AUSTRALIAN JOURNAL OF LITURGY

Volume 7 Number 2 October 1999

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

ISSN 1030-617X

Editorial

This issue is late. For that I apologise. A wonderful tale could be told in explanation of the lateness. It would include a missing book, a case of mistaken identity, an Austro-Indian odyssey, a computer virus and other dreaded lurgies. Even such a wonderful tale would be no excuse. The issue is late.

The release of *Together in Song: Australian Hymn Book II* was a singular event for church music and liturgy in Australia. The book is introduced and reviewed in this issue. Closely following the release was the holding of the First Ecumenical Hymn Conference, "Take up the Song". A report on the conference is included in this issue and I hope that there will be some spin off from the conference for the next issue.

As well as looking at music, this issue includes articles of historical, practical and academic interest and reports of conferences on liturgical theology and Anglican ordination.

It is good to be including more book reviews. I appeal to all members of the Academy (and other readers of AJL) who have books published either to draw their publisher's attention to AJL and suggest that a review copy be sent to Charles Sherlock (address inside back cover) or to alert Charles to the publication and give him a contact name at the publisher. I would like to bring to readers reviews of books in liturgy (not only those by members) and also to bring attention to the professional activities of members.

RWH
Strathmore Vicarage
All Souls' Day 1999

Contents

Making Christians from yesterday, for tomorrow

The contribution of the first Book of Common Prayer (1549)

Charles Sherlock

How are men and women to be made Christians? That is the fundamental question behind any rite of Christian initiation. In this address, given as part of the commemoration of the 450th anniversary of the first *Book of Common Prayer*, its rites of initiation are considered with this question in mind. In 1549 the Church of England embraced the first rites to use English, rites issued with twin hopes – the reformation and unification of a national church. In this context, how were Christians to be made?

The middle of the sixteenth century was a time of ferment across Europe. The ideal of a Christian Empire in which the kingdom of God was experienced – if not as in heaven yet certainly on earth – remained pervasive. The structures of Western society, shaped particularly by Charlemagne and his successors, reflected this ideal. In the British Isles Christendom had taken a distinctive shape, reflecting the independence of the English, Welsh, Scottish and Irish peoples. During the fourteenth century reform had begun to ferment in an English manner through Wycliffe, and – once the Wars of the Roses had passed – it was this ethos of English independence which undergirded the changes brought by Henry VIII in both state and church.

The English Reformation – which was to touch Wales and Ireland also – thus had a distinctive character, influenced by its own geography and native learning as much as by Lutheran and Calvinist principles. As regards how Christians are to be made, this unique character can be seen in its rites of initiation. One obvious distinctive characteristic is the retention of a set liturgy: the rites are thus inherently more conservative than where local usage was dominant. Further, the idea of a national church, inconceivable in the chequered political structure of Germany, France and Switzerland, was both possible and desirable in England. A national church led to a widespread uniformity in rites, and also the retention of bishops as a structure natural to the English situation, which supported the continuance of confirmation as an episcopal rite.

The rites of Baptism and Confirmation in the 1549 book thus have their setting in a particular national church, one which nevertheless saw itself as part of a wider Christendom. When a person was made a Christian in the Church of England, the sense was thus strong that he or she was entering both the church catholic, and a Christian society. While the Reformation prayer books may have placed more emphasis than their predecessors on baptism as a gospel sacrament, rather than as entry to a Christian society, in practice both ideas remained – and indeed, have remained together until our own day. Baptism may in theory be set forward as a 'new-birth rite' in our prayer books, but in practice it continued to be regarded as a 'birth-right'.

This brings us to the major thesis of this paper. It is 450 years since Archbishop Thomas Cranmer no doubt felt some excitement as the first copy of the first *Book of Common Prayer* arrived in his Lambeth study (a room overlooking its chapel's sanctuary). For around the first 400 of these years, to be made a Christian through the Anglican tradition meant being gently embraced by a relatively homogeneous Christian society, albeit one in which the churches were increasingly divided. In the past 50 years, however, church and society have gradually but increasingly grown apart. To be made a Christian in our day commonly involves making a definite step to enter Christ's church. We now live in a post-Christendom situation which Cranmer could scarcely have imagined.

So what does all this have to do with Baptism in the first *Book of Common Prayer*? This paper seeks to demonstrate the following two claims about the 1549 Baptism and Confirmation rites:

a) They mark the last stages of the pre-Christendom church (succeeding Anglican rites of initiation expressed a wholly Christendom outlook); and

b) They express an understanding of the ministry of the Spirit through Word and symbol which was soon largely lost to Anglicans.

Seen together, these claims point to the 1549 rites as marking a key transition in the making of Christians within the English-speaking churches, especially those of the Anglican tradition. Such claims are made here in order to highlight key transitions in the rites of our own day, some of which (it will be argued) have recovered in new ways, and new contexts, threads lost after 1549.

The end of the early church

What then of the first claim, that 1549 marks the last stages of the pre-Christendom church? In the early centuries of the Church the boundaries between church and society were marked out clearly. To cross over into the church could come at the cost of one's life – to be 'baptised in blood'. In these centuries the rites of initiation thus express in considerable depth both the treasure which God gives us, and the need for training in discipleship required for those who follow Christ.

Theologically, these four major notes can be seen in the early rites of Christian initiation:

- being freed from the power of Satan and death;
- identification with the death, burial and resurrection of Christ;
- receiving the gift of the Holy Spirit;
- becoming a member of Christ's church.

On the discipleship side, candidates were assumed to be adults, who had undertaken a demanding preparation as catechumens, their pagan identity being re-formed until they were ready to step out as baptised Christians. At its height, such preparation spanned three years, with its climax in Lent, leading up to vivid rites of initiation at Easter or Pentecost. To take a step which could cost your life was no half-hearted matter: consequently, symbolism and drama grew apace in the rites.

When the Roman Empire adopted the Christian faith as its own, such concepts and practices remained, but gradually began to change. As 'nominal' Christians grew in number, the forgiveness of sins became more important, strongly reinforced as the concept of original sin developed from the fifth century. Baptism, confirmation and communion remained different parts of the one rite, but candidates were now mostly infants, and the rite was increasingly experienced as linked with birth as much as re-birth.

By the eighth century the 'catechumenate' was limited in the West to the Lenten season.[1] Children were 'admitted' at the beginning of Lent, involving the priest 'breathing' on them, naming and crossing them, laying on hands with prayer, and placing salt in their mouths for purification. On each successive Sunday in Lent the child was given 'scrutiny', consisting of exorcism, crossing and laying on of hands by the godparents and then the priest, and instruction to the godparents about the Creed and Lord's Prayer. A final preparation rite took place on the morning of Easter Eve, with cross-signing, hand-laying and final

exorcism, the *effeta* (anointing the ears and lips with spittle), and anointing with oil on the breast and back; Satan was renounced three times, and the Creed recited while the priest laid hands on the child. The initiation rites took place that evening (with the blessing of the font): triple profession of faith, baptism by triple immersion, followed by anointing, dressing in a new robe, confirmation by the bishop (crossing the forehead with oil), and first communion. Little doubt was left that a new Christian had indeed been well and truly made!

Over the next centuries, however, Latin ceased to be a community language, and pressure grew for infants to be baptised soon after birth, rather than waiting for Eastertide. Bishops could not be present every week, so confirmation was separated from baptism.[2] And, as realist ideas about the Eucharist grew, children received only the wine (usually by sucking the priest's finger, which had been dipped in the chalice). When the laity lost the cup, children ceased being communicated until 'years of discretion', usually around seven – and so 'first communion' was separated from baptism.

Late in the eleventh century Bishop Osmund of Salisbury (Sarum) reformed the constitution of his diocese, and a hundred years later its Dean and later Bishop, Richard Poore, further revised it, including a full set of liturgical texts and rules. This 'Sarum Use' was admired, and spread to many parts of England; it formed the material with which Cranmer was familiar, and which he re-worked.[3] The combination of factors noted above, however, had led to a further abbreviation in the rites of initiation, now reduced to a single service in two parts:

a) A catechumenal rite at the church door, comprising 'breathing', naming and crossing by the godparents, salt-giving, triple exorcism, crossing by the priest, exorcism, Gospel reading and *effeta*, the Lord's Prayer, Hail Mary and Creed, then a crossing on the right hand, and a trinitarian blessing.[4]

b) The 'catechumen' is then led by the right hand into the church, to the font, where a threefold renunciation, threefold confession of faith, and desire for baptism are made by the godparents (they say just 'renuncio', 'credo', 'baptismus' and 'volo' – hence one popular name for baptism was 'volowing'). Baptism then followed, by threefold immersion: with the child's head facing the east, it was dipped once with the face to the north, once to the south, and once with the face downwards into the water. Anointing with chrism oil by the priest

followed, then dressing in the 'chrismal' robe, giving of a burning candle, and reception of the communion.

Note three further aspects of this rite, which represents the situation on the eve of the Reformation:

a) If the bishop were present, confirmation by anointing preceded communion: the memory of an integrated rite thus persisted.

b) A large number of instructions are given about baptism in emergencies, including by lay people. It is evident that the pastoral context was where a birth called for swift baptism in case the child died. At Easter and Pentecost, children born in the previous eight days were to have their baptism delayed until the feast-day, implying a much shorter time being usual practice. On the other hand, if nine days had elapsed after the birth, and the child died without baptism, the godparents were held accountable for the death.

c) The water in the font was to be renewed and blessed about once a month, including on Easter Eve and at Whitsun. This consisted of a litany of the saints, then a long and dramatic thanksgiving prayer opened with 'sursum corda', and including many crossings and actions.

The Sarum Use thus retains the main shape and memory of initiation in the early church, but also reflects a further disintegration of the rites, and a very different pastoral situation.

Initiation in the first Book of Common Prayer (1549)

It is against this background that the rites of 1549 need to be considered. The great concern of the Reformers when it came to the making of Christians was not so much doctrinal, as a deep revulsion at much of the popular piety which had grown up around the rites. William Tyndale put it with strident eloquence when he termed these "mummings" and "dumb ceremonies" such as "hallowing water, bread, salt, boughs, bells, wax ... disguising and apes' play and all manner of conjurations".[5]

Yet the English Reformers strongly defended the classical late-medieval doctrinal consensus about initiation represented by the predominance of the baptism of infants, with its focus on original sin and regeneraton. And unlike most other Reformers, Cranmer retained episcopal confirmation, understood as a type of post-baptismal catchumenate.

