, I wanted to create a place of silence, of peace, and of internal joy."[14]

Matisse was a declared unbeliever and was severely criticised by Picasso for even thinking about creating a Christian chapel. Le Corbusier was described as "a nonpractising Protestant" yet both designed worship spaces of great evocative power. As Jean-Louis Ferrier has written of the Ronchamp church: "Art is the offspring of the sacred. From their meeting, an ardently religious building is born"[15].

Art and Liturgy

At this statement, *Monsignor Jean Leclerc* rushes into the room and takes his place at table. Monsignor Leclerc studied liturgy under Pere Louis-Marie Chauvet at L'Institut catholique in Paris and is an expert in the symbolism of the liturgy. With something approaching nervous agitation, he points out that the most important symbol in the liturgy is *the people* who gather in the name of the Lord Jesus. "Art work must not distract from the liturgical action," he declares with utter conviction. His conviction, however, leads him to a position similar to the iconoclasts who regarded art as a form of idolatry. If he had his way, he would denude the worship space of decoration, adopting what has been termed the "whitewashing approach" of the Cistercians. "Simplicity, bareness, functionalism, authenticity" are words he often uses in discussing this issue. Monsignor Equimano agrees with Monsignor Leclerc's purity of approach, but suggests that the desire for authenticity must be applied to the art work itself and not used as an excuse to rid the church of images. In the document *Environment and Art in Catholic Worship*, he points out, it is said: "Every word, gesture, movement, object, appointment must be real in the sense that it is our own. It must come from the deepest understanding of ourselves."[16] Art flows from this deep understanding and advances our self-awareness. It has a place, therefore, in the house of worship.

A Return to Our Two Examples

Two great artists, Matisse and Le Corbusier, demonstrate contrasting approaches to images. Le Corbusier preferred to concentrate on the architectural form of his buildings and eschewed decoration. When he began construction of the Dominican Friary of La Tourette, he declared, on the building site, that as far as he was concerned there would be "no possible distraction by images" and advocated that "every gift concerning stained glass, images and statues" should be refused.[17]

Matisse, on the other hand, has no problem with the images traditional in a catholic worship space. The Madonna, St Dominic and the Stations of the Cross, all have their place there. He executes them, however, with an economy of line and integrity of intent which makes them authentic images of religiosity, worthy of contemplation. *The Stations*, particularly, have that shock of the unexpected which brings the viewer to a new awareness. They are all placed on one wall and the meditator is asked to approach the sorrowful journey inwardly, with eyes moving from the lower part of the wall to the ceiling. Jane Dillenberger comments on the contrast of this wall to the rest of the chapel which is filled with light and colour. Here, on this back wall, she says, Matisse "shows the anguish of life and death, the ugly, discontinuous lines communicate the tragic significance of this one death."[18]

The Advantages of Abstraction

It is clear that in this master work Matisse has used elements of abstraction. This in no way impedes an accurate reading of *The Stations*. The clues are clear enough. But it does allow the individual to enter the mystery at a point where he or she is comfortable.

Abstraction has been part of the creative endeavour of great artists from the beginning of this century and, although there has been a revival of figuration, it still forms part of the artist's imaginative equipment. The ecumenical possibilities of abstraction cannot be overlooked either. People uncomfortable with images in the worship space may find total abstraction a way of enhancing the space without disturbing long-held theological positions on the subject of imaging. It is no accident that the Rothko Chapel in Houston, Texas, has proved popular as an ecumenical worship space. Considering its link with Couturier,[19] one can perhaps see in this building and the art which adorns it the extreme conclusion of many of the theories contained in the journal *L'Art Sacre*. Such a conclusion may not be to everyone's taste but one cannot deny the spiritual quality of the chapel.

Abstraction, a Search for the Spiritual

From the earliest experiments of Wassily Kandinsky, Kazimir Malevich and Piet Mondrian abstraction has been a search for the spiritual. As Mark Rosenthal has put it:

> In a world filled with lost innocence, rootless materialism, and insecurity, which all these artists regarded as the province of naturalistic art, they offered abstraction as an alternative.[20]

That the alternative could be advantageous to church people – also concerned with the spirit – is clear from the example of Matisse's windows at Vence, created in 1951, and the abstract forms created by Johannes Schreiter for St Mary's Church, Dortmund, in 1969 and the Limburg Cathedral in 1977.[21] These, surely, share in that "noble beauty" required by the Second Vatican Council (*Constitution on the Sacred Liturgy*, No. 124) as does this example from the work of the British sculptor Richard Long which draws on the evocative power of natural materials. While this particular work would impede liturgical action, nevertheless, its simplicity points to possibilities for our liturgical life. All show clearly that "contemporary art can add its own voice to that wonderful chorus of praise sung by the great masters of past ages of Catholic faith". (CSL. No. 123).

Conclusion

To the Williken's table, now peopled so bounteously, I would like to add one final figure. He, like our monsignors, is a cleric. But he is also a noted liturgist. His name is Robert Hovda. Referring to a conference on "Environment and Art in Catholic Worship" he recalls that the Archbishop of Milwaukee, Rembert Weakland, when asked how a person might become a church musician, replied, "First become a musician." Then he adds:

> ...that kind of fundamental, common sense respect for the arts of the human family is disastrously rare in the life of today's church. One fears to speculate about the time it will take before pastoral teams and liturgy committees begin to counsel prospective donors of materials for liturgical celebration and prospective ministers in the same way: "First become an artist." Or, appropriately and reasonably for donors: "First search out an artist who is attuned to the liturgy to create the object or to help select it." (Whether "it" is a space and its

basic furnishings, or music, or a vestment, or a vessel, or a cross, or candlesticks, or a liturgical book, or whatever.)[22]

If the early Christians of Dura-Europos saw fit to adorn the baptistery with the art of their period; if every age until our own has done the same, adorning their worship spaces with great art; it would be a tragedy if the artists of our own time did not have the chance to contribute to a worthy celebration. As Robert Hovda points out, such a celebration, "Like a parable, takes us by the hair of our heads, lifts us momentarily out of the cesspool of injustice we call home, puts us in the promised and challenging reign of God, where we are treated like we have never been treated anywhere else...where we are bowed to and sprinkled and censed and kissed and touched and where we share equally among all a holy food and drink."[23] I would add, "and where the best expressions of our artistic ability find a home."

NOTES

[1] Hermann Hesse, *The Glass Bead Game*, p. 99.

[2] In her book, *Art and Worship* (Wilmington, Delaware: Michael Glazier, Inc., 1988) p. 4 Janet R. Walton writes: "The art in the baptistery consists of eight scenes, two from the Old Testament, six from the New. The major painting, located behind the basin, its placement indicating its importance, is the Good Shepherd and the Sheep. Below it, and certainly in relation to it, is the Fall of Adam and Eve. On other walls are the Procession of the Women to the Sepulchre on Easter Morning, the Healing of the Paralytic, Jesus walking on the Water, the Woman at the Well, David and Goliath, and a garden scene." See also: M.I. Rostovtzeff, *Dura-Europos and Its Art* (Oxford: The Clarendon Press, 1938) pp. 130-134.

[3] This is the name of the Cardinal who as Secretary of the Propagation of the Faith and with his brother, Giovanni Constantini, President of the Central Pontifical Commission for Sacred Art in Italy, stigmatized Assy as "an insult to the majesty of God and a scandal for Christian piety." See Dario Gamboni, *The Destruction of Art: Iconoclasm and Vandalism since the French Revolution* (London: Reaktion Books, 1997) P. 243.

[4] He had studied under Maurice Denis but gradually moved away from Denis' approach.

[5] See Gamboni, *The Destruction of Art*, p. 243.

[6] Pere Marie-Alain Couturier, *Sacred Art* (Austin: University of Texas Press, 1989) p. 34.

[7] Cited by Aniela Jaffe, *The Myth of Meaning in the Work of C.G.Jung* (London: Hodder & Stoughton, 1970) p. 64.

[8] Maritain regarded the human figure - "the most beautiful work in natural creation" - as a victim in the advance of modern art. See *Creative Intuition in Art and Poetry*, Bollingen Series (New York : Pantheon Books, 1953) p. 209.

[9] The date is unclear, but it is before 1925. See *Aspect of Modern Art - The Selective Eye III* (New York: Reynal & Company Inc., 1957) p. 107.

[10] See his lecture to the Philosophy Club at Columbia University in 1958. *Paul Tillich on Art and Architecture* Edited by Jane and John Dillenberger (New York: Crossroad, 1987) pp. 126 - 138.

[11] Jane Dillenberger, *Style and Content in Religious Art* (New York : Crossroad, 1986) p. 130.

[12] *Paul Tillich on Art and Architecture*, Edited by Jane and John Dillenberger, p. 186.

[13] Karl Rahner, "Theology and the Arts," *Thought 57, No. 224* (March 1982) p. 27.

[14] Cited by the Editor, Jean-Louis Ferrier, in *Art of Our Century* (London: Longman 1990) p. 527.

[15] Ibid.

[16] EACW, No. 14.

[17] Cited by Gamboni, *The Destruction of Art*, pp. 253-254.

[18] Jane Dillenberger, *Style and Content in Christian Art* (New York: Crossroad, 1986) pp. 222-23.

[19] John and Dominique de Menil were friends of Pere Couturier and sought, through his influence, to build in the United States a chapel with the qualities of the Matisse Chapel at Vence.

[20] Mark Rosenthal, *Abstraction in the Twentieth Century: Total Risk, Freedom, Discipline* (New York: The Solomon R. Guggenheim Museum, 1996) p. 34.