The Archbishop of Cologne, Hermann, published a 'Consultation' about many of these matters in 1543, following advice from Philip Melancthon, the leading Lutheran theologian, and Martin Bucer, a Reformed scholar. Cranmer's rites reflect the influence of this work, but retain – indeed,

deepen – the classical theological motifs linked with baptism. Cranmer was primarily concerned that superstition be put away, and the Gospel content of the rites be made clear. The main issue when it came to reforming Baptism and Confirmation, then, was one of simplifying and clarifying, rather than doctrinal change (as was the case with the Eucharist). The use of the English tongue may have been startling to many who brought their children to baptism, but the retention of some familiar actions smoothed the pastoral path.

Baptism and Confirmation in the first prayer book of 1549 are thus very much translations into English of Sarum, with some simplification of rites to which little or no scriptural link could be made.[6] One major change from Sarum is that Baptism is now ordered to take place after the last canticle at Mattins or Evensong on a Sunday, rather than in a eucharistic setting. But the 'two-stage' shape of the baptism rite is retained, with a 'catechumenal' service at the door, consisting of the naming, crossing, and exorcism (the breathing, salt, and spittle actions are omitted), concluding with the Lord's Prayer, Creed and 'vouchsafed' prayer. One child is then led by the right hand, the rest following, into the church for the baptism service proper. The threefold renunciation, belief and immersion are retained, as also vesting with the 'chrisome' and anointing on the head for the 'unction of the Holy Spirit', words which evoke the pre-Reformation confirmation rite. One new feature is the 'Flood' prayer taken from Hermann, which goes back to Luther, and evokes some of the imagery used in the Sarum font-blessing prayer.

As in Sarum, the chrisome is to be returned by the mother when she is 'churched' or 'purified'. Also, a separate rite for the blessing of the font 'once a month at the least' is provided, but it is much simpler, with one crossing of the water only, and eight short prayers for those to be baptised in it.

Confirmation in 1549 is, however, rather a mess: many and varied opinions about this matter were held among the English bishops.[7] A long opening rubric emphasises its character as a rite of mature commitment following basic Christian education. It is therefore preceded by a Catechism, which the bishop used to examine candidates before the confirmation service began: curates were required to hold six 30-minute sessions with candidates before Evening Prayer. The confirmation proper opens with prayer that God may "send down from heaven ... thy Holy Ghost, the Comforter, with the manifold gifts of

grace". It continues with the 'Minister' signing candidates with the cross saying "mark them to be thine for ever ... confirm and strengthen them with the inward unction of thy Holy Ghost", words which carry the medieval understanding of what confirmation signifies. Only after this does the bishop confirm, crossing the candidates in the forehead and laying hands on them, with words that simply speak of the actions as being "in the name of the Father ...", with no interpretation.

Despite this confusion of structure and meaning, the remnants of the pre-Christendom synthesis remain in the 1549 initiation rites – catechumenate, triple renunciation, triple confession and triple immersion, and the memory of an integrated rite incorporating confirmation and communion, ideally celebrated at Easter or Pentecost. The cumulative effect of centuries of gradual change, notably the doctrine of original sin making baptism a birth-right, the removal of the cup from the laity, and the reduction of the catechumenate to a pre-baptism rite, had brought significant alterations in the rites. How the Church makes Christians thus looked very different in the middle of the fifteenth century from the practice of early centuries. Yet Cranmer's first *Book of Common Prayer* left in place at least the remnants of the initiation practices of the early church.

Initiation in the second Book of Common Prayer (1552)

The first prayer book produced a range of responses. As far as initiation is concerned, it is the critique of Martin Bucer which matters most. Bucer, a moderate Calvinist reformer based at Strassburg, had earlier advised Archbishop Hermann, and so indirectly influenced the 1549 book. He arrived in England as a refugee from the Interim of Augsburg in April 1549, and was invited by Cranmer to take up the position of Regius Professor of Divinity at Cambridge. The first prayer book came into use at Whitsun, 1549, but had to be translated into Latin so Bucer could comment on it, since he could not speak English. As with other Reformers, his concerns about initiation are not so much with the basic doctrine, but about the rites being clear, understandable and free of superstitious clutter. Bucer's views were published in his *Censura.*[8]

The resulting services in the 1552 book, whose main features remain in the successive books of 1559, 1604 and 1662, have proved to be highly satisfactory in use. As Bucer and Cranmer intended, they contain solid doctrine, are readily performed and are straightforward in structure. Yet the sum total of these changes led to the disappearance of the pre-

Christendom rite. From 1552 onwards, the rites of initiation in the Church of England, and derivative Anglican liturgical traditions, have been overwhelmingly shaped by the Christendom context in English dress. To be baptised and confirmed using the 1662 book certainly brings a candidate into the one, holy, catholic church – but *into that church understood as the spiritual side of a Christian society.* Christians are still being made, but to live with little or no sense of tension between society and church.

This change is one of the fundamental reasons for the widespread anxiety and rethinking about initiation in the Anglican Communion over the past 150 years, as we have gradually moved beyond Christendom. From the Gorham Judgement, through the Mason-Dix line on confirmation, to debates about whose babies could be baptised, the age of confirmation and the admission of children to holy communion – about which a multitude of reports have been written – these issues reflect a paradigm shift of immense significance for the making of Christians, and the rites by which this is expressed. All these debates have taken place assuming the doctrinal adequacy of the post-1549 initiation rites, but have been confused by the general failure to appreciate that all such rites assume the context of a Christian society: remove this latter assumption and the issues begin to look very different.

What then were the changes made in 1552? Three principle ones are of concern in this paper:

a) The whole service is now conducted at the font, thus eliminating both the catechumenal stage and a separate blessing of the font (though some half of the 1549 rite is incorporated into the baptism service). Any sense of journey towards Christian life thus disappears: baptism takes place at the earliest point of life, with any catechumenal sense being taken by confirmation.

b) The three 'triple' elements in baptism rites are in each case reduced to one: a single renunciation (worded as "I forsake them all"), a single act of belief ("All this I steadfastly believe") and a single immersion or affusion.[9] The dramatic quality of the rite, marking the climax of the initiation process, all but disappeared when its catechumenal reference disappeared.

c) The way the child's name is used after 1549 strongly reinforced the popular notion of baptism as a naming rite, thus giving specific voice for the first time to the idea that baptism admitted one to society.

In 1552 the first time that the child's name is spoken of is just before the baptism itself. Fisher concludes his examination of the subject with these telling words:

"Hence in England it was impossible before the book of 1552 abolished the service at the church door with its consignation and naming to suppose that the act of baptism itself conveyed to a newly born child its name. But it is the command to the godparents in the Book of 1662, *'Name this child'* – a command which is not found in the earlier books – which has done most to encourage among the ignorant the notion that baptism is primarily a naming ceremony, and that 'to christen' means, chiefly if not entirely, 'to name'.[10]

One change in 1552, however, eased the understanding of the place of women in society, and also helped clarify the ecclesial character of baptism. In the 1549 book, as in Sarum, the chrisome (white robe), owned by the parish, was to be returned to the parish priest when the child's mother was 'purified'. The content of this rite is unexceptional: Psalm 122, Lord's Prayer and lesser litany from Matrimony, with a prayer giving thanks for safety in birthing, and asking that the woman "may walk in her vocation according to thy will in this life present". The separation of this service from baptism assisted in easing the tight link perceived between birth and baptism in popular thought, but its title, "The Purification of Women", retained the notion that childbirth was somehow in itself sinful. In the 1552 book (and its successors) the content of the service is unchanged, but the title becomes "The Thanksgiving of Women after Childbirth, commonly called the Churching of Women".

The ministry of the Spirit through Word and symbol

It is now time to turn to the second thesis, namely that the 1549 initiation rites express an understanding of the ministry of the Spirit through Word and symbol which was soon lost to Anglicans. In the books following 1549, the ministry of the Word is overwhelmingly related to the reading and preaching of the scriptures, to the almost total exclusion of symbols, movement and actions beyond those linked to baptism, holy communion and confirmation. The term 'rites and ceremonies' in the title of the Books of Common Prayer was weighted heavily toward rite rather than ceremony – or to put it in terms of drama, meaning was conveyed through the script rather than the play. This aspect has already come to some attention in the way in which the

three threefold actions were reduced to single acts. But more can be said.

Cranmer and the Reformers were deeply suspicious of "dumb" ceremonies, that is, ones which had lost their original meaning. Largely due to the continued use of Latin when it was unknown to the bulk of the population, churches in the middle ages had mainly communicated the faith through the 'eye-gate' of stained glass, statuary and symbolic actions. Many of these had attracted superstitious notions, to the point where a radical pruning was needed. Conversely, Renaissance humanism, with the new technology of printing, made texts in the 'vulgar tongue' readily available. Using English for public speaking and private study was as lively a medium as interactive video is to today's younger generation. Using many words is today often seen as verbosity – but for at least three centuries after Cranmer, they were *the* medium of communication. (Morning Prayer gave way to Holy Communion in many places not so much for doctrinal reasons, it can be argued, but due to the shift from words to visible action in our society since World War I, largely due to the emergence of Saturday-afternoon movies and more recently a television-saturated culture.)

Cranmer came to see the public reading and preaching of the written Word of God, the scriptures, as *the* way by which the Spirit brought the living Word to its hearers, as his Preface to the 1549 book shows. The hearing and reading of the scriptures were the "food of the soul", as he put it.[11] Eye-gate was giving way to ear-gate – a gate readily opened to generations of Anglicans through Cranmer's matchless way with words.

The 1549 initiation rites nevertheless retain a range of symbolic actions, deeply familiar to Cranmer, which he saw as consonant with the scriptures. Cranmer's 'sacramental' view of the scriptures as the primary means of grace was interpreted to extend to those symbols indicated by the scriptures themselves – most obviously the water of baptism, the bread and cup of the Holy Communion, and the laying on of hands. In his first prayer book, however, the range extends beyond these to the use of oil, the chrisome robe, leading by the hand, and use of the sign of the cross. He rejected the *effeta* (placing spittle on the child's hands and face), putting salt in their mouth, and the multiplication of crossings, but the classical pre-Christendom items remain.

The 1552 book, however, simplifies not only the rite overall, but also adds three exhortations – one based on the Gospel reading, and two

addresses to the godparents, before and after the baptism. These words fill the gap left by the loss of action: there is no movement from the door to the font, no symbol-related words over the water, and only the crossing immediately after the baptism remains in addition to the water action. The retention of this one action went against the advice of Bucer (he had changed his mind on this point in the decade following his advice to Hermann), and was later bitterly contested by the Puritans. Cranmer, however, apparently regarded this symbol – fundamental to the ethos of Christendom, but yet to be found in the artistic evidence of the pre-Christendom church – as so basic as to be essential. yet a little more needs to be said here about the words associated with this post-baptismal crossing.

In the 1549 rites, the crossing (with the familiar words about "Christ's faithful soldier and servant", that delicate combination of Pauline metaphors) comes as part of the catechumenal service at the door. The post-baptism rites do not include crossing, but consist of robing and anointing, with words reminiscent of confirmation. In confirmation, a crossing by the minister, to show that the candidate is "marked as Christ's own forever", and with prayer for the Spirit to "confirm and strengthen", immediately precedes the confirmation (by crossing and hand-laying) by the bishop. In 1552, the post-baptism crossing uses the catechumenal words, with a wholly new prayer – the familiar "Defend, O Lord this thy Child / Servant ..." – composed for confirmation, now without any crossings. And the changes continue: in 1604 the Catechism is expanded and separated, in 1662 words are added to denote the consecration of the water in baptism, as is the promise to live out the faith confessed, and a question to the candidates before confirmation. The lesson to be drawn, it would seem, is that once a symbol loses meaning, new ones have to be supplied by adding more words. At this point, the successors to 1549 reflect rather a muddle, an interpretation which sharp disagreements among Anglicans about the meaning of confirmation and its relation to baptism would seem to bear out!

The situation today

What might all of this have to do with our situation today? This paper has argued that the rites in 1549 represented Anglicans' last direct link with the initiation rites of the pre-Christendom church, and expressed an understanding of the role of symbols soon largely lost to Anglicans. From 1552 to our own day, Anglicans have used rites which bring a

candidate into the Church in Christendom terms - and the time is well past for this to remain.

How then shall we make Christians today in our post-Christendom situation, so as to pick up the threads of the 1549 rites, our last formal contact with the pre-Christendom church? About a decade ago some Melbourne liturgists became convinced that these issues needed to be faced, alerted in particular by the proliferation of initiation rites in *An Australian Prayer Book* (with BCP, there are nine in all, hardly a good model of 'one baptism'). We set ourselves to draft a rite which brought back together baptism, confirmation and admission to holy communion, and removed the distinction between services for infants and those "of riper years". This makes new birth rather than birth clearly to the fore as the pattern for understanding the making of Christians, and brings together the various ways by which the Holy Spirit and Christ draw us to God our Father. The national Liturgical Commission revised this work, and issued it for trial use in 1990, the "blue book".

Soon after, the Commission set about preparing the way for *A Prayer Book for Australia* – and the blue book, published for other reasons, came to be seen as its first draft. Five years of response from trial use, and consultation with the bishops in particular, led to the initiation services now in *APBA*. In these one can clearly see the recovery of a more dramatic approach to initiation, begun already in Second Order Baptism in *AAPB*, an approach of considerable relevance in this increasingly visually-oriented age. The threefold renunciation and confession of faith have been restored, and notes and rubrics which encourage a wider use of the symbols, including a post-baptism candle, and provision for the use of oil. And in setting the services in the context of holy communion, these rites go behind and beyond 1549 to restore something of the use of the primitive church.

Further, the provision in *APBA* of a more fulsome service of 'Thanksgiving for a Child' enables the wonder of birth to be celebrated (whether as a separate service, or in association with baptism) without confusing baptism and birthing. What the rites in *APBA* do not do, however, is restore adeqately the catechumenal dimension of initiation, though the post-Reformation tradition of instruction being required before confirmation goes a long way towards this. In this respect, the Catechism in the Resources section of the full (maroon) *APBA* does suit a catechumenal approach more adequately, especially because it has

been freed from the constraint of applying only to those baptised as infants.

Such developments could be seen as typical outcomes of the modern liturgical movement, especially in its Anglican form. This is no doubt true: but the thesis which this paper suggests is that the initiation rites of *APBA* also mark a significant re-reception of the tradition about making Christians last seen in the Anglican tradition in its first *Book of Common Prayer*. In short, if the initiation rites in the 1549 *Book of Common Prayer* represented the last remnant of the usage of the pre-Christendom church, and employed symbols in a way soon to be lost to Anglicans, then the corresponding rites in *A Prayer Book for Australia* mark the restoration of these losses, and more besides, as we seek to make Christians in our post-Christendom context.

This conclusion may not be quite one which the Prayer Book Society expected from this paper. I bring it to you, however, as an invitation to explore the most important issue behind every rite of initiation: how are Christians to be made, made well, made "to continue as Christ's faithful soldiers and servants unto life's end", even in these changing times?

NOTES

1 A helpful outline is given in Francis Proctor (revised by Walter Howard Frere), *The Book of Common Prayer, with a Rational of its Offices* (Macmillan, 1901) pages 566-569.

2 This division had begun much earlier in the West, but there is considerable evidence to suggest that a unified rite of initiation at Easter and Pentecost presided over by the bishop was still the norm in many parts of England until the tenth century or so.

3 J.D.C. Fisher, *Christian Initiation: Baptism in the Medieval West* (SPCK / Alcuin Club, 1965) pages 158-181 gives an English translation of the Baptism and Confirmation rites of the Sarum Use.

4 The triple exorcism, interestingly, was different for boys and girls, and though the content in each case is similar. God is addressed in the case of girls in far more lively manner than that for boys, however. For a boy, the priest prays

"God of Abraham, God of Isaac, God of Jacob, God who appeared to your servant Moses on mount Sinai, and led your children Israel out of the land of Egypt, giving them the angel of your mercy to guard them by

day and by night; we beseech you, Lord, to send you holy angel from heaven to likewise guard this your servant N ..."

For a girl, on the other hand, the priest prays

"God of heaven, God of earth, God of angels, God of archangels, God of patriarchs, God of prophets, God of apostles, God of martyrs, God of confessors, God of virgins, God of all that live good lives, God whom every tongue confesses and before whom every knee bows, of things on earth and things under the earth, I invoke you, Lord, upon this your handmaid ..."

Texts are taken from Fisher, *The Medieval West*, pages 160-162.

5 J.D.C. Fisher, *Christian Initiation. The Reformation Period* (SPCK/Alcuin Club, 1970) page 86.

6 Fisher, *Reformation Period,* pages 89-111, 144-158 and 206-253 gives the relevant texts, with extermely valuable background documentation for Confirmation.

7 See the debates recorded by Fisher, *Reformation Period*, pages 206-229.

8 The relevant texts (in English) are in Fisher, *Reformation Period*, 96-105 and 244-250.

9 Note that 'sprinkling' is not an authorised mode of baptism in Anglican formularies, though it has often been spoken of as such (even with reference to Ezekiel 36!). This confusion originated because the amount of water used in most baptisms post-1662 became minimal. Many parents assume that only a few drops of water should be used – "grandma's christening gown must not get wet"! It is striking to note the very different reaction in 'popular' circles to Cranmer's reduction of threefold immersion to one act, possibly of pouring. William Tyndale writes of a typical questioning:

"If the child be not altogether dipped in the water, or if, because the child is sick, the priest dare not plunge him in the water, but pour water on his head, how tremble they! How quake they! 'How say ye, Sir John, is this child christened enough? Hath it his full christendom?'"

Text from Fisher, *Reformation Period*, 86: note that Tyndale is being critical of this idea, supporting the simplification of rites.

10 See Fisher, *Medieval West*, Appendix II, 'Baptism and the Giving of the Name', pages 149-157.

11 See further my 'The Food of the Soul: Thomnas Cranmer and Holy Scripture', *AJL*, 2/3 (1990) 134-141.

Liturgy at Sea

'Those who go down to the sea in ships'

Russell Joyce

Two ships side by side, each rolling and pitching, both moving ahead, a rope stretched between them, then slowly the chaplain is winched from one ship to the other. Perhaps it is the chaplain climbing down the side of one ship to be transferred by boat to another ship in the task group. Often it is by Holy Helo – helicopter transfer from one ship to another. Whichever way, this is the navy chaplain going to church.

In parish life, the liturgy revolves around the normal, the usual, the set- venue, setting, culture, prayer book, time frame. To this is added the propers for special feast days and festivals. In church we are removed from the outside world, cut off from the noise and distractions, stained glass shielding us from the gazes of passers by. We are surrounded and supported, in various sizes, by our regular and faithful congregations. Even the *mysterium* of our liturgy is provided in the known.

In most parish churches the liturgy itself is often removed from the outside world, unseen, behind closed doors, stained glass, solid brick, the building itself so often dark and uninviting. Liturgy as the shop window of our churches is rarely seen – perhaps the daily eucharist at the cathedral celebrated amongst the curious and wandering tourists, is one example of places where liturgy and world actually meet.

For the naval chaplain all this is removed. Adaptability replaces the usual and the set. Unfamiliar replaces the familiar – venue, personnel, time, day. At sea Sunday can be any day the Commanding Officer decides to fit in with the ship's routine. The familiar church building is replaced by the improvised space. The regular parishioners now become off-duty personnel. The silence of the church building, silent at least to outside intrusions, is replaced by the noise of a ship, announcements being made, daily life passing close by. The service in church, removed from the outside world is now replaced by a service held in a public space, often in full view of the ship's company going about their business. The solid church building, so familiar to our lives as parish priests, is replaced by a steel box which is constantly moving, pitching and rolling, even in the calmest seas.

This raises for me the whole question of public liturgy and indeed the further question of who owns such liturgy.

As I write this article I am serving as Chaplain in HMAS ARUNTA, the newest Anzac Class frigate of the Royal Australian Navy. The ship is deployed in naval exercises in northern Australian waters. Arrangements for Sunday worship are being discussed, and yet to be confirmed. Divine Service and the Eucharist are to be held, but the Executive Officer first offers me 15 minutes. After discussions and explanations, 30 minutes is agreed upon. The service will be held in 01 deck, and so we gather. It is only standing room, the ships engine ventilation system is working overtime nearby, and the liturgy is conducted in more of a shouting match. Divine Service part is the Ministry of the Word followed by the Eucharistic Prayer and Communion for all who wish to receive. In its own world of the ship, the chaplain makes rules for communion and denominational hospitality. After all the ship is one company. I would regard it as theologically indefensible to divide a congregation along denominational lines and refuse communion to anyone.

Following this service, I am to be transferred to HMAS DARWIN to take a service for them – when, where, what are the unknowns, as is the how long. Preparation is very flexible. Our helicopter transfers me to the new ship. Upon arrival a meeting with the Commanding Officer confirms his arrangements for the Service to be held on the upper-most section of the ship (the Gun Directional Platform) above the bridge, right beside the crew smoking section, one of the most public places in the ship. It is here that we gather (all five of us) for Divine Service.