[21] See Robert Sowers, *Rethinking the Forms of Visual Expression* (Berkeley: The University of California Press, 1990) pp. 64-65.

[22] *Robert Hovda: The Amen Corner*, Edited by John Baldovin (Collegeville, Minnesota: The Liturgical Press, 1994) p. 215.

[23] Ibid., p. 220.

Culture and Liturgy

Ellison L. Pogo

First, I feel I should explain where I am coming from in the comments which follow. I am a Solomon Islander by nationality and a Melanesian by race. Melanesians are to be found primarily in Papua New Guinea, Solomon Islands, Vanuatu, New Caledonia and Fiji, but within that island grouping there would be close to one thousand distinct languages and almost as many different cultural practices. There is no single Melanesian culture or language. Even within my own country there are over 100 languages and no single language which unites all the people. In my ecclesiastical Province there would be double the number of languages and a similar increase in the different cultures. This creates great difficulties in trying to do liturgy which is culturally relevant to the people.

There are, however, some cultural attitudes and practices which are reasonably common to all Melanesian cultures and these are the ones I shall try to address in this paper.

1. Posture

The Anglican Communion seems to be returning to the more ancient practice of kneeling for penitence, and standing for praise (and sitting for the Word, other than for the Gospel). Thus many churches will encourage people to stand for much of the Eucharist.

Theologically, I can appreciate this, but in Melanesian culture, to stand before a Chief or a 'Big Man' is arrogant. Kneeling indicates humility, submission, surrender, etc. Even sitting has these same overtones, which is quite the opposite of Western culture where to sit in the presence of an important person would be regarded as arrogant or even insulting (where the 'important person' was not him/herself sitting).

Generally, a common practice in Pacific cultures is to show respect and adoration by placing oneself physically lower than the person one is honouring. It is clear that people in that part of the world from which I come really do have problems standing, especially at the particularly 'holy' parts of the Eucharist, such as the Eucharistic Prayer, or at the confession of sin or the blessing of the people. This is not theological: it is cultural, and it is important to us in the way we express our Christian faith within our cultural milieu.

Many people tend to take posture in liturgy for granted: it is not a major issue for the Western world. But taking theology and culture together in a Melanesian context creates complications and raises many conflicting and interesting views. Standing, sitting or kneeling portray different cultural meanings where Pacific cultures are concerned.

Perhaps our culture had similarities with the early Hebrew culture. The instances where Moses had to hide himself in the cleft of the rock when the glory of the Lord passed by (Exodus 33:22), and the Lord said to Moses, "Take off your sandals, for the place where you are standing is holy ground," (Exodus 3:5, cf. Joshua 5:15) for example, have the same kind of cultural background.

2. Language

Language is a very powerful tool. It has the potential to build or to destroy. The use of language determines direction and ideas of expression.

In Melanesia the languages were designed for social and religious purposes where the religious purposes were simple, animistic religions without a developed theology. Since the exposure of the Melanesian nations to outside influences, other developed and sophisticated languages (such as English and French), have become the languages of trade and development. With trade and development has come Christianity with a much greater need of a language capable of expressing sophisticated theological and philosophical propositions. Therein lies conflict and difficulty for both liturgy and ministry.

In Melanesia, the Bible and Prayer Book are not available in anything like all our languages. The New Testament has recently been published in Solomon Islands Pi in, and the full Bible in Vanuatu Bislama, but many people, especially in the rural areas, still prefer to hear the Bible read and to celebrate liturgically in English.

It may be true that the reason is sometimes more to do with helping to understand the English language – ie using English as an educational 'tool' – but more often it is because there is a desire to maintain a degree of mystery and incomprehensibility in the language which is used to express the deity.

Language is a means of expressing mystery, and a sense of mystery is essential to worship, particularly to the Melanesian mind. If language is too easily understood, too banal, the result is unsatisfactory. It has not created a sufficient aura of reverence and awe.

Allow me to illustrate this point in a slightly different context. Melanesians are regarded as shy people and we probably are. But this is a reputation which has probably grown up because we do not hold the eye of someone whom we meet for the first time, but we avert our eyes. And we do not immediately reveal our name to another. To do so would be to reveal everything of ourselves and there would be nothing left. Thus, the story of Moses at the Burning Bush has profound meaning for us. In answer to Moses' question about God's identity he replied, "I am who I am.... Say to the Israelites, 'I AM has sent me to you'." (Exodus 3:15).

It is all a question of "holding something back", of not intruding into the sanctuary of another, of protecting one's own inner being as well as that of the other person.

This tension between language which is sharp, to the point, and readily understood and language which is, at least in part, "other-worldly" is a tension we live with. The concept of the omnipotence of God is much more powerful and meaningful to the Melanesian mind than is the concept of immanence.

3. Elements at the Eucharist

When Jesus used bread and wine at the Last Supper to 'denote' his body and blood, he used the common food and drink of the people. In Melanesia, neither bread nor wine are common. Jesus would more likely have used breadfruit and coconut water, but even breadfruit is found in only some parts of Solomon Islands so perhaps a root vegetable, (such as taro, yam, or casava), would have been used.

The use of bread and wine presents quite major and costly problems for the people of our rural areas – by far the majority of the members of our Church.

There is a tension here. We may be able to justify the use of taro and coconut water in incarnational theology and contextualization of Melanesian culture and philosophy, but the theology of the universality of Christ and the catholicity of the Church are thereby somewhat weakened and a tangible symbol of unity which binds us is missing. For people of tiny, remote islands, far from the major trade and tourist routes of the world, the concepts of universality and catholicity are very important. We want to be, and to feel that we are, an integral part of the world-wide Church.

Of course, the elements which Jesus used (bread and wine) were fruits of the ground and *the work of human hands* which taro and coconut water are not. To retain the human element they would need to be something like taro 'pudding' and coconut toddy.

On the other hand, there is a cultural change which is occurring in Melanesia and throughout the Pacific with respect to bread. It is starting to replace traditionally prepared foods in even the most remote places.

We must emphatically continue to search for true Christian indigenisation of the Liturgy in a given locality, but we must always be conscious and ever-mindful of our Christian Anglican heritage and our commonality in the Gospel.

4. Marriage Rites

Of all the Christian *liturgical* practices, it is probably marriage which is furthest from Melanesian culture. (I emphasise the word "liturgical", because in fact, the Western theology of marriage is not too different from our own cultural understanding of the meaning of marriage.) This is not to say that, for example, the Eucharist is closer to our cultural practices, but the Eucharist does not impinge on pre-Christian practices: it is something which has been added. Marriage, on the other hand, has a highly developed cultural background and the Christian marriage rites bear little or no resemblance to Melanesian cultural practices.

In most, if not all Melanesian cultures, marriage is planned by the families of the young people (who usually are much younger than in Western tradition). Personal choice of spouse is not tolerated, probably for reasons related to the fear of in-breeding or to land ownership, or both.

When the families have agreed upon a marriage, the man's family will provide a 'bride-price' (expressed in shell money, dolphin teeth, pigs, or some such) to the woman's family and the giving and accepting of the bride-price is then 'sealed' by a common meal. The marriage is thereby contracted, the bride passes to the family of the man and thereafter has no further relationship with her own family. But the two (extended) families as a whole are bound together by the marriage of the two young people – not just the bride and groom themselves.

This binding together of the two families is important. It is a corporate thing. The two families become one. Their house becomes our house.

Personal private ownership and exclusivity does not exist. This is one of the reasons why divorce is so unacceptable in Melanesian society. It is not just husband and wife who are separating. Divorce is seen to be a curse upon the two entire families.

The Christian practice of a Church ceremony where a ring is given and received is quite alien to Melanesian culture.

As a result of these differences, we find, today, that many of our young people do not 'bother' with a Church marriage – not for the same reasons as young people in secularised societies, but simply because they see the paying of the bride-price and the fulfilling of the custom requirements of their tribe or clan to be sufficient. Committed Christians will usually seek the Blessing of the Marriage by a priest in the Church, but there will be no inter-change of rings.

Of course, I am comparing Melanesian culture with Christian practice. But change is taking place in Melanesia as our society becomes more 'westernised' and influenced by Christian teaching. There is a growing desire on the part of the young people to choose their partners for themselves and to get to know each other before marriage, rather than to leave everything to the two families to arrange. Personally, I think this is a good development which the Church should encourage, but I would not want to see a minimising of the covenantal nature of the sacrament between the two extended families. The nature and strength of the extended family 'system' in Melanesia (and all Pacific peoples) is one of our greatest strengths.

As Christian faith spreads and becomes more 'real' to the people, so do Western codes of conduct. That is not always to our benefit. I firmly believe that there are aspects of our cultural heritage which can be 'christianised' and would be to the advantage of Western cultures.

5. Elements of Healing

Elements associated with healing in the Christian Church (oil, laying-on-of-hands, and holy water) are relatively easy for the Melanesian mind to accept as our culture makes use of many natural medicines, many of which are very effective and in common use today.

However, the way in which the Christian 'elements' are used is frequently non-Christian. Holy water, for example, is often drunk in large quantities to heal an internal illness! A bottle of holy water may be kept in the house to protect it from harmful spirits.

Here there is less of a conflict than a need for Christian teaching, as the basic practice, in both the culture and the Christian faith, have similarities.

There are many traditional practices tied with Melanesian religion – discernment of the cause of sickness through dreams and visions, healing of the body through the healing of personal relationships within the family or community, use of traditional herbal medicines, massage, etc. Next to this rich indigenous tradition, the traditional Christian options (prayer, the laying-on of hands, and the Sacrament of Anointing) seem, to the Melanesian mind, rather sparse and inadequate. Hence all the syncretistic practices emerge.