This is indeed church and liturgy in the shop window. It is here that the Navy chaplain is called to conduct the public worship of the church – denominationally loyal, yet sensitive, ecumenical, open. Yet, at the same time there is from the Navy point of view, a tradition that requires worship to be conducted, the form of liturgy to be offered, and the style of prayers to be used. On a deployment a chaplain can take six services on three ships in the one day – offering both Divine Service and Communion.

The original Agreement between the Navy and the Anglican/Protestant Churches and the RAN and the Roman Catholic Church, were signed in 1912, and set up Chaplaincy within the RAN.[1] The Agreement established a division which remains within Chaplaincy between the Anglican/ Protestant Churches who were authorised to use the Liturgy approved

and appointed by the Navy, and the Roman Catholic Church who were allowed to use their own Liturgy. The Liturgy within the Navy, certainly from the Anglican and Protestant viewpoint, remains the prerogative of the Navy to determine and to authorise and to revise.

How then is liturgy to be conducted within such an environment? Can liturgy mean the same thing ashore and at sea, in church building or in naval warship? Can there be a distinctive navy liturgy which, whilst holding to its own traditions, remains separate from the liturgy of the Church – an imposed liturgy? Can liturgy be imposed on a faith community?

The Naval Regulations – DI(N)-PERS (Defence Instructions (Navy) Personnel), provide for the religious and spiritual needs of members of the Navy as of the matter of the highest importance. The DI(N) states that "Commanding Officers are to ensure that members of the various denominations, including those not professing the Christian faith, are provided with the opportunity and facilities for the proper observance of the practice of their religion".[2] This document goes on to remind that: "Religious faith cannot be satisfactorily developed without religious worship".[3]

The document suggests, where practicable, "Anglican, Roman Catholic and Protestant Services of Worship are to be conducted every Sunday. The Commanding Officer and all personnel on board are encouraged to be regular in attendance at their respective services".[4]

When a chaplain is posted to a ship he is to hold Divine Service each Sunday according to the manner and form adopted for use in the RAN by Anglican and Protestant denominations. Again, where practicable, there is also to be a communion service. Roman Catholic Services are to be provided by a Roman Catholic Chaplain or civilian priest (shore). Unfortunately the Liturgical Services provided by the RAN in Agreement with the Churches through the Religious Advisory Committee to the Services (RACS) are hopelessly out of date and remain unused today. For example, ABR 408 Prayers and Hymns.[5] Despite the eucharist having now prime importance in the weekly liturgy of our churches, navy continues to provide a non-descript liturgy of the word. There has been no liturgical revision of this Service Book since its authorisation in 1978. As such, this Liturgical Resource may remain the approved form of worship, but it also remains unused.

Chaplains today use their own denominational liturgical resources. Anglican Chaplains tend to use APBA both for the Divine Service (Liturgy of the Word) and the eucharist. Often navy services are re-used services from previous occasions, brought out of heritage and traditional archives, often taking on the title of "always used". In this sense they become very difficult to change, modify or upgrade. The service itself now takes on the aura of 'sacred liturgy', hands off! Do not touch!

The chaplain as liturgist, works very much within a liturgical and theological environment over which he/she has no direct control. RACS will order what vestments may or may not be worn, RACS will suggest the Liturgical Resources for Navy to approve. Naval Tradition will often dictate what liturgy is required. It is in this last area that personal theology, even denominational theology, will often clash with Navy tradition. Again, this raises that initial question of who owns public liturgy – church or navy?

A recent example of this was the Commissioning in December 1998 of HMAS ARUNTA. Naval tradition states that at a Commissioning Ceremony three Chaplains are to be present to bless the ship. These chaplains represent the three denominational groupings of the original 1912 Agreement – Anglican, Protestant, and Roman Catholic. This raises the theological and liturgical issue of whether you can/should bless a warship, and whether you can bless something three times. Further, can we continue to make blessings a denominational issue?

Reflecting on this very issue Edwin Byford[6] made the following comment to me: "If we agree that it is God's blessing that is being given to the ship then it is not the blessing of Anglican, Roman Catholic or Protestant Churches, or their individual preserve. To continue with this tradition confuses God's blessing; it is poor theology and almost certainly creates divided loyalties; it is pastorally ambiguous, and in the long run, almost certainly counter productive. In a multi-faith, multi-cultural Australia, to continue this practice would mean the addition of Buddhist, Shinto, Hindu and Moslem blessings at such Ceremonies." Should aboriginal spirituality be acknowledged and included within the Religious Ceremonies at such occasions? At this service for HMAS ARUNTA, rituals sacred to the Arentee peoples of central Australia, were included, but at the end of proceedings.[7] This is certainly a case of liturgical theology verses naval tradition which continues to seek God on its side,

and God's blessing on its work, but has no theological understanding of why.

A further example can be found in the public liturgies of Navy Week, Anzac Day, and Remembrance Sunday, when certain hymns and prayers are expected, in traditional mode, and without revision. When liturgy is handed over we easily find examples such as the Melbourne Anzac Day March which ends with a form of service, conducted by the RSL. The service is a mix-match of announcements, prayer, reading, welcomes and other additions. It is extremely poor liturgy, no longer conducted by the church through a chaplain, a form of secular liturgy. In recent revisions to the Navy Week Shrine Service in Melbourne the same issues were faced of "we have always done it this way" but for no reason or liturgical understanding. A perfect example of this is the way the scripture reading of Jesus calming the storm and walking on the water is always used at such navy occasions. One assumes it is because water and boat are mentioned. There would be no other justification.

In all these areas – physical, theological, liturgical – the naval chaplain will conduct worship for his people. Often this is in environments outside his direct control, and with liturgical resources which need an approval and agreement unheard of in the wider church and within parish ministry. Unfortunately this can have, and often does have, the effect of creating a liturgy which is either of the lowest common denominator or so bland as to be unusable and unused.

There has been no serious attempt at any liturgical revision or serious discussion of the theology either within Chaplaincy or within Navy itself. Even the now sacred "Navy Prayer" remains untouched (as does its relevance), and can be placed on a par with the "traditional" version of the Lord's Prayer which still must be said at public occasions. It is no wonder that most chaplains continue to do their own thing. This will continue until liturgy is returned from the navy to the church, and within the church to the relevant denominational liturgical revisions which our wider church continues to enjoy and with which its liturgies are enriched.

The aim of this article is to raise this very issue, perhaps to seek the views of others, and certainly to enter into debate. If we are to continue to do 'public liturgy' as described above, both church and navy need a clearer understanding of what they are doing and why, let alone

providing the liturgical resources to provide liturgy that is both sensitive to tradition and open to modern liturgical understanding and language.

NOTES

1 This 1912 Agreement and the subsequent development of the Chaplaincy Branch was the topic of my Thesis for the Master of Theology Degree of the Melbourne College of Divinity.
2 DI(N) PERS 62-1 #2
3 DI(N) PERS 62-1 #4
4 DI(N) PERS 62-1 #5
5 ABR – Australian Book of Reference, provides for the Manner and Form for Public Worship adopted for use in the Royal Australian Navy. It provides (still) communion services according to the rites of the Church of England, Methodist and Presbyterian Churches. The rest of the book is equally up to date and relevant.
6 The Venerable Dr Edwin Byford, Rector of Broken Hill, Archdeacon of the Darling in the Anglican Diocese of the Riverina, has taken a close interest in the theology of this issue.
7 HMAS ARUNTA has been adopted by the City of Alice Springs, the home of the Arentee peoples.

The Certificate in Pastoral Liturgy: an outline

Gerard Moore sm

The Certificate in Pastoral Liturgy (of the Catholic Institute of Sydney) is about to unleash its first graduates on the Catholic community in the greater Sydney basin. The course is a collaborative effort, run through the Catholic Institute of Sydney in conjunction with the Liturgical Commissions of the Archdiocese of Sydney, the Diocese of Parramatta and the Diocese of Broken Bay.

This article is an attempt to make available the rationale, shape, and strategies that constitute the course. From the very outset all those who guided the course from first awakenings to practical implementation were keen on one thing in particular. There was an immediate consensus that whatever we developed be made available as widely as possible, copied, adapted to local situations. While proud authors, we do not wish to be exclusive owners. In return, we would welcome any feedback that you may have, especially around changes you found helpful.

Our article will be in two parts. Part One sets out the basic premises underlying the Certificate. Concrete details such as content, readings, timetable and assessment tasks, are dealt with in Part Two.

PART ONE
THE BACKGROUND

Foundational points

Team approach: The course is the result of the combined efforts of as many of the Catholic liturgists from the greater Sydney region as were available to contribute. Underlying this is the principle that the whole course be team developed, and team taught. Here our aim was to model to the students an approach to liturgy that was neither individualistic nor narrowly parochial. It also allowed for an array of talents to have input, and for the diversity of approaches to be evident and in conversation.

Adult learning: Closely aligned with the team approach was that all teaching strategies reflect adult learning models. The students' own experience was to be respected and engaged, allowing them to become liturgical practitioners rather than simply to appropriate a scattering of new pieces of knowledge.

Appropriate academic level: The Certificate has been specifically geared towards members of the parish who participate in any liturgical ministry. Most of our students to date have no formal or informal training in theology or liturgy, and a large proportion have not studied since they left school. All learning strategies must be aimed at teaching at this level.

Appropriate scheduling and strategies: Clearly the scheduling of the classes and sessions had to suit this clientele. As a result, all teaching is done on weekends, and no session runs for more that forty five minutes. There is plenty of opportunity for questions, group work, open forums and discussion.

Rationale for the Certificate: The rationale for the Certificate is quite simple. We wish to bring a practical and informed understanding of the central points of the reformed liturgy to those who take active roles in the planning and implementation of liturgy, be it in parish or school. Liturgically, the units reflect that the Assembly is at the heart of every liturgical celebration.

The Certificate in Pastoral Liturgy

The Units: Five units are on offer, three compulsory and two electives. The Certificate is achieved upon the satisfactory completion of four units: three compulsory and one elective. The units are:

LSD110 Building the Liturgical Assembly

LSD111 The Word in the Liturgical Assembly

LSD164 Eucharist in the Liturgical Assembly

LSD130 Music in the Liturgical Assembly [elective]

LSD161 Initiation in the Liturgical Assembly [elective]

Enrolment: There are two levels of enrolment: Certificate level or Audit.

At the Certificate level, students attend each of the three weekends, receive a set of readings for each weekend, and complete three pieces

of assessment, one for each weekend. These will be set out in detail below.

At Audit level, students register for each of the three weekends individually. They are able to buy a set of readings if they wish. A number of students who began as Auditors actually went on to study at Certificate level.

Entry Points: Two units serve as entry points for the Certificate: *Building the Liturgical Assembly*, and *Initiation in the Liturgical Assembly*. Auditors may start at any point, keeping in mind that *Building the Liturgical Assembly* is the foundational unit upon which all the others are built.

Certificate Level: What is entailed by the term Certificate? The units are taught and assessed at the level of Certificate IV in New South Wales. Theoretically they may, then, be used by a student towards a Certificate IV award from the Sydney College of Divinity. Presently, the units go towards an internal Certificate granted by the Catholic Institute of Sydney.

It is difficult to find a common nomenclature across the country. Some dioceses offer certificates of varying length and quality. The key point here is that the offerings through CIS are at the Certificate IV level.

Qualifications for Staff: All teaching staff have tertiary qualifications in liturgy, practical experience, and teaching expertise. We found these three to be vital to the effectiveness of the programme. Luckily at present in the Sydney area there are a number of highly qualified liturgists. The success of the certificate depends on the quality of the input.

At present the core staff is:
Clement Hill, MTh (Paris)
Gerard Moore sm, BA, BTh, STL, STD (CUA) [Co-ordinator]
Ilsa Neicinieks rsm, MEd, MTheol (LitStud)
David Orr osb, DLit (Rome)
Ursula O'Rourke sgs, DipCat, DipLit (Carlow), MALitStud (ND USA)
Carmel Pilcher rsj, GradDipRE, MA(RE)
Jill Shirvington op, GradDipRE, MA(Cat), DipSocJusStud
Peter Williams, BA, BEd, MTh (Syd), MALitStud (CUA)

Assessment Procedures: Examples of the assessment tasks are given below. They follow a fairly clear rationale and pattern. Normally the students are required to hand in around 1000 words for each of the three weekends. That 1000 words is usually divided into three questions. The first question (250-300 words) simply asks for their reactions to what they learnt and heard over the weekend. The second (500 words) is aimed to assess their understanding of the readings and the input. The final piece (250-300 words) invites them to apply their learning to a practical situation in the parish or school.

The Schedule: It has taken some time to settle on a schedule for the year. In 2000 the programme will have what we hope is the final (for now) shape:

Semester One:*Building the Liturgical Assembly* (an entry point for new students)

The Word in the Liturgical Assembly

Semester Two:*The Eucharist in the Liturgical Assembly*

Initiation in the Liturgical Assembly (an entry point for new students)

Music in the Liturgical Assembly (an entry point for new students).

The Initiation unit is in the second half of the year because many involved in the area are too busy with RCIA in the first half.

The Timetable: All units are taught at the same time, on the same weekends, following a similar timetable. A sample timetable is given below. The advantages are many. Staff are not tied up continually on weekends throughout the year. The same people can teach across different units. There is a larger student body for interaction. It is easier for administration and accommodation. The disadvantage is that it takes two years or more to complete the Certificate. Some students find this a little slow going. However, the majority find that it gives them plenty of time for practical application, and for their thoughts and ideas to germinate.

Costs: In 1999 each unit in the Certificate costs $240, inclusive of three books of readings and handouts. Auditors pay $50 per weekend, inclusive of handouts only. They are only required to buy the booklets of readings if they so wish.

Equivalence and Credit

The Certificate is taught at below degree level. Each unit involves 30 hours face to face in the classroom, and 3,000 words assessment. A completed Certificate involves 120 hours face to face and 12,000 words of assessment tasks. At present we are in discussions as to whether a Certificate is able to be used as credit in various Certificate, Bachelors, and Graduate programmes in NSW and across Australia.

Some Sydney College of Divinity approved undergraduate units in Eucharist and in Liturgical Music taught through the Catholic Institute of Sydney require attendance at particular Certificate in Pastoral Liturgy units.

PART TWO
PRACTICAL INFORMATION

This section outlines the Certificate in concrete. It contains:

(i) the topics for each weekend, the readings that accompany them, and the current presenters for each of the five units.

(ii)As well, it gives a sample of a weekend programme, offering an indication of the strategies and timing we have found successful.

(iii)Along with these is a sample Assessment Task Sheet. Reiterating what was said above, question one is from their own experience of the weekend, two is on content from their reading and attending the lectures, and three is an application in their context.

The topic outline for Building the Liturgical Assembly is given in some detail as all the other units depend on what is learnt here.

LSD110 BUILDING THE LITURGICAL ASSEMBLY

Weekend One
Our Worship Tradition

Our course opens with an opportunity to glimpse the riches of our liturgical tradition, and some insights into the meaning and impact of our current liturgical reforms.

Worship in the early church:
We begin with an overview of some of the main features of the worship of the first Christian communities.
How the early Christians saw themselves:
In particular we examine four of the images the early Christians used to understand themselves as they worshipped:
* the Assembly as the body of Christ
* the Assembly as the ecclesia of God
* the Assembly as the Baptized
* the Assembly as the Royal Priesthood.
What is Liturgy?
Here we look at the meaning of our word liturgy and its implications for how we worship.
Stages in the Western Liturgical Tradition
Our session offers a brief overview of the way that the Roman liturgical tradition has developed. Beginning with the earliest Jewish and Greek roots, we look at the key features of the first six to seven hundred years. Next we examine the medieval period, and then the time of the Reformation, the Council of Trent and the period up till Vatican II.
What is the state of contemporary liturgy?
This session offers an opportunity to express where we see the contemporary liturgy, its potential and needs. This provides a good framework for a study of key features of the liturgy that has emerged from Vatican II. Teaching strategies for the time often include drawing, group discussion and similar activities.
Post Vatican II liturgy: key features
A couple of sessions are given over to exploring what the Council documents opened up concerning:
* the four modes of Christ's presence in the liturgy,
* the use of vernacular in the liturgy,
* adaptation of the liturgy,
* the question of inculturation.

Readings
Whithey, Donald A. "Origins." Chapter in *Catholic Worship: an Introduction to the Liturgy.* Bury St Edmunds: Kevin Mayhew Ltd, 1990, 15-28.

Fenwick, John R. K. and Bryan Spinks. *Worship in Transitions: The Liturgical Movement in the Twentieth Century*. Chapters 1 and 2. New York: Continuum, 1995, 1-11.

Bugnini, Annibale. *The Reform of the Liturgy: 1948-1975*. Chapter 4. Collegeville: The Liturgical Press, 1990, 39-45.

Botte, Bernard. *From Silence to Participation: An Insider's View of the Liturgical Renewal*. Chapter 18. Washington DC: The Pastoral Press, 1988, 163-170.

Hovda, Robert W. "The Amen Corner: The Hospitality of the Liturgical Assembly." *Worship* 59 (1985): 435-441.

Francis, Mark R. "The Historical Interplay Between Culture and Liturgy." Chapter in *Liturgy in a Multicultural Community*. Collegeville: The Liturgical Press, 1991, 39-48.

Cabié, Robert. *History of the Mass*. Chapters 2 and 6. Beltsville, MD: The Pastoral Press, 1992, 21-31 and 75-84.

Weekend Two

Communication Within The Liturgical Assembly

The second weekend takes up the many and various forms of communication that are used in the liturgy.

Communicating to a new generation

How do we communicate today? And what implications does this have for the way we worship?

Ritual and symbol

Here we explore something of the meaning of ritual and symbol, the ways they are at work in human life, and the part they play in our liturgy.

Word and communication

We are so used to words and language that we do not often pause to see how our words carry our images of God. This implies they have a central place in our communication with God.

The language of the body

Liturgy does not simply use words. The body also has a language. Here we explore some of the meanings carried in our liturgical gestures and postures. Be prepared for a few surprises!

The forms and styles of prayer

Are all prayers the same? Our worship tradition uses a range of forms of prayer. Each has its own structure, some even have their own posture, all invite different responses.

Music in the Assembly

What role does music have in our celebrations? How does it stand alongside word, body, posture and prayer forms? What must be considered when planning liturgical music?

Liturgical space

Communication also involves the place where we gather and worship. This session of our weekend is devoted to the liturgical space, and the way it enhances the worship of the Assembly.

Communicating through image and colour

Catholic worship is awash with colour and image. What is appropriate? What enhances the liturgy and why? Our study of liturgical communication would be incomplete without some attention to colour.

Readings

Irwin, Kevin W. "A Patterned Experience of Prayer." Chapter in *Liturgy, Prayer and Spirituality*. New York: Paulist Press, 1984, 159-175.

Shea, Michael. *Personal Impact: Presence, Paralanguage and the art of Good Communication*. London: Mandarin Books, 1993, 37-51.

Trautman, David. "Inclusive Language and Revised Liturgical Books." *Origins* 26 (10 April, 1997/42): 685-690.

Leonard, John K. and Nathan D. Mitchell. *The Postures of the Assembly during the Eucharistic Prayer*. Chapter Two. Chicago: Liturgy Training Publications, 1994, 20-45.

Deiss, Lucien. *Visions of Liturgy and Music for a New Century*. Chapter One. Collegeville: The Liturgical Press, 1996, 3-23.

Mazar, Peter. *To Crown the Year*. Chicago: Liturgy Training Publications, 1995, 2-8.

White, James F. *Introduction to Christian Worship*. Revised Edition. Chapter 3. Nashville: Abingdon Press, 1990, 88-97.

Weekend Three
The Liturgical Week & The Liturgical Seasons

Our final weekend is devoted to the liturgical calendar. We will see where our liturgical sense of time comes from, including some of the history of the major feasts and seasons. Along with this comes the practical application of how to prepare a liturgy.

The Liturgical Year

Where does our liturgical year come from? How is it related to the Paschal Mystery of Christ?

The Pre-Easter penitential period

Have you ever wondered about the origins of Lent? Not only will that be examined, but we will also see how the preparation for Easter with the RCIA fits with this season.

Sessions are devoted to:

* *Sunday and the Christian week*
* *The Paschal Triduum and the Easter Cycle: its history and how to celebrate it!*
* *The meaning of Ordinary Time*
* *The history, purpose and celebration of Advent and Christmas*
* *The history and purpose of the cycle of saints*

The unit is brought to a close with a hands on session on preparing Sunday liturgies according to feasts and seasons.

Readings

Fragomini, R. "The Easter Season." In Peter E. Fink (ed) *The New Dictionary of Sacramental Worship*. Collegeville: Michael Glazier, 1990, 375-380.

Mazar, Peter. "The Christian Week." In James A. Wilde (ed) *At That Time: Cycles and Seasons in the Life of a Christian*. Chicago: Liturgy Training Publications, 1989, 53-64.

Cunningham, Lawrence S. "The Sanctoral Cycle." In James A. Wilde (ed) *At That Time: Cycles and Seasons in the Life of a Christian*. Chicago: Liturgy Training Publications, 1989, 45-52.