For example, I found that the majority of the clergy, in the Sacrament of Anointing, anoint (with common sense) the part of the body which is injured, diseased, or in severe pain, as opposed to the more usual practice of anointing the forehead, regardless of where the pain might be. Some clergy also practice massage with Holy Oil (usually olive oil) consecrated by the bishop for the Sacrament of Anointing. Priests also will bless oil (often coconut oil, sometimes perfumed) to be used by Melanesian Brothers or lay healers in the practice of traditional massage. Both oil and holy water (including baptismal water) are often drunk. The 'sparse' Western Christian tradition (the Eastern Orthodox is more complex) of only praying, anointing the forehead with oil in the form of a cross and laying hands on the head, do not really seem enough for the people. One can argue that the traditional Melanesian practice is more 'holistic'.

The kind of oil used may also be an issue. Olive oil is extremely expensive and quite foreign to Melanesia, yet we continue to use it for the Sacrament. To the Melanesian mind, the distinction between "sacramental" and "medicinal" use of oil, water, and other elements is very thin. This is a very rich area to explore and I think we may take a deeper look at it in the future. But behind much of it is the Melanesian understanding of sickness and health, of life and death.

6. The Holy Eucharist

I have already referred to the Eucharist in several places, discussing the use of bread and wine, and making reference to the fact (see Marriage Rites) that the Liturgy does not impinge upon our pre-Christian cultural practices. However, there is one aspect of the Eucharist which the

Melanesian mind finds it very easy to understand – far easier, I believe, than the Western mind. I refer to the Holy Communion itself.

In the Western world, the teacher takes great pains to instruct confirmation candidates in the meaning of the communion – what is the significance of our consuming of the bread and wine. In Melanesian culture, there is no difficulty whatever, and the reason can be traced to our pre-Christian practices.

First, the nature of a feast itself has major significance. Feasts are an integral part of our culture. Not much happens without its being accompanied by a feast of some sort or another. In days past there were feasts before going into battle, feasts to celebrate victory, feasts before going fishing ... and many others. In most cases, the aim of the feast (apart from the obvious culinary delight) had a significant point. It aroused the spirit and became a 'pledge' of the 'benefits' of the occasion (success at war, a good haul of fish, etc.). Thus, a Feast to celebrate the death and resurrection of our Lord who has pledged to be with us until the end of time, has powerful meaning for the Melanesian mind. But there is more to it than that.

Head hunting was never indiscriminate. In battle, the aim was not simply to kill off the opposition: it was to kill the chief and the 'heroes' – the mightiest warriors of the opposition. Having killed them, the assailants would then drink some of the blood of the victim (and sometimes eat some of his flesh) in the belief that the mana[1] of the chief or hero would transfer to the assailant. By that act of drinking the blood, the assailant thus took upon himself the mana of the victim.

The analogy is obvious. By eating the flesh and drinking the blood (the bread and wine) of our Lord at the Eucharistic Feast we are taking to ourselves something of the mana of Christ. He is becoming one with us and we one with Him. That is very easy for the Melanesian mind to understand and to accept.

7. Holy Baptism

I can recall a time when I was a young boy of perhaps six or seven years being taken to a stream in the very early morning. There were a lot of people present and all were sitting around in a state of great expectation. Presently, a tribal elder came forward and after much chanting and dancing he splashed water over and around us for cleansing, exorcism and purification.

This was not a contemporary adaptation of Christian Baptism, but an ancient cultural practice. But the similarities are obvious.

8. Ordination

I have been surprised to learn that some things we do in the Church of Melanesia are regarded with envy by Anglicans in long-established Christian countries as very “avant-garde”. Some of these things relate to ordination.

Whereas in most Western rites of ordination the Archdeacon (we call them ‘Senior Priests’) will present the candidate to the Bishop, in Melanesia it is the candidate’s family, the Village Chiefs and Elders who will present him. (We do not, as yet, ordain women.) The ordination will be held, where possible, in the candidate’s village, not in the Cathedral. (We don’t have Cathedrals except for a Provincial Cathedral in Honiara in which all eight of our Diocesan Bishops have a Chair). The accent is placed upon the family, clan or tribe handing over the person to be ordained who enters in cultural attire. This may not seem to be grossly significant, but for us it avoids the “churchiness” of a rite entirely dominated by the ecclesia.

Another difference relates to the consecration of bishops (episcopal ordination). Whereas in the Western Churches, upon resignation or retirement the bishop vacates the See and keeps far away from the consecration and installation of the successor. Not so in Melanesia! At the consecration of the successor, the former incumbent will play an important role. The mere presence of the former bishop, and the sharing in the laying-on of hands, is considered vital and it is the former bishop who will invest the successor with the Pastoral Staff of office. In this way, the mana is handed from one to the other. To my people and me, the absence of the former bishop would imply elements of shame and disgrace.

Conclusion

I am often rather hurt by the remarks of overseas visitors who share in our worship and then claim that we are a very ‘conservative’ Church because we kneel a lot, or we do this or don’t do that. Most frequently these are not signs of conservatism, but signs of a Church which is trying to do its liturgy in its own cultural milieu, and it is a lack of understanding of our cultural heritage which prompts the remarks.

We are about to publish a new Prayer Book which tries to bring to our liturgies something of our cultural heritage, but we have a long way to go and, as I have said above, we do not wish to sacrifice our togetherness with Christians world-wide by changing the well-entrenched practices of the Church Universal. We do, however, ask that others be not dismissive of some of the things we do without seeking the cultural reasons for doing them.

Melanesians do not have abundant material possessions or other 'blessings' of the developed world, but we have our cultural heritage and our Christian faith. We treasure both greatly and we seek to make the one amplify the other. May God bless us in our endeavours.

NOTES

This paper was originally entitled 'Cultural Encounters in Liturgy: An Identification of Some Areas of Conflict' and was presented to the International Anglican Liturgical Consultation held in Jarvenpaa, Finland, in August, 1997. It has now been revised and added to, and the content includes more than the original 'areas of conflict'.

1.'Mana' is a difficult word to explain (although it is today found in many English dictionaries). It is the spirit of power and authority, respect and honour, which a person possesses. Thus, a person with a great deal of 'mana' is one who naturally commands all these desirable qualities.

Liturgy behind bars

Angela McCarthy

For the past eleven years Angela McCarthy has been ministering through music liturgy to maximum security prisoners in Perth. The impact of this experience has been profound on her perceptions of liturgy and its inculturation.

Culture and liturgy in the prison context

Gillian Varcoe states that "culture and liturgy do not merely intersect; liturgy engenders Christian formation through ritual and symbolic structures"[1]. As "culture at work among subgroups" it takes on peculiar and unique structures among maximun security prisoners. There is no delineation according to denomination. There is no power structure except that of the prison itself. Therefore, the liturgy has to take on a form where the mythic narrative and the expression of belief are relevant to a unique population. The uniqueness of each community who worships is very real but when the worshipping community also takes to its heart the non-Christians and the most severly marginalised people of our society there is a dramatic shift in the nature of the Gospel presentation.

Three principles of selection of music for liturgy as presented by Vatican documents are the liturgical, musical and pastoral judgements[2]. In the context of prison life, pastoral judgements are often more important than in normal parish circumstances where the balance of the three judgements would be different. As one prisoner said recently "When we sing with you the song remains in our souls for the rest of the afternoon. There is a freedom in that." The culture in which the prisoners live is one of oppression, violence and death. Every liturgy must act as a double edged sword; to sooth the oppression and to uplift the spirit.

The language of liturgy

Prisons, as a subculture, have a language all of their own. Since a vast majority of prisoners are from low socio-economic groups, the language of a structured Church is often inaccessible. Since many prisoners are also illiterate, the use of heavy text is uncomfortable and music script is often useless. A tangle of books is greatly disconcerting. In this context the *language of music* often offers freedom. Setting the prisoners free comes from enabling the spirit to soar in song. The choice then of music will be very different from that of congregations on the outside. When the congregation holds a mixture of non-Christian, Christians of many different denominations and ethnic groups of aboriginal Australian, white Australian, various Asian cultures, Polynesian/Micronesian and a variety of European cultures, all of whom are male and marginalised, every gathering is unique. For the language of music to work in this context it has to be very accessible. Such musical forms as call and response, litanies, direct repetition and short acclamations become accessible. A limited number of songs are possible (and *One Day at a Time* cannot be avoided entirely!).

The language of prayer and the naming of God become important issues. How can God be named in the language of power when those gathered are totally oppressed by power? Is God named as "Father All Powerful", or as "Jesus, our Brother"who is described by prisoners as "a crim like us"? We believe what we sing therefore we must sing what we believe. This becomes increasingly relevant in the prison context. If inculturation is about finding a balance within the worshipping community, then achieving the balance in the prison community requires firstly a sense of communion with the prisoners.

The Gospel in action

The Gospel invitation to visit the prisoners is not to be taken lightly. So many Gospel texts come alive when proclaimed within maximum security walls. Within the prison structure different groups are inaccessible to each other for reasons of punishment or protection. In the prison chapel these barriers dissolve. The gathering rite does not involve elaborate processions. Line-ups and marching to order are not for celebration within the prison context. Gathering needs therefore to be a breaking down of the barriers so that celebration can take place. Music assists in this gathering process if it is invitational in its nature, not performance oriented. Even being required to stand for the gathering song and Gospel is too regimental and a prisoner asked that such requests be deleted leaving the prisoners to stand or sit as they feel moved to change their stance.

The ritual action of touching becomes important and so in the Mass, the sign of peace has to include all those that are gathered and so can take a considerable amount of time. It also includes often the prison staff in attendance when they are sufficiently comfortable to participate. Christ's presence in such action is obvious and tangible. The only procession is during communion when all come to participate. When the liturgy does not include the Eucharist, touching remains important and so processing to touch, or reverence in some way, the Word becomes an important ritual action. When one prisoner cuts flowers from the garden outside the chapel to place before the altar his action is profound in its praise.

The mystery of the presence of God

The celebrations of Easter and Christmas take on particular significance in prison. On these occasions in maximun security prisons there is minimum staff so lock up is early and visitors are prohibited. The only celebration is religious and so the consumerism that obfuscates the true meaning of these celebrations to those on the outside is not relevant within the prison. A priest who was a prisoner during a recent Christmas said that the experience for him was far more spiritual than any others that he had celebrated in the previous decades on the outside. Christmas music particularly has to be multi-cultural so that it includes the deepest yearnings of all present. *Silent Night* sung by 60 male voices in many languages at the same time is deeply moving. Christ is present in this celebration as a poor child in the very hearts of those celebrating as well as in the Eucharist, Word and priest. At Easter, of course, the hope of salvation offered through Jesus as the condemned prisoner who is resurrected brings the mystery of God's presence into a clear focus. Alleluias need to ring in great abundance. However, in all of this richness there is no sense of comfort but rather a challenge to live what Jesus taught in the confines of a prison. How to love in the daily routine of prison life is a serious call to live like Christ having been fed through the liturgy. When the liturgy is truly inculturated in this context then it forms the people through its ritual and symbolic structures.

NOTES

1. Gillian Varcoe, "Principles of Inculturation in an Australian Context" in *AJL* vol 6 (1997), 63.
2. "Music in Catholic Worship" in Elizabeth Hoffman, *The Liturgy Documents, a Parish Resource* (Liturgy Training Publication, Chicago: 1991), 281.

Remembering the Body Human Embodiment and Liturgical Practice

Ian Ferguson

Part II

In this section, I apply the theology of the body argued in Part I to the theology and practice of the liturgy. I have chosen to focus my discussion on the eucharist. In making this choice, I am not assuming that the eucharist is the only part of the liturgy concerned with the body. Rather, I take the position that the whole liturgy is an embodied event, one that should engage the whole person. However, in the reformed tradition, out of which I am writing, greater emphasis tends to be placed on the proclamation of Word than the celebration of the Sacraments. While there is no question that the principal reformers saw Word and Sacrament as of equal importance,[32] in modern practice the eucharist often has an insignificant liturgical role. Quarterly or monthly celebration, far from highlighting the eucharist's importance and giving regular opportunity for all to participate (as originally intended by the reformers), can lead to its being viewed as an adjunct to the Word.

Sacramental practice suffers when a dualistic approach to the person is applied to worship. If the mind is viewed as the primary and superior element in the makeup of humanity, words and ideas will be emphasised over embodied action. This has happened in much protestant worship.[33] I give emphasis to the eucharist as a balance to such a view. Thus, my exploration of the eucharist is undertaken as a means of "filling out" for myself that which has been lacking in my own experience of reformed worship.

In what follows, I give particular emphasis to the eucharist as the mediating and transforming sacrament of Christ's corporeal presence. I discuss the role of the eucharist in relating our present bodily existence to its future in Christ. My discussion is focused on the themes of presence, community, remembrance and action.

1 The Eucharist as Embodied Presence

The body is the medium of personhood. It is, by its very nature, present and communicative, and is thus the ground of personal relationship. To speak of the body of Christ is to speak of the personal, active, communicative presence of Christ with us. The body of Christ has its presence and communicative power through the Holy Spirit in the eucharistic community. However, the presence of Christ in Eucharist and community is a "presence in absence" until the eschaton.

The hope for the future transformation and fulfilment of human embodiment depends on participation in Christ's risen body and, therefore, on his continuing presence. It is Christ's corporeality which makes it possible to live now as bodies characterised by the unity and transformative power of God's future. If Christ is not present to us with embodied efficacy to heal and transform, then we are hopelessly bound to and dominated by the ontological alienation and divisions of life and death, body and soul, self and other which characterise human embodiment now.[34] Christ's resurrection is a sign both of the absence of Christ's body now and of the presence of the future. "The corporeality of the Resurrection means that Jesus Christ while entering God's dimension through his Resurrection and Exaltation is at the same time completely in the world in a new divine way and is by us and with us 'to the close of the age' (Mtt 28.20)."[35] The Eucharist is a focus for Christ's continuing presence, his "new way" of being with us, his "presence in absence". In what way is Christ present in and through the Eucharist? How do the bodies of believers receive, and in their communality become, the presence of the body of Christ?

It is not my intention to discuss in detail the controversies surrounding the nature of Christ's eucharistic presence through the history of the church. Suffice to say that the classical Thomist formulation of transubstantiation with its emphasis on the substantial and sacrificial presence of Christ in the elements led to a corresponding neglect of the communal and eschatological dimensions of the Eucharist, its nature as community ritual action, and any notion of "ecclesial presence".[36] Embodiment, as I have discussed it, is shaped by relationality and eschatology; a theory of eucharistic presence which gives no place to these elements represents an incomplete account of Christ's embodiment and is, therefore, unhelpful as a means of understanding his relationship to our embodiment in the present.

Interpreting embodied presence in relation to the Eucharist requires an account of human symbolic activity. This is not to pursue a Zwinglian line in which the Eucharist is reduced to a memorial signifying past events, and the "presence" of Christ is confined to the faithful heart of the believer (an account which bypasses any sense of embodiment); rather, I am concerned to understand symbol in terms of embodiment. Zwingli's eucharistic thought represents a total separation between the sign and the thing signified. On the other hand, the Catholic and Lutheran doctrine of the same period reduced the sign to the signified reality. Calvin provided a way ahead, giving a symbolic account of the Sacrament that did not strip the Eucharist of the possibility of embodied presence nor confine that possibility to materialistic, impersonal (ie. non-relational) categories. The nature of Christ's self-communicating presence in the Eucharist for Calvin is determined by the Holy Spirit and depends on a proper understanding of the relationship between the sign and the thing signified. Against Rome, Luther and Zwingli he maintained that a sign cannot be equivalent to the signified reality, nor can it indicate an absent reality: "I indeed admit that the breaking of the bread is a symbol; it is not the thing itself. But having admitted this, we shall nevertheless duly infer that by the showing of the symbol the thing itself is also shown. . . . The godly ought by all means to keep this rule: whenever they see symbols appointed by the Lord, to think and be persuaded that the truth of the thing signified is surely present there."[37] Following Calvin's lead (who in turn is developing the Augustinian idea of sacrament as "visible sign of an invisible grace"[38]), it is possible to say that the Eucharist, through the power of the Holy Spirit, is an "effective sign" of Christ's active, saving presence. The sacrament as symbol both causes and communicates what it symbolises.[39] This model of the full and active symbolic value of the Eucharist has echoes in twentieth century Catholic thought, notably that of Edward Schillebeeckx.

Modern phenomenology allows an understanding of symbol which is grounded in embodiment as communicative presence. According to this way of thinking, the embodied human person can be spoken of in symbolic terms: "That man's existence is de facto a bodily one thus provides the principle of the human tendency to create symbols. In this sense corporeality, caught up into human life, is a sign and a symbol".[40] Human "interiority" is revealed and communicated in the body and it is through communication that persons achieve or live towards their fullness as embodied souls and ensouled bodies. Symbol, it is argued, is the mode of this communication: "symbol is self-expression and coming-to-be through self-expression".[41] Bodily activity is "symbolic" of the inner person. This does not mean that the body "refers" to something other than itself, something separate from and unchanging in relation to it – the body is not simply the "exteriorisation" of an enclosed soul. Rather, the body is "this interiority itself made visible".[42] Thus, the body as symbol participates in what is symbolised and at the same time is "constitutive of its perfect being".[43] The body communicates what it is – ie. the union of inner and outer, spirit and flesh – and becomes what it is in this very communication. Symbol, therefore, is a necessary function of embodiment.

A symbol is not to be identified with what it symbolises, nor is it the indication of an absent reality. "The symbol participates in the reality symbolised as the form in which that reality manifests itself and comes to be."[44] In human terms, symbolic manifestation in the body is the only possible expression of the soul; and it is a necessary expression – in being so expressed and communicated the soul engages in the process of becoming embodied, the very process of life. What is revealed symbolically, however, is revealed in a "veiled manner". A bodily encounter with someone does not reveal that person's inner life in its fullness, although what is communicated is a real and present expression of that inner life. In embodied/symbolic presence there is a "nonidentity between the expression and the expressed", and so one must "accept in communication between persons the element of absence of the other in the very mode of presence."[45]

The notion of "presence" is tied to communication and revelation. In Schillebeeckx's terms, presence is about "encounter". One is present to, and thereby encounters, another when self-communication or self-revelation takes place. In this, "the communicating is itself constitutive of the presence".[46] Symbol is the fundamental mode of this self-communication; symbol, therefore, is a mode of presence. Embodied presence is symbolic presence.

Schillebeeckx calls Christ "the primordial sacrament of encounter with God". Christ's embodiment is the saving presence of God revealed and communicated to humanity. God's self-communication in Christ is embodied and therefore in Schillebeeckx's terms "symbolic". Christ's continuing bodily presence after the resurrection is made manifest in embodied, symbolic terms by the church (therefore called the sacrament of Christ). The Eucharist is the risen Christ's symbolic self-giving in which his bodily presence in communicated to the church. It is an "interpersonal encounter" between believers and Christ.[47] The symbolic presence of Christ in the Eucharist is comparable to the "symbolic" presence of one body to another: effective communication takes place, there is a tension between presence and absence, and in the encounter Christ's body manifests and constitutes itself.