"Description for the Order of Readings." Chapter 5 in the *General Instruction to the Lectionary for Mass*, § 92-110.

Congregation for Divine Worship. "Preparing and Celebrating the Paschal Feasts." In Virgil C. Funk, (ed) *Pastoral Music in Practice: Vol 3 Initiation and its Seasons*. Washington DC: The Pastoral Press, 1990, 27-54.

Elich, Tom. "Liturgy Committee Agenda." *Liturgy News* 20 (1990/ September): 4-5.

Presenters

Currently presenters for this course include:
Sr Ilsa Neicinieks, rsm,
Sr Carmel Pilcher, rsj
Fr Clem Hill,
Fr Gerard Moore sm

LSD111 THE WORD IN THE LITURGICAL ASSEMBLY

Weekend One
The Scriptures And Their Place In The Liturgy

The topics covered in the sessions include:

* *Scripture in its historical context.*
* *Scripture in its contemporary context.*
* *The history of the Liturgy of the Word.*
* *The proclamation of the Word.*
* *The structure of the Liturgy of the Word.*
* *Music in response to the Proclamation of the Word*
* *How to prepare a celebration of the Word.*

Readings

Hayes, John H. and Carl R. Holladay (eds). *Biblical Exegesis: A Beginners Handbook*. London, SCM Press, 1987, 5-32.

Boadt, Lawrence. *Reading the Old Testament*. New York: Paulist Press, 1984, 11-27.

Perkins, Pheme. *Reading the New Testament*. New York: Paulist Press, 1988, 1-22.

Keifer, Ralph A. *To Hear and Proclaim: Introduction to the Lectionary for Mass*. Washington DC: Pastoral Press, 1993, 61-76.

Mahoney, Cardinal Roger. *Gather Faithfully Together*. Pastoral Letter. Los Angeles, 1997, 9-14.

Malloch, A.E. "Forum: Hearing and Reading Scripture." *Worship* 68 (1994): 533-536.

Weekend Two

Becoming Familiar With The Lectionary

* *The history and formation of the lectionary.*
* *The principles behind the lectionary.*
* *The distribution of the scriptures across the lectionary.*
* *Using scripture in the RCIA.*
* *The lectionary in Ordinary Time.*
* *Problems with the lectionary.*
* *The omission of women in the lectionary.*
* *Looking at Luke 4 in the lectionaries*

Readings

Deiss, Lucien. *Celebration of the Word*. Collegeville: The Liturgical Press, 1993, 5-16 & 82-90.

Dooley, Catherine. "Mystagogy: a model for sacramental catechesis." Chapter in M. Grey (ed) *The Candles are Still Burning: Directions in Sacrament and Spirituality*. Collegeville: The Liturgical Press, 1995, 58-69.

General Instruction to the Lectionary of the Mass. Chapter 4 & 5, § 58-91, § 92-110.

Weekend Three

The Liturgy Of The Word

* *The role of the ministers in the Liturgy of the Word.*
* *The Homily.*
* *Key elements of liturgical communication.*
* *The symbols of the Word: ambo, liturgical books, procession.*
* *The Prayer of the Faithful.*
* *Training readers.*
* *Using resources for the Liturgy of the Word: commentaries etc.*

Readings

The Bishop's Committee on Priestly Life and Ministry (USA). "The Homily." Chapter in *Fulfilled in Your Hearing: The Homily in the Sunday Assembly*. Washington DC: NCCB, 1982, 17-28 & 29-40.

Irwin, Kevin. *Sunday Worship: A Planning Guide to Celebration*. New York: Pueblo Publishing Company, 1983, xi-xiii & 356-360.

Deiss, Lucien. "Objects - Places - Rites." Chapter in *Celebration of the Word*. Collegeville: Liturgical Press, 1993, 102-127.

Ugolnik, Anthony. "The Text is Not Enough." Chapter in Blair Gilmer Meeks (ed.) *The Landscape of Praise: Readings in Liturgical Renewal*. Valley Forge: Trinity Press International, 1996, 211-219.

Presenters

Currently the presenters for this unit are:

Sr Ursula O'Rourke sgs

Fr David Orr osb,

with assistance from:

Sr Ilsa Neicinieks rsm,

Fr Clem Hill,

Fr Gerard Moore sm

Fr John McSweeney

LSD164 EUCHARIST IN THE LITURGICAL ASSEMBLY

Weekend One

The History And Development Of The Eucharist

* *Jewish ritual meal and blessing tradition*
* *Eucharistic strands in the NT*
* *Early developments of the forms of the Eucharist*
* *The Medieval experience*
* *Paradigm conflicts in contemporary eucharistic theology and practice*
* *The renewal of the liturgy*

Readings

Burns, Sharon. "The Beginnings of Christian Liturgy in Judaism." Chapter in Eugene J. Fisher (ed.) *The Jewish Roots of Christian Liturgy*. New York: Paulist Press, 1990, 41-46.

LaVerdiere, Eugene. *The Eucharist in the New Testament and the Early Church*. Collegeville: Liturgical Press, 1990, 12-28.

Mitchell, Nathan. *Cult and Controversy: The Worship of the Eucharist Outside Mass*. Collegeville: Litugical Press, 1990, 44-65, 86-97, 116-128.

Foley, Edward. *From Age to Age*. Chicago: Liturgy Training Publications, 1991, 24-39.

General Instruction of the Roman Missal. Chapters 2 and 3, § 1-6, § 7-23.

Deiss, Lucien. *The Mass*. Collegeville: Liturgical Press, 1992, 49-61.

Cabié, Robert. "From Supper to Mass." In A.G.Martimort (ed.) *The Church at Prayer*. Vol 2. Collegeville: The Liturgical Press, 1986, 7-19.

Weekend Two:
The Eucharistic Prayer

* *Memorial and Thanksgiving*
* *The Eucharistic prayer: its pattern and process:*
* *Practical session on some of the many Eucharistic Prayers*
* *The Rites of preparation of the Gifts, and processions*
* *The theology of Sacrifice*
* *The Eucharistic prayer: the role of the Holy Spirit*
* *The Eucharistic prayer in today's Australia*

Readings

Buono, Anthony M. "The Holy Spirit: The Soul of the Liturgy." Chapter in *Liturgy: Our School of Faith*. New York: Alba House, 1982, 97-106.

Donovan, Vincent. *Christianity Rediscovered*. New York: Orbis Books, 1982, 119-128.

Griffiths, Alan. "The Function of the Eucharistic Prayer." Chapter in *Focus on the Eucharistic Prayer*. Bury St Edmunds: Kevin Mayhew Publishers, 1988, 15-19.

Mick, Lawrence E. "The Core of the Mass." Chapter in *Worshipping Well*. Collegeville: The Liturgical Press, 1997, 67-80.

Nocent, Adrian. *A Rereading of the Renewed Liturgy*. Collegeville: Liturgical Press, 1994, 25-39.

O'Loughlin, Frank. *The Eucharist: Doing What Jesus Did*. Sydney: St Pauls, 1997, 52-77.

Weekend Three
The Rite of Communion

* *The structure of the Communion rite*
* *The theology of Communion*
* *The Concluding Rite & the theology of the rites of dismissal*
* *The Assembly of Word and Sacrament: our local assembly*
* *Eucharistic devotions: current rites and practices*
* *Architecture, space and furnishings*
* *The cultural setting of our celebration*
* *Practical implications and planning*

Readings: in order of booklet

Chupungco, Anscar. "A Church Caught between Tradition and Progress." Chapter in Eleanor Bernstein and Martin Connell (eds) *The Renewal that Awaits Us.* Chicago: Liturgy Training Publications, 1997, 3-17.

Deiss, Lucien. *The Mass*. Collegeville: Liturgical Press, 1992, 97-103

Emminghaus, Johannes M. *The Eucharist: Essence, Form, Celebration*. Collegeville: The Liturgical Press, 1997, 212-216.

Irish Institute for Pastoral Liturgy. *The Place of Worship: Pastoral Directory on the Building and Reordering of Churches*. Dublin: Veritas, 1997, 20-34.

Mitchell, Nathan. "Who is at the Table? Reclaiming Real Presence." *Commonweal* 122 (Jan 27, 1995): 10-15.

General Introduction to the Worship of the Eucharist outside Mass. §1-41.

Driscoll, Michael S. "Liturgy and Devotions: Back to the Future?" Chapter in Eleanor Bernstein and Martin Connell (eds) *The Renewal that Awaits Us*. Chicago: Liturgy Training Publications, 1997, 68-90.

Presenters

Currently the presenters in this unit include:

Sr Carmel Pilcher, rsj
Fr Clem Hill
Fr Gerard Moore sm

LSD130 MUSIC IN THE LITURGICAL ASSEMBLY

Weekend One

The Theology, History and Place of Music in the Liturgy

* *Music in today's world*
* *Vatican II and post Vatican II: the ministerial function of music*
* *What is liturgical music?*
* *Ritual forms of music and how they work*
* *Music and the Paschal Mystery: theology and spirituality*
* *The story of Christian music*
* *The development of repertoire and resources in Australia*

Readings

Sacrosanctum Concilium, § 112-121.

Bishop's Committee on Liturgy (USA). "Liturgical Music Today." In Elizabeth Hoffman (ed) *The Liturgy Documents: A Parish Resource*. 3rd edition. Chicago: Liturgy Training Publications, 1991, 7-28.

The National Association of Pastoral Musicians. *The Milwaukee Symposia for Church Composers: A Ten Year Report*. Chicago: Liturgy Training Publications, 1992.

The Snowbird Statement on Catholic Liturgical Music. Salt Lake City: The Madeleine Institute, 1995.

Foley, Edward, Michael Joncas and Nathan Mitchell. "Extending the Dialogue." *Pastoral Music*. (Oct/Nov, 1993): 32-39.

Searle, Mark. "Ritual and Music." *Pastoral Music* (Feb/March, 1987): 13-18.

Routley, Erik. *Christian Hymns Observed*. London: Mowbray, 1982, 7-23.

Weekend Two

Ministries and Forms of Music in the Liturgy

* *Music ministers and their role description*
* *Contemporary repertoire*
* *The Psalms*
* *The Hymnody*
* *Music and communication*

Readings

Batto, Bernard F. "The Starting Point for the Psalms: Understand the Bible." *Pastoral Music* (Oct/Nov 1983): 13-16.

ICEL. "Report on the ICEL Liturgical Psalm Project (Part II)." *Pastoral Music* (Oct/Nov 1983): 28-30.

Conley, Charles. "Describing the Pastoral Musicians Role." Chapter in Virgil C. Funk (ed) *Pastoral Music in Practice: Vol 5 The Pastoral Musician*. Washington DC: The Pastoral Press, 1990, 79-88.

Day, Thomas. *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste*. New York: Crossroad, 1990, 50-77.

Clifford, Richard J. "Psalms as Liturgical Prayer." In Peter Fink (ed) *The New Dictionary of Sacramental Worship*. Collegeville: The Liturgical Press, 1990, 1025-1033.

Oak, Ellen. "The mission of the liturgical musician ... as judged by those we serve." *Modern Liturgy* 25 (1998/5): 4-7.

Routley, Erik. *Christian Hymns Observed*. London: Mowbray, 1982, 33-44.

Weekend Three
Music and the Liturgical Seasons

* *Music in the rhythm of the Christian life*
* *Music for Lent and Easter*
* *Music for Advent and Christmas*
* *Music for the celebration of the Sacraments*
* *Preparing music for the liturgy*
* *Resources*

Readings in order of booklet

Funk, Virgil C. (Ed). *Pastoral Music in Practice: Vol 3 Initiation and its Seasons*. Washington DC: The Pastoral Press, 1990, 101-127.

Funk, Virgil C. (Ed). *Pastoral Music in Practice: Vol 4 Weddings, Funerals, Liturgy of the Hours*. Washington DC: The Pastoral Press, 1990, 115-121.

Atkins, Peter. "Music and Culture." *Church Music Quarterly* (July, 1998): 16-17.

Quinlan, Valerie. "How Can the Church Use its Musical Resources Better?" *One Voice* (Advent, 1997): 4-7.
Foley, Edward. *From Age to Age*. Chicago: Liturgy Training Publications, 1991, 150-160.

Presenters
Sr Ursula O'Rourke sgs,
Fr Clem Hill
Fr Peter Williams

LSD161 INITIATION IN THE LITURGICAL ASSEMBLY

Weekend One
The Theology and History of the Rite

* *The history of the Rite: the first 5 centuries*
* *Baptism: New Testament themes and ritual imagery*
* *The RCIA and ecclesiology*
* *The theology of the sacraments of initiation*
* *The nature of conversion*
* *The Paschal Mystery*
* *Pastoral Issues*

Readings
Fischer, Balthasar. "RCIA from Birth to Maturity: The Story of the Rite." *Church* (1989/Summer): 29-32.
Keifer, Ralph A. "Christian Initiation: The State of the Question." Chapter in *Made, Not Born: New Perspectives on Christian Initiation and the Catechumenate*. From the Murphy Center for Liturgical Research. Liturgical Studies. Notre Dame: University of Notre Dame Press, 1980, 138-151.
Lennan, Richard. "The Church: Foundations for a new Millennium." *The Mix* 2 (1997/8): 4-5.
Lennan, Richard. "Church of the future and the future of the Church." *The Mix* 2 (1997/9): 4-5.

Dunning, James. "Are Catechumens Ready for the Rites? *Who, What, When, and How are we to Judge?*" Today's Parish (1995/April/May): 8,9,20,21.

Dunning, James. "Conversion: Being Born Again and Again and Again." *Catholic Update*. Cincinnati: St Anthony Messenger Press, April 1988/ CU 0488.

Haas, David. "Liturgical Glue." (??):34-35.

Searle, Mark. "Infant Baptism Reconsidered." Chapter in Mark Searle (ed) *Alternative Futures for Worship Vol 2: Baptism and Confirmation*. Collegeville: The Liturgical Press, 1987, 15-54.

Mitchell, Leonel L. "Sunday as a Baptismal Day." Chapter in *Worship: initiation and the churches*. Washington DC: The Pastoral Press, 1991, 209-217.

Weekend Two
The Rite

* *The contents of the Rite*
* *The stages and steps in the Rite*
* *The Precatechumenate and Rite of Acceptance*
* *The Catechumenate Period and the Rite of Election*
* *Lectionary based catechesis*
* *Lent and the period of purification*
* *Celebrating the Easter Vigil*
* *The period of Mystagogy*
* *Ministries and Offices*

Readings

Duggan, Robert D. "Liturgy Checklist: Rite of Acceptance." *Church* (Spring 1991): 43-44.

Pearl-Koller, Richelle. "RCIA: The best way to Catechizie." *Today's Parish* (Jan 1991): 12-13.

Dunning, James B. "Don't Dismiss the Dismissal: But Change the Name." *Church* (Spring 1991): 34-37.

Dunning, James B. "Scrutinizing sin and grace in the community." *Modern Liturgy* 19 (2/):

Morris, Thomas H. *The RCIA: Transforming the Church*. New York: Paulist Press, 1989, 96-107.

Kemp, Raymond B. "Celebrating the Solemn Vigil." Chapter 8 in James A. Wilde (ed), *Commentaries on the Rite of Christian Initiation of Adults*, Chicago: LTP, 1988.

Fragomini, Richard N. "Sacraments of Initiation at the Easter Vigil." Chapter 9 in James A. Wilde (ed), *Commentaries on the Rite of Christian Initiation of Adults*, Chicago: LTP, 1988.

Kemp, Raymond B. "The Mystagogical Experience." Chapter in *Christian Initiation Resources Reader*. New York: William H. Sadlier, Inc., 1984.

Coleman, G.D. "Eucharistic Participation." Chapter in *Divorce and Remarriage in the Catholic Church*. New York: Paulist Press, 1988, 33-46.

Weekend Three
Pastoral Issues and Concerns

* *Liturgical Catechesis*
* *Pastoral implications*
* *The RCIA in the diocese*
* *The initiation of children*
* *The reception of Christians and returning Catholics*
* *Principles of adult learning and group leadership*
* *Cultural adaptations*
* *The evangelizing parish*

Readings

Dooley, Catherine. "Liturgical Catechesis: Mystagogy, Marriage or Misnomer?" *Worship* 66 (1992): 386-397.

Morris, Thomas H. "Liturgical Catechesis Revisited." *Catechumenate: A Journal of Christian Initiation* 17 (3/1995): 12-19.

Dooley, Catherine. "Baptismal Catechesis for Children of Catechetical Age." In Kathy Brown and Frank C. Sokol (eds), *Issues in the Christian Initiation of Children: Catechesis and Liturgy*. Chicago: LTP, 1989, 47-64.

Duggan, Robert D. "RCIA: How to get started." *Church* (Spring/1988): 18-22.

Pearl-Koller, Richelle. "How do we get Cathechumens." *Today's Parish* (April/May 1991): 7-8.

Gutenschwager, Jim. "Training the Parish RCIA Team." *Today's Parish* (April/May 1991): 36-37.

Dunning, James B. "Children's Initiation: Are We Ready." *Catechumenate* 11 (2/1989).

Sokol, Frank C. "Christian Initiation of Children: Introduction to the Text." *Catechumenate* 11 (2/1989).

Dunning, James B. "What is a catechized Adult." *North American Forum on the Catehcumenate: Newsletter* (Summer, 1992).

Presenters

Current presenters include:

Sr Jill Shivington op,
Sr Carmel Pilcher, rsj,
Sr Ursula O'Rourke sgs,
Fr David Orr osb,
Fr Laurence McNamara, cm

SAMPLE TIMETABLE

Building the Liturgical Assembly: Weekend One
Saturday

10.00-10.45 am	Introduction and welcome
10.45-11.05 am	Morning Tea
11.05-11.50 am	Worship in the early church
12.00-12.40 pm	How early Christians saw themselves: Part I
12.40-1.00 pm	Small group
1.00-2.00 pm	Lunch
2.00-2.45 pm	How early Christians saw themselves: Part II
2.55-3.40 pm	Liturgy and the Assembly
3.40-3.50 pm	Afternoon Tea
3.50-4.30 pm	Small group and open forum with presenters.

Sunday

10.00-10.45 am	Stages in western liturgical tradition:
10.45-11.05 am	Morning Tea
11.05-11.50 am	The contemporary state of the liturgy: our intuition
12.00-12.40 pm	Post Vatican II liturgy: Part I
12.40-1.00 pm	Small group
1.00-2.00 pm	Lunch
2.00- 2.45 pm	Post Vatican II liturgy: Part II
2.55-3.40 pm	Small group and open forum with presenters.
3.40-3.50 pm	Afternoon tea
3.50-4.30 pm	Assessment tasks

SAMPLE ASSESSMENT TASK

Building the Liturgical Assembly: Weekend One

1 From the input and the readings, what are the things that have

* struck you most?
* surprised you?
* gave you pause for thought?

Why? [recommend 250 words]

2 From the points and issues raised, what are the **key principles** for understanding and developing the liturgy? [recommend 400-500 words]

3 How do you think these key principles are being applied in ***your*** **contemporary liturgical environment**? Can they be improved upon? If so, how? [recommend 300 words]

Book Reviews

Together in Song: Australian Hymn Book II,

Melbourne: Harper Collins Religious 1999. 1114+xix pp. Harmony edition $79.95. Melody line edition $29.95, Large print edition $34.95. All editions less for bulk orders.

(Text of a short address given by Geoffrey Cox at the Victorian launch of Together in Song at Wesley Church, Melbourne on Sunday 18 July 1999)

The hymnal whose second edition we celebrate today could almost ONLY have been conceived in Australia. As far as I am aware, *The Australian Hymn Book* (1977), which has now served congregations for more than two decades, holds a unique place in the world as both a national and an ecumenical hymnal. There is nothing like it in America, for example, or in Britain, where AHB (1977) was discreetly adopted under the title *With One Voice*. In most countries, the major denominations have each produced their own national hymnals or worship books, and in some cases (such as the Catholic Church in the United States), there is not even a single national book.

Why Australia then? Perhaps this great country of ours is one in which cultures, and the religious traditions that go with them, have been able to mix in a more harmonious way than in many other places. Or could it be that our relatively small population, together with particular denominational shifts, has encouraged the production of this uniquely national and ecumenical collection?

For the historic record, it might be noted that *The Australian Hymn Book* of 1977 was not the first attempt in Australia to produce a national hymn book. A collection titled *Seventy-eight Australian hymn tunes* was published more than a century ago around 1892 under the editorship of one R. Bentley Young, the son of an Anglican clergyman. It contained 78 tunes, all by Australian composers of various denominations, giving only the tunes themselves, with suggested words. Various other hymnals associated with individual denominations have also been produced

over the years, with increasing attention to Australian content, but *The Australian Hymn Book* of 1977 was the first genuinely ecumenical collection with both tunes and words.