The importance of this symbolic schema is that it enables an understanding of the Eucharist in terms of relational embodiment. The Eucharist is a "quasi-bodily encounter with the transfigured man Jesus, a veiled contact with the Lord but, nonetheless, one which is concretely human in the full sense because both body and soul are involved."[48] The eucharistic symbols participate in the reality they symbolise so that Christ's eucharistic presence in absence is an embodied presence. Through these symbols the eucharistic community is in an embodied relationship with Christ (including his cross and resurrection) – a relationship which is transformative of human embodiment. In the ritual of the Eucharist the main actor is Christ through the Holy Spirit. The body of believers in the power of the Holy Spirit encounters, and is in direct relationship with, the presence of the body of Christ. In this, their bodies are in a present relationship with the future of the body.

2 Embodiment in Eucharist and Community

The Eucharist should not be seen as a purely individualistic transaction between the believer and Christ in which the body of one feeds the body of the other. A criticism made of Schillebeeckx's "interpersonal encounter" model of the Eucharist is that it is "locked into individualism", and is incomplete until it incorporates "a social phenomenology of ecclesial presence".[49] Schillebeeckx does, of course, stress the primacy of the presence of Christ in community – the church is itself a sacrament in his schema. However, the criticism points to the importance of keeping the dynamic inter-relationship of Eucharist and community in mind when discussing Christ's embodied presence.

The human body is by its nature non-individualistic. It is constantly coming into being through relationship. The formational centrality of relationship points to the integral connection between person and community. Embodied personhood has its constitution and its continuing scene of action in community. Body exists in reference to community, and Christ's body is no exception.

The Eucharist is ritual action in the context of community, and has no meaning outside of community celebration. It is the defining action performed by the community which is the body of Christ. In the New Testament "the body of Christ" has a dual designation. It refers both to the Eucharist and to the church. The presence of Christ's body, given on the cross, risen from the tomb, and ascended into heaven is focused in the sacrament of the Eucharist and constituted by the community which receives this sacrament. Paul weaves together the understandings of the body of Christ as sacrament and community in his first letter to the Corinthians. The key term in his thinking is koinonia, variously translated as communion, fellowship, participation or sharing in. The bread and cup of the Eucharist constitute koinonia in the body of Christ (1Cor 10.16), while in their sharing of the one bread believers are one body (1 Cor 10.17). For Paul, the particularity and unity of the Christian community against the pagan religions is symbolised and constituted by their sharing in the eucharistic meal and by their koinonia in Christ: "participation in Jesus and his body becomes identical with incorporation into the Church as the Body of Christ".[50] The church's corporate identity is formed around the Eucharist so the church is, by definition, the eucharistic community.

There is more than a simple causal relationship at work in this – ie. the presence of Christ in the Eucharist does not simply make us into the body of Christ – the relationship is far more complex and dynamic. Christ is already "really and personally" present for us prior and subsequent to his presence in the Eucharist. It is Christ present in the Church who is the host at the Eucharist, and who determines that the elements become signs of his presence. The meal at Emmaus in Luke 24.28-31 gives a basis for understanding this idea: Christ is the invited guest at the meal but takes on the role of host. The truth of his identity and presence is revealed as he himself breaks bread – he is the revealed and the revealer.

In the Eucharist the community as the body of Christ receives what it is. Thus Augustine is able to say:

> If, then, you are the body of Christ and his members, then that which is on the altar is the mystery (sacrament) of yourselves; receive the mystery (sacrament) of yourselves. You hear what you are, and you answer 'Amen', and confirm the truth by your answer; for you hear the words 'The body of Christ,' and you answer 'Amen.' Live as a member of the body of Christ, that your Amen may be truthful.[51]

The Eucharist is not simply the statement or cause of the church's embodied nature. It brings that nature into being while itself being incorporated by the presence of Christ in the community. "The unity of Christ and the church is not something achieved (though it is intensified) in communion; it underlies the whole action from start to finish".[52] In the Eucharist the community receives what it is and the communicants become what they are. The people as the body of Christ feed on and are nourished by the sacrament of the body of Christ. "Christ's presence in the church is, therefore, 'co-constitutive' of the Eucharist itself".[53] This dynamic and reciprocal relationship between the presence of Christ in Church and Eucharist is expressed by Dom Gregory Dix:

> The Body of Christ, the church, offers itself to become the sacrificed Body of Christ, the sacrament, in order that thereby the church itself may become within time what in eternal reality it is before God – the 'fullness' or 'fulfilment' of Christ; and each of the redeemed may 'become' what he has been made by baptism and confirmation, a living member of Christ's Body.[54]

The relationship between offering, receiving and becoming the embodiment of Christ in Eucharist and community is the key to understanding and living human embodiment in the present. Human embodiment is shaped by community. Directed as it is towards fulfilment in Christ at the culmination of all things, the community which needs to shape human embodiment in an ultimate sense is the end time community. Christ's embodied presence in the community of faith is a manifestation of the end time; in the Church as the body of Christ, the future breaks into the present. The future of the body in Christ is tangible in the present; and the future of the body is made possible and, in fact, generated by the life of the community which is founded on and nourished by the presence of Christ. Thus to speak of the Church as the body of Christ is more than an "edifying metaphor, . . . it is in its very corporeality the reality of the community inasmuch as the community itself, as the place of the Risen Lord's dominion, represents the new world."[55] Without relationship in community, embodiment has no meaning. Consequently, it is relationship with and participation in Christ in the community of his body which gives our bodies ultimate meaning and hope of full and holistic relational expression.

Eucharist has no meaning apart from the community which is the body of Christ and, conversely, the community as the body of Christ nourishes its identity at the Eucharist.[56] In an act of koinonia with other bodies in

Christ, our bodies receive the nourishment by which they grow towards their fullness. The fullness of human embodiment, the unity and relationality of the body in Christ, has its foundation in the Spirit filled community oriented towards the new creation. In the present, the embodied, eschatological community of Christ is the eucharistic community – the community of Word and sacrament in which Christ in his corporeality is guest and host (Luke 24.28-31).

3 *Anamnesis* and Eschatology

An important element in eucharistic celebration is *anamnesis*. In the Pauline and Lucan narratives of institution Jesus says to his disciples, "do this for the remembrance of me" (εις την εμην αναμνησιν 1Cor 11.24, 25 cf Luke 22.19). The concept of *anamnesis* has its roots in Hebrew ritual and prayer. The fundamental reason for Israel's sacrificial worship was that God might "remember" the covenant (eg. Ps 105.8). The offerings of the people make a "remembrance" before God (cf Acts 10.4). "Remembrance" in such contexts is less about recollection (God is unlikely to forget what God has promised), than about entering the presence of God and determining appropriate conduct in God's eyes.[57]

The Passover is a "remembrance" of Israel's deliverance by God (Ex 12.14), and as such, is constitutive of Israel's identity.[58] Again, remembrance in this context is more than simply recollecting past events; rather, it makes the events of the first Passover real for later generations. The Passover as "remembrance" is activity which defines the community in question and enables them to maintain their identity over time. It has its locus in the tension between presence and absence. The community "remembers" what is past and therefore "absent" and makes it present in its effects. When applied to the eucharist this way of understanding remembrance is another challenge to the Zwinglian idea of memorial. The church does not just call to mind Christ's passion in the eucharist, it "remembers" it so that it becomes "'present' and operative by its effects".[59]

In the anamnesis of the eucharist the church "proclaims the Lord's death until he comes" (1Cor 11.26). The anamnesis links the past and the future, bringing them together in proclamation in the present. In the time between the past events of Christ's passion and resurrection, and the future resurrection of the body, the eucharistic meal as anamnesis manifests expectation for the future and thanksgiving for the past. "The church invites its members to 'hope backward' into the realm of memory and to 'remember forward' into the realm of hope."[60]

Anamnesis in both Old and New Testament contexts need not refer solely to the events of the past – even the future may be "remembered" (eg. Eccl 11.8, Hebrews 11.22). Wainwright points out that while we "remember" the sacrificial death of Christ and make it present by its effects, we do so "within a more comprehensive memorial of Christ Himself" (and, it could be added, of all God's works in salvation history). In remembering "Christ Himself" we make present all that Christ is "clothed with": that is, all he did at his first coming and all he will accomplish as the one who is to come again.[61] In early Christian liturgy the anamnesis clearly included "remembrance" of Christ's past, present and future: "we remember all thy saving dispensation for us, from thy conception, birth and holy baptism, thy saving passion, thy life-giving death, thy three days' burial, thy glorious resurrection, thy ascension into heaven and thy sitting at the right hand of God the Father, and thy dreadful advent."[62] Even today in the great eucharistic acclamation – "Christ has died, Christ is risen, Christ will come again" – the church "remembers" and proclaims the past, present and future of God's saving activity in Jesus Christ. In terms of presence and absence, the faith community "remembers" Christ's presence in his absence, and is shaped in the present by his past sacrifice and his coming at the fulfilment of all things.

Remembrance concerns making present in its effects that which is absent. In the eucharist the church "remembers" the body of Christ. In so doing it defines and constitutes its own identity, and comes into the saving presence of its incarnate Lord. There is also a very real sense in which the communicants "remember" their own bodies. Human embodiment has its fulfilment in the future. Thus, human embodiment is presence and absence. As we experience it, our embodiment is the presence of ourselves in the world. And yet we are in a constant state of becoming. Embodiment is by its nature a striving to be what we are by divine designation and what we will be by divine promise. Our true embodiment is yet to be realised – it is present in potentiality but absent in fulfilment.

The future of the body is what shapes its present. We are not to simply sit and wait for the coming of the future but must live it now. In Paul's understanding, we must live the new age in old age bodies; we must live "as those who have been brought from death to life" (Romans

6.13). There is much that can be done to realise a more holistic embodiment in the present. One might nurture an awareness in practice of the unity of body and soul (body-work systems such as the Alexander Technique and Ideokinesis which use imagistic means to effect physical change have this aim). In a culture where the body has been objectified and subordinated to the "higher" realities of mind and soul, it is important to pursue activities which "remember" the body – that is, bring to awareness its presence and effectiveness as the manifestation of the inner person. The body may be "remembered" by working towards an experience of personal unity and wholeness where the inner is felt in the body and the outer is experienced as the expression of what is internal. Since holistic embodiment is the medium of personal relationship, is shaped by relationship, and is the basis of community, a coming to wholeness in this sense is necessary both for the well being of the person and the community of persons.

Such "remembering" of body and community in the practice of living is necessary but, of course, such work can never fully realise God's future – to believe so would be to pursue righteousness by works. The impossibility of making present by our own endeavours the future of the body is strongly put by the Orthodox theologian John Zizioulas. He highlights two givens of human personhood: eros and the body. The ideal person is ecstatic, oriented by nature towards union with another (eros), while at the same time being hypostatic, ontologically separate and free (body). The reality of sin as an ontological fact of our biological nature means we are unable to achieve full embodied personhood as the harmonious and simultaneous realisation of eros and the body. He writes:

> man . . . is intrinsically a tragic figure. He is born as a result of an ecstatic fact – erotic love – but this fact is interwoven with a natural necessity and therefore lacks ontological freedom. He is born as a hypostatic fact, as a body, but this fact is interwoven with individuality and death. By the same erotic act with which he tries to attain ecstasy he is led to individualism. His body is the tragic instrument which leads to communion with others . . . but at the same time it is the 'mask' of hypocrisy the fortress of individualism, the vehicle of the final separation, death. . . . The tragedy of the biological constitution of man's hypostasis does not lie in his not being a person because of it; it lies in his tending towards becoming a person through it and failing. Sin is precisely this failure.[63]

Thus Zizioulas has a developed sense of the body both as a necessity for true personhood and as an impediment to its realisation. Eros and the body must be transformed by God to allow them to be the bearers of eternal life, of free and relational personhood. In Zizioulas' terminology the body must take on a new form of being, ecclesial being, being in Christ. This form of embodiment is eschatological, it belongs to the future. This future is constituted in the present at the eucharist: "the ecclesial identity . . . in its historical realisation is eucharistic."[64] It is not simply the case, however, that in the eucharist the future breaks into the present as we await its final arrival: "The eucharist is not only an assembly in one place, that is, a historical realisation and manifestation of the eschatological existence of man; it is at the same time also movement, a progress towards this realisation."[65] In the eucharistic meal, the body in its ecclesial form feeds on its future – the body is "perpetually inspired, or rather maintained and nourished, by the future."[66]

This is the sense in which we "remember" our own bodies in the eucharist: not just in the limited (although important) sense of getting in touch with our physicality, but in the transformational sense of making present the "not yet" of the body. Our future embodiment in Christ is made present by the Spirit in the eucharist as a communal act of remembrance: the body is "remembered" in its unity both as a personal and a communal reality (in Zizioulas' terms, in hypostatic and ecstatic personhood). In "remembering the body" we engage in the process of becoming what we are.

4 Eucharist and Liturgy – Embodiment in Action

"Do this for the remembrance of me" is a charge to action. Jesus instructs his disciples to "do this" – ie the eucharist – as an activity of remembrance; he does not command them simply "to remember" in the sense of keeping him in mind. The eucharist, therefore, is a "doing" through which Christ is remembered – it is an embodied activity not a disembodied process of the mind.

The fact that the eucharist is "action" means that to consider it in isolation from the community which celebrates it would be to miss its true nature. The eucharist is not an object; it is not the elements of bread and wine apart from the people who give thanks over and share those elements. The eucharist is embodied action, and the action of the eucharist is embodied in a communal sense.

As embodied action, the eucharist cannot be done by a person in isolation. As stated previously, the eucharist has no meaning outside of community celebration. For one thing, Jesus words as reported are plural: τουτο ποιειτε. The eucharist is the activity of the body of Christ, the church – it arises out of the community and gives identity to the community. This has implications for the role of the president in relation to the congregation. The eucharist is not "performed" by the presiding minister for the congregation. It is an activity of the whole congregation in which the president and the people have particular roles.

Christ is the primary actor in the eucharist. He is the host, and it is his body and his reconciling work which is "remembered". In the action of the eucharist the community unites itself with the action of Christ. The eucharist is a four-fold action: taking bread and wine, giving thanks, breaking the bread and sharing the elements.[67] These actions are derived from the actions of Christ at the last supper. However, the action of Christ with which the church unites itself is the whole reconciling action of his incarnation, ultimately including his parousia. This unity of action is symbolised in the fourfold action of the eucharist. As it takes, gives thanks, breaks and shares, the church confirms, nourishes and proclaims its identity and calling as the body of Christ.

Much of the action of the eucharist takes the form of the spoken word. In practice this can lead to the impression that the eucharist is primarily a reflective activity; an activity in which the mind is engaged and the body is only peripherally involved as a receptacle for the elements. From this perspective, the meaning of the event is contained in the words while the embodied action is simply an acting out of what is verbally expressed. Such an understanding emerges when symbolic action is held in low regard. Words come to dominate as a device for intellectual communication rather than as contributors to the symbolic fabric of the event. Underlying this is a dualistic approach to body and mind. Words are seen as belonging to the mind, as communicators of ideas, referring to the body only inasmuch as they express thoughts about it. In a Cartesian framework, words become associated with the thinking subject and refer to the body as object.

From a nondualistic perspective, words are symbols which participate in and are communicative of embodiment. Speaking is a physical activity; it is an activity of the body in which a person makes aspects of his/her inner self audible. In this activity the person "expresses" interiority in the external self, the body. Verbal expression is received by other bodies via the ears. Thus, speaking as communication is from one body to another. Words may be written or otherwise abstracted from the body, but they have their derivation and reception in embodiment. Words represent a symbolic "giving" of one embodied person to others. As significant symbolic factors in communication and relationship, they contribute to the development of embodied personhood.[68]

In the eucharist words add to the symbolism of the event rather than explaining that symbolism. They are actions, embodied actions, which are expressive of the community as the body of Christ (himself the eternal communicative, creative, calling, healing, life giving Word). The eucharistic prayer thus communicates to God the thanksgiving of the community; thanks which derives from their Spirit filled corporeality. The community gives thanks as the body of Christ. Their words are possible and true only because of their embodied nature as the community of the new creation. God responds through embodiment. The community, out of its nature as the body of Christ, gives thanks for what God has done (and will do), and God answers by giving the Spirit to the meal so that it becomes koinonia in the body and blood of Christ.

There is a link to be made here with the liturgy as a whole. The eucharist has its place most properly in the context of the liturgy of the Word. The argument I have just put, regarding words and the eucharist, applies equally to the whole liturgy. The primary mode of ritual practice in the liturgy of the Word is spoken words. In practice this often means disembodied ranting for the purpose of communicating meaning. Words become the means of explaining the Word; in this scenario, they aim to allow people to grasp the Word intellectually.

The Word, however, is incarnate in Jesus Christ. The Word is not an idea but an embodied person. "Word" in this context is the λογος the eternal Word of God. λογος is closely associated with the Hebrew word *dabar* and with the personification of divine wisdom *Sophia*. In each case the concept is active and substantial. *Dabar* translates as "word, thing, affair, event or action". Used in the phrase "the Word of the Lord" it often takes on "a quasi-substantial existence of its own".[69] *Dabar* is a dynamic and powerful concept which encompasses both speech and action. Similarly *Sophia*, like the λογος of John 1.1-18, is active, creative and personally distinct.

The words of the liturgy have as their proper purpose the expression of the active, embodied presence of the Word. As symbols which are tied to embodiment, words, when used in the service of the Word of God, are expressive of God's embodiment, of the incarnate Word. Naturally I am not intending to exclude the meaning making function of words. Rather, I am concerned to see meaning as existing in the sphere of embodiment and as being expressed primarily in symbol. While the Word certainly is proclaimed through the expression of meaning, the proclamation has its roots in the embodied community which is called into being by the incarnate Word. To proclaim the Word in a liturgical context is a work which derives from and calls forth embodied action.

The whole liturgy is concerned with embodiment and thus involves the whole person. Liturgy is the "work of the people" (leitourgia – from λαος people, εργον work) and is thus an activity, a "doing" thing. People work and act through the medium of embodiment. The body in liturgy is a being in action rather than a passive, receptive being. This is the case even when the sole activity is the speaking and hearing of words. Hearing is an activity which is crucial to the worship experience and which can have a powerful impact on one's embodied state (Ος εχει ωτα ακουειν ακουετω Mark 4.9). The whole community may thus be engaged and active in a holistic embodied sense in every part of the liturgy.

I am wanting to stress that the words of the liturgy are part of its active, embodied nature. It is the case, however, that church culture is often still bound by a dualistic approach to the person which leads to an overemphasis on the spoken word at the expense of embodied symbol. By "embodied symbol" I am thinking not only of gesture, icons or other objects of worship but also of words used poetically without a need slavishly to explain their meaning. Words may stand as embodied symbols of the Word – symbols which participate in the Word rather than signs which explain or point to it. In the context of the dualistic and disembodied culture which the church often represents, the embodied nature of the liturgy can be emphasised by giving more explicit attention to non-verbal symbols. This may draw attention to the fact that we worship as ensouled bodies and embodied souls rather than as disembodied minds. By employing symbolic objects, movement, music and silence in worship, the words which are used are more likely to be grounded in the body and representative of the presence of the embodied Lord to whose glory they are directed.

Word and Sacrament have a common contribution to make to the living out of our embodied nature in the present. It is not that one is about speaking and the other about acting; nor one about the mind the other about the body. Both emerge out of and are directed towards the divine embodiment revealed in Christ and made present by the Spirit. Both are constituted by the presence of an embodied community and by the embodied presence of Christ in the Spirit. In both, the community offers itself to God in embodied praise and thanksgiving; and in both, the community receives by grace the nourishing and healing presence which brings wholeness of life in the body.

Conclusion

The theology discussed in this essay is the theology of real bodies engaged in the actual practice of worship. And so, I return finally to the liturgical gathering with which I began. In the situation I described – an elderly declining congregation – the body is inescapable; it shapes and colours proceedings. To "remember the body" in this context may be painful – deterioration and death come to mind, of bodies and of a community. Yet the liturgy is the very place where the embodied reality of the human condition is most properly presented before God in remembrance. The painful reality of the body (as well as its exuberance and potential represented by the children) is the reality in which Christ encounters the world with the healing touch of God.

This gathering of people is more than a meeting of friends. This is a community called into being by the incarnate Word. This embodied community, in the power of the Holy Spirit, "embodies" the presence of Jesus Christ – the bodies of the community "re-member" Christ's body. This is not abstract or idealised embodiment. The very bodies which gather are the bodies which in this place constitute the body of Christ – woman and man, adult and child, infirm and robust, those too old to hear and those too young to listen. Christ is embodied as the community grapples worshipfully with its own embodiment.

Whether sitting and listening, standing and singing, bowing in prayer, or eating and drinking, the people present at this liturgy engage their bodies in worship. In the activity of their bodies, they commune with the presence of their embodied saviour; they constitute together the embodied community of the new creation; and they "remember" the future of their bodies. Through the Word they hear and the sacrament they celebrate, the hope for the future transformation of their bodies becomes the power driving their present embodiment.

"Remembering the body" in its future transformation does not include forgetting the struggles and sufferings of embodiment in the present. The future of the body in Christ embraces, empowers and shapes the actuality of its present. The "remembrance" made by those present at the liturgy, therefore, should not be a disembodied yearning for a distant ideal, or for the past glories of their community and the health of their youth. Rather, as they hear the Word made flesh and take the bread and wine, they feed their bodies, as they are now, with the transforming food of the future.

I have argued in this essay for the unity and relationality of the embodied person. There is no separation to be made between the body and the soul. There is no person without the shaping power of relationship in the body. There is no community without the body as the relational medium. The fullness of embodied relationship is God's gift in Christ through the Spirit. Around the table at the eucharist the community shares this gift. And as they go forth with the blessing of the Triune God, they carry this gift to the world through the medium of their own bodies.

NOTES

[32] eg. Calvin: "For first, the Lord teaches and instructs us by his Word. Secondly, he confirms it by the sacraments. Finally, he illumines our minds by the light of his Holy Spirit and opens our hearts for the Word and sacraments to enter in . . . " (*Institutes*, IV.14.8).

[33] Dom Gregory Dix speaks of a "puritan theory of worship" in which "worship is a purely *mental* activity, to be exercised by a strictly psychological 'attention' to a subjective emotional or spiritual experience". He argues that, in the sixteenth century, protestant doctrine formed an "accidental alliance" with the puritan theory of worship. Such an alliance was "not inevitable" nor is it appropriate to equate "protestantism" with "puritanism". (*The Shape of the Liturgy* , London: Dacre, 1945, p. 312)

[34] Cf Calvin: "I do not see how anyone can trust that he has redemption and righteousness in the cross of Christ, and life in his death, 'unless he relies chiefly upon a true participation in Christ himself". *Institutes* IV.17.11.

[35] Kasper *Jesus the Christ* p. 152.

[36] see P.H. Jones, *Christ's Eucharistic Presence* (NY: Lang, 1994),pp. 70-71

[37] Calvin, *Institutes*, IV.17.10.

[38] See the *Institutes*, IV.14.1.

[39] Jones, *op. cit.*, p.146.

[40] E. Schillebeeckx, *Christ the Sacrament* (NY: Sheed and Ward, 1963), p. 76. Cf B. Cooke, *Sacraments and Sacramentality* (Mystic: 23rd, 1983): "the fact that we are embodied spirits means that we exist symbolically", p. 42.

[41] D. Power on Schillebeeckx, *Unsearchable Riches: The symbolic Nature of Liturgy* (NY: Pueblo, 1984), p.197.

[42] Schillebeeckx, *The Eucharist* (NY: Sheed and Ward, 1968), p. 100.

[43] Power, *op. cit.*, p.197.

[44] *ibid.* p. 199, expressing Rahner's view. cf also Käsemann: "According to the understanding of antiquity, the representing dimension does actually bring about the presence of what is represented and therefore mediates participation in it.", "The Pauline Doctrine of the Lord's Supper" p.128.

[45] Power, *op. cit.*, p. 71

[46] Cooke, *op. cit.*, p. 46.

[47] Schillebeeckx: "the church's sacraments are not things but encounters of men on earth with the glorified man Jesus by way of a visible form", *Christ the Sacrament* p. 53.

[48] Schillebeeckx in Jones, *op. cit.*, p. 226.

[49] Jones, *op. cit.*, p. 237.

[50] Käsemann, *op. cit.*, p.110. Cf Jones: "The one body of Christ and the single loaf ritually symbolise the unity of Christ with the believer and, consequently, the unity of the community in its participation in Christ. Christian identity is, therefore, a corporate identity", *op. cit.*, p. 14.

[51] Augustine, *Sermon* 272.

[52] D.G. Dix, *The Shape of the Liturgy*, p. 247

[53] Jones, *op. cit.*, p. 228.

[54] Dix, *op. cit.*, p. 247

[55] Käsemann, *op. cit.*, p. 68

[56] Jones, *op. cit.*, p. 42: "The Eucharist both presupposes the communal body and sustains it".

[57] A. Verhey, "Remember, Remembrance", *Anchor Bible Dictionary*, V p 667.

[58] *Ibid* p 668.

[59] Dix, *op. cit.*, p. 161-2.

[60] Dietrich Ritschl in Jones, *op. cit.*, p. 8.

[61] Wainwright, *Eucharist and Eschatology* (London: Epworth, 1971), p. 67.

[62] The Syrian *St Mark* in Wainwright, *op. cit.*, p. 67.

[63] Zizioulas, *Being as Communion*, p. 52.

[64] *Ibid*, p. 61.

[65] *Ibid*, p. 61.

[66] *Ibid*, p.62.

[67] As outlined by Dix, *op. cit.*, p. 48ff.

[68] See above discussion of symbol and embodiment in Part II section 1. *The Eucharist as Embodied Presence*.

[69] R. Brown, *The Gospel According to John* (NY: Doubleday, 1966), vol 1, p. 521.

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Book review

John McIntyre, *The shape of pneumatology. Studies in the doctrine of the Holy Spirit.* Edinburgh: T&T Clark 1997. 296 + viii pp. 23.95 pounds sterling.

Good theology is stimulating, and page after page strikes spiritual and intellectual fire. McIntyre's pen is practised in such theology, he is a well-respected Scottish theologian and author of *The shape of Christology* (1967) and more recently *The shape of soteriology* (1993). In the Preface he states that 'most, if not all, of the subjects which have engaged me theologically have sprung from teaching and the preparation which it requires, and none more so than the doctrine of the Holy Spirit'. And a note of passionate urgency is evident in the opening lines of chapter 1, which itself is significantly titled 'Betrayal? What betrayal? The process of self-assessment'. He asks, 'In what ways does the modern Church differ significantly from the Church of the New Testament and early times?'. It is this passion which drives the book. To what extent has the Church betrayed the Holy Spirit?

The shape of pneumatology can be reviewed as a theological work, but for this journal its potential implications for liturgy must also be assessed. Theologically, it is indeed stimulating, showing everywhere the skill and devotion of its writer. Yet there is a dated feel to it, because its list of 'contemporary' writers is more 1950s-70s (GS Hendry, Hendrikus Berkhof, John V Taylor); Moltmann's pneumatological contributions are absent, and James DG Dunn's work on the biblical witness is confined to his 1970 work *Baptism in the Spirit,* without reference to his more significant 1975 *Jesus and the Spirit.* There is reference to neither CK Barrett's *The Holy Spirit and the Gospel tradition* (1947) nor the pneumatological aspects of the WCC's 1991 Canberra Assembly theme 'Come, Holy Spirit'. Nevertheless, McIntyre's skilful handling of enormous complexities and subtleties in the theological tradition make this a valuable resource book, if somewhat tough going in places. He makes a good case for his claim that the Western theological tradition has tied the Holy Spirit too closely to Christology — an issue reflected in the *filioque* debate.

It is somewhat harder to review the book liturgically because the liturgical references are relatively few in number and either illustrative or mildly polemic. P218 illustrates the latter:

'What the Reformed still seem to lack are the structures through which we may most effectively seek [the Holy Spirit's] guidance and, having received it, to implement it by the power of the same Spirit. Within the Reformed Church and that Church's liturgy, the Holy Spirit is still too often confined to one prayer, if even that; whereas by rights he should be acknowledged to be the context within which the whole liturgy takes place ...'

In a sense, this is where McIntyre comes into his own, because his liturgical comments to his own Church of Scotland are insightful and appropriate. Thus, pp232-234., he pleads (his verb) for an increased emphasis upon the place of the Holy Spirit in adult baptism and in confirmation, with particular reference to the 1994 *Book of Common Order.* In the rite for adult baptism 'what I missed was a prayer for the actual *gift* of the Holy Spirit to the baptisand', whereas the order for confirmation seems to have a clearer understanding of the role the Spirit is expected to play in and through the confirmation which is the subject of the rite. 'In this respect, the confirmation order does seem to go beyond the adult baptism order in the acknowledgment of the place of the Spirit in the rite, and the adult baptism order does not seem therefore to be quite correct'. There is similar shrewd insight into the role of the Holy Spirit in the eucharist, and the *epiklesis* especially, pp 256-258.

For liturgical purposes, the most useful extended portion is chapter 8, exploring the relationship between the Spirit and the Church (though, interestingly enough, without reference to ordination!). Underlying it all, as a sort of moral to McIntyre's tale, are the urgency of the challenges he puts before us, and the need to be theologically and liturgically aware of the statements (intended or unintended) our liturgies make.

James McPherson

News and Information

Conference 1998

An Academy of Liturgy Conference in Melbourne in July? The timing and venue proved a happy choice as the Conference was one of eight religious conferences at Melbourne University, and Newman College in particular, in July, enabling participants to attend more than the *Sacred Sights* conference.

Academy members came from all State Chapters, the attendance of over sixty being the largest at any AAL conference.

Newman College, designed by Walter Burley Griffin in mediaeval and international styles, and distinguished by its cloisters and spires, was a fitting venue for a conference exploring the theme *Sacred Sights*. The display of icons, lent by the Icon School of St Peter, Eastern Hill, significantly enhanced the Conference room.

The opening liturgy, in Newman's Chapel of the Holy Spirit, set the scene for the conference with its focus on light and water, concluding with the floating of candles on the dark pool. The other liturgies included Compline in the Anglican tradition, Morning Prayers from the Uniting Church, Lutheran Vespers, an Anglican Eucharist, Lauds from the Roman Breviary, and the closing liturgy.

Creative, prayerful and wise, the plenary session facilitated by Robert Gribben, was a panel of three practising artists, the icon writer Amy Yu, ecclesiastical embroiderer Morna Sturrock, and stained glass artist David Wright, with liturgists Tom Elich and Ian Brown. Discussions of the three art forms and how they and other art forms interact with faith and the liturgy most movingly set the scene for the later presentations.

As with all Academy conferences, the keynote addresses, this time including the Austin James Lecture, presented fascinating insights into the theme. Stimulating, challenging, and illuminating, they were warmly appreciated by the Conference members. The papers by Paul Bradshaw and Pat Negri may be read in this issue of AJL. Margaret Mannion's paper "The sacred art of communication: liturgical text and visual embellishment in medieval culture" is not included because we cannot reproduce the visual illustration on which the paper depends.

As is usual with Academy of Liturgy Conferences, much of the interest was provided by the Short Reports by Academy members which explored a wide range of aspects of the theme, emphasising the extraordinary variety of approaches possible for art in the liturgy. Using wonderful slides, Thomas Justice reflected on the body as a metaphor for the soul in *Visual Arts – religious and liturgical*. Rob Gallacher spoke of the *Growing interest in iconology in the churches of the Reformation in Australia*, in interesting counterpoint with Amy Yu's presentation. Ursula de Jong spoke on *Reclaiming the sacred ... creating a spiritual space*.

Three differing presentations by Catholic participants proved of great interest. In *Unearthing Tasmania's treasures*, Brian Nichols illustrated the amazing foresight of Bishop Wilson in gathering ecclesiastical and liturgical *objets d'art* before coming to Tasmania. Jo Dirks presented a video *Restoration of vandalised statues at St Francis' Church, Lonsdale Street, Melbourne*, grim reminder of the responsibilities of the Church as custodian of art. Robyn Reynolds shared the moving story and song of *The Murlinthin painting* from the Northern Territory, echoing the Madonna centrepiece of *Beyond Belief*.

D'Arcy Wood brought Conference members up-to-date with *The Australian Hymn Book* in his report. Tony Cox extended the scope of liturgy and art even further with *Liturgy and ecology – a report of an experiment in the greening of worship*. Angela McCarthy brought a report of the innovative preparation of the WA Chapter for the Conference: *WA's Sacred Sights forum*, a day featuring discussions between artists, architects and liturgists – to be repeated annually, by popular request.

Three reports focussed on installation art. Jenny Close's *Seasonal installations as interactive visual imagery* showed parish involvement in art outside the church, while Peta Sherlock's slides of her parish at worship in *Children's services – visual aspects* showed stimulating ways to adorn a plain room. Margaret Gambold's spectacular banners graphically illustrated her report *When walls are bare, God's people dare – banners and symbols in an Australian context.*

Most intriguing, however, was Russell Hardiman's report (was it real?) *From domestic church to institutionalising domestic church: the worship environment of the Molokans*. Descendants of the nomadic milk-drinking Russians of 1009 AD now settled in WA provided the focus of this report. Russell will doubtless provide further information to interested readers!

For most, the highlight of the Conference was *Beyond Belief: modern art and the religious imagination*, the exhibition at the National Gallery of Victoria where participants spent an afternoon with exhibition curator, Rosemary Crumlin. The opportunity to explore the very varied works of art both alone and with Rosemary was received enthusiastically by Conference members.

A further highlight was the music. While the Chapel of the Holy Spirit "lacked any display of the Art giving voice to *Sacred Sights*" as one participant noted, the music was uplifting. Beverley Phillips' fine playing, selection of cantors, and choice of settings by composers at the Conference – Christopher Willcock, Beverley Philliips, and Rosalie Bonighton, as well as Melbourne composers Tony Way and Geoffrey Cox – greatly enriched the liturgies. Conference members took with them from the closing liturgy ther ecstatic Willcock setting of Psalm 150, written for the Conference, and the breathtaking flute improvisation responding to the Word.

In the closing plenary session, Tom Elich commented on the incredible variety of art forms interacting with liturgy and the extraordinary variety in which this interaction occurs, from private devotion to public liturgy, in icons, illuminated books, both with and without religious content. Whatever the work of art, it functions in the liturgy when it moves beyond the surface and is transformative. *Beyond Belief* rounded out this experience. The prophetic voice of art in the liturgy was heard in several ways, evoked by Tom Justice and by the bloodstained chasuble, the leather incline, and ICH HAB ANGST of *Beyond Belief*. A whole new sense of art as a ministry in liturgy had arisen. For Conference participants, the taking home of the breadth of ideas and vision, the sense of the sacred, and the quality of the Sacred Sights was essential: they should infuse and lead beyond what is already there, which may well be mediocre. Clearly there is a role for formation in music and art, and a need to educate people, as the WA Chapter's forum showed. Seminaries, too, must not overlook their responsibility to offer different kinds of art.

The General Meeting of the Academy of Liturgy was held. At this meeting the Executive moved from Queensland to Victoria, the new officers being Colleen O'Reilly, President, Joan McRae-Benson, Secretary, and Nathan Nettleton, Treasurer. The outgoing Executive, Tom Elich, Inari Thiel, Elizabeth Harrington, and David Lowry, was warmly thanked for the significant and efficient leadership of the Academy for the previous three years.

From their evaluations of the Conference, it is clear that members were enthusiastic about the *Sacred Sights* theme and its varying expressions: there was much to interest, challenge, and delight participants at the Conference and to take home with them. It was a resounding success.

Joan McRae-Benson

Come to Kottayam!

The Council of Societas Liturgica has met twice to plan its next congress, the first to occur outside Europe or North America. Since Australian members have vigorously supported the possibility of such a move, I hope we might support the congress and our Indian colleagues by planning to be there!

I have just returned from two weeks at the site in Southern India. We will gather in Kottayam, a major city in the state of Kerala, and a centre of Christianity. The various groups of 'St Thomas Christians' all trace their origins to the apostolic visit of St Thomas in 52 CE, but certainly there is evidence of a Christian community before the 4th century with links to the Syrian Patriarchate of Antioch and earlier to the lively missionary church based in Edessa in Iran. Roman Christianity arrived with the Portugese Franciscans and Jesuits in the 16th century, initially in Goa; the subsequent ecumenical tale is not happy, but not unique. However, as evidenced by the enthusiasm of the local committee in Kottayam, ecumenism is alive and well in Kerala.

Congress sessions will be held at SEERI (St Ephrem Ecumenical Research Institute) and the nearby Green Park Hotel. We enjoyed the meals at both, and air-conditioning, or good overhead fans are generally available (I preferred the latter). The theme is 'Liturgical Theology' and the key speaker is possibly the finest scholar in the field today, Professor Louis-Marie Chauvet of Paris (see his monumental *Symbol and Sacrament*, Collegeville: Pueblo, 1993, ISBN 0814661246). Other plenaries will deal with dialogue: what has the East to say to the West, what has dogmatic theology to say to liturgy – and vice versa; and there will be a session on inculturation in Indian liturgies. There will be the usual string of shorter papers on a range of related topics, and plenty of time to explore a fascinating city and its ecclesial traditions.

Further information will be available when the next Societas Liturgica newsletter comes out (? December). Meanwhile, plan your study/ vacation now! The dates are Thursday 19 to Tuesday 24 August – but plan to arrive several days before for acclimatisation and extra free time. Non-members of Societas are welcome, and this is a conference for both theologians and liturgists! I am happy to answer questions (e-mail: rgribben@ozemail.com.au or Ormond College, Parkville 3052, (03) 9347 7199.

Robert Gribben

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