The notion of an Australian ecumenical hymnbook was first conceived in the 1960s. Impetus for the project undoubtedly came from the discussions that led eventually to the establishment of The Uniting Church in Australia in 1977 – almost an instance of the Reformation happening in reverse! The three denominations that became the Uniting Church (Methodists, Congregationalists and some Presbyterians) all had strong traditions of congregational singing, and the new body clearly needed a hymnal that was not identified solely with any one of them.

Anglicans were also involved in the discussions from the start, and the first AHB editorial committee was formed in 1967. It was only after the committee's first report had been published that the Roman Catholic Archdiocese of Sydney sought involvement in the project, with the result that, when the hymn book was finally published in 1977, it was also made available with a "Catholic Supplement".

Although AHB (1977) contained some 624 items, it included only around 35 original tunes by Australian composers. Of these the most significant contribution comprised 15 tunes by Richard Connelly (set to superb texts by the Australian James McAuley), all of which had been published previously in *The Living Parish Series* in Sydney between 1959 and 1966. This unique combination of text-writer and composer probably still stands as the single most outstanding contribution to Australian hymnody of any generation.

Other Australian composers and text writers were represented to a lesser extent in AHB (1977), though more found their way into its supplement, *Sing Alleluia* (1987). In preparing the revision of *The Australian Hymn Book*, now published as *Together in Song*, the editorial committee was broadened to include representatives of the Churches of Christ and the Lutheran Church, and the book includes the work of 75 Australian contributors, alongside the work of traditional and contemporary composers and writers from around the world. Over a period of a few decades, therefore, the book has become both more Australian and more ecumenical.

During his visit to Australia in 1985, the then Archbishop of Canterbury Dr Robert Runcie speaking at an ecumenical reception in St Patrick's

Cathedral, is reported to have described Australia as a "great ecumenical laboratory". His successor, Archbishop George Carey, noted in 1997 that "there are few places in the world where, because of the distinct history of your nation, such a wide variety of religious traditions live, work, and pray in harmony".

While the divisions between Christians are both sad and painful, the various traditions of our splintered church can also be seen as enriching elements in the process of ecumenism. It might even be suggested that MUSIC is one of the strongest agents of ecumenism, and I say this from the heart as a committed ecumenist who started life as a Methodist, was confirmed an Anglican and now find myself involved mostly with the Catholic Church. Some might consider this path wayward, but I consider myself fortunate to have experienced these varied traditions in their great richness, and I know that ALL of them have much to gain from each of the others.

Any attempt to produce a single national ecumenical hymn book would undoubtedly have been regarded half a century ago as foolhardy! Even today, there remain many differences of understanding, bias and prejudice, despite increasing convergence in forms of worship, our lectionaries (although this has recently been compromised) and the texts that we use and their various translations.

Even if we are still unable fully to worship together as Christians, however – and this is still the painful and shameful reality – we can at least share increasingly many aspects of our traditions of singing, and we can also express our faith more proudly in terms of our own culture than was possible a generation ago. As the title of this book proclaims, truly we can be "Together in Song", and it is with great joy that we formally launch this book today in Victoria as a sign of our continuing to grow together as the people of God in this country.

Geoffrey Cox

Review 1

Songs shared, Blessings abound[1]

The first *Australian Hymn Book* was a landmark collection in more than one respect. One expert indeed hailed it as providing a model for editors of any subsequent hymn book.[2] Issuing directly as it did from the traditions in which the hymn came to maturity, it not only offered a canon of hymns which had been shown to enable the church to speak most eloquently but demonstrated how this canon could be renewed by suitable contemporary material. In the latter category, at a time of ferment in church music, it took risks with hymns not considered sufficiently 'proven' by other editors; that their hunches were in the main sound is evidenced by the high percentage of such hymns which have been retained for the new collection as by now part of the staple diet of the singing church.

Divine coincidences also resulted in the collection achieving a significance wider than church music. Published in the same year as the formation of the Uniting Church in Australia, the book made a considerable contribution to the spirit of unity which was to characterise the coming together of the three former denominations. As an ecumenical statement, of course, its significance was much wider in that it symbolised a growing openness between the major churches; the Anglican Church was a major player and the provision of a supplement encouraged the use of the book in the Roman Catholic Church. But just as important as the ecumenical dialogue was the desire of these churches to emphasize a renewed commitment to Australia as the proper focus of their life rather than a loyalty to their earlier traditions. This was given a boost by the fact that at about this time political issues forced the churches into confrontation and dialogue with state and federal government. The inclusion of hymns which embraced the conditions of contemporary society symbolized a commitment to the nation and declared that both in their councils and at their heart the churches took seriously their Australia context.

AHB may thus seem a 'hard act to follow'. However, the second book may be as timely as its predecessor. In the first place, on the ecumenical front, increasing mutuality among Australian Christian traditions has

led to the full participation of the Churches of Christ, the Lutheran and the Roman Catholic Churches on the editorial committee. The most noticeable result of this is the access provided to a much greater number of hymns from the Lutheran tradition, often with their melodies in the lively original rhythms which have survived in that tradition when others have sanitised and straightened.

In the second place, just as the *AHB* was able to address both church and nation, the new book makes its own statement at a *kairos* moment, a time of changing public attitudes to established Christian faith and practice. Knowledge of basic Christian material can no longer be assumed. The 'roll your own' approach as many select elements from a variety of religions and philosophies, without regard to the culture from which they spring, means that feng shui and the forgiveness of sins may be given equal credence while the search for personal inner harmony can insulate against the call to publicly active and costly love. This has its counterpart in music as people discriminate less between what they hear; what gives music acceptance is not its correspondence to certain norms but the success of its promotion or the context to which it belongs. All these factors have their echoes within the church when, for example, hymns are seen as too complex and too demanding. It is argued, for example, that choruses are 'good and simple means' to express love to God, whereas hymns are 'generally statements of doctrine about God.'[3]

In the face of this, *Together in Song* has kept its head, judging that what is required most of all are hymns in the classic mould which say enough to equip and inspire the church for these times. Behind this is a belief in the power and the flexibility of the hymn. As traditionally understood, a hymn offers enough space for the words of Scripture to be renewed and contextualised for those who sing it; what is more, this is done through the experience of one particular Christian and is thus placed within reach of other Christians; finally, the discipline of poetry makes that personal experience accessible to others. This collection bears witness to the view that the answer is not to multiply examples of the simple statement easily sung (although they have their place in the flow of worship) but hymns, traditional and contemporary, in which doctrine, experience and poetry appeal to mind, heart and hand.

As regards the arrangement of material, the editors have followed that of *AHB* without deviation, with the addition of three new sections, a circumstance of some significance to which we must return. This has

contributed to the fact that whereas, even with the Catholic Supplement, *AHB/1* had 624 items, the new book has 783. Of interest is the fact that of the 98 items (excluding Communion settings) in *Sing Alleluia*, the 1987 supplement to the parent book, 70 items have survived into TiS, a tribute to the prescience of the editors of that volume. Most sections are of almost identical length to those in the earlier book; one or two, even with the new material that may be found in each section, are slightly smaller. The sections in which substantial increases are found include that on Holy Communion (from 38 to 51), reflecting the increasing emphasis on the importance of this even on the part of those participating churches which had heretofore given precedence to preaching. This is echoed in the provision of a new section containing settings of both complete and individual eucharistic texts.

The largest increase, however, is found in the section on Discipleship. Whatever reluctant users of a revised hymn book might believe, new hymns are not something imposed on the church but called for by the church as it seeks meaning and direction. As new situations develop and fresh challenges open up, the church 'grows' the hymns it needs – but it also 'grows into' what its hymns demand. Thus into the 'talk' of the church is now introduced or reinforced, among others, environmental issues (668), the contribution of the artist (652), the recognition of the ministry of women from the beginning (660, 661, 696), the place of children (662), responsibility to the voiceless (692), how the health of individual and of society are related (638), the special need of those with chronic pain (612). In today's context, and in this 'small world of fact' (649), faith 'must feel its way about' (691).

The widespread use of the Revised Common Lectionary has reaffirmed the place of the psalms both in their own right and as commentary on the Old Testament lesson, and this is addressed in another of the three additional sections. Although there are 97 entries, some psalms appear in more than one setting, but in spite of this a substantial number of RCL psalms may be found. The settings are varied, including metrical, in paraphrase, versions from Taizé where verses are sung over ostinato phrases, plainsong. The most pervasive pattern is responsive, some being completely new settings by such composers as Joseph Gelineau and Christopher Willcock, some using the old psalm tones with modern antiphons. The approach favoured in the United Church of Canada's new book, Voices United, where spoken verses are punctuated by a musical refrain (often the verse of a well known hymn), is not followed

in this collection, allowing the psalms their own music – although there is one example of spoken verses with (its own) sung response.

Its music is part of the conversation characteristic of the church as body of Christ and as *koinonia*. It is not just words but music also which can display values contrary to the Gospel. It is every editor's nightmare how to accommodate, in a collection which must serve the whole church, settings which have become popular but may only partially express what is at the heart of the faith. Hospitality (we are one but many) suggests their inclusion; the fact that we are not members of each other but of Christ may dictate the opposite. Instead of the unhelpful distinction between the 'traditional' and the 'popular', which can make divisions in terms of people, Gordon Lathrop, in a paper to the meeting of Societas Liturgica in Dublin (1995)[4] discussing differences in liturgical practice, helpfully speaks of the 'local' and the 'more-than-local' and suggests that the local and particular should be 'welcomed and disciplined to the central purposes of the *ordo*'.

Lathrop himself refers to music as an example of how the 'local' can come to be 'recognized more-than-locally'. 'The locally powerful music is turned to Christian purpose, often by being juxtaposed to at least one other style of music, of wider provenance, always by bringing its power to serve (as must happen with any power in Christian use) an assembly gathered round the central things.' One can readily think of examples of this happening in practice in respect of contemporary additions to the repertoire which have had appeal, like the music of Taizé, found meaningful both by traditionalists and by the thousands of mainly young people who go to be part of that Community for a spell, which derives part of its power from the fact that the new sounds and rhythms inhabit the harmonic patterns and procedures of older music.

Editors have no control as to whether such juxtapositions have been successful, or even attempted, but must work with the results. Here, the decision has evidently been made that the book should reflect what is happening in the churches but that also it should offer comment and direction. Such is offered in the third new section, entitled 'Choruses, chants and canons', consisting of short items which variously offer to deepen an act of public prayer, enable the taking to heart of events in worship, or engender and orchestrate the enthusiastic response of the worshipper to the gifts of Word and Spirit. Here, music in a variety of idiom (from Iona and Taizé, ancient rounds, short items from African and Latin American churches, choruses from *Scripture in Song*)

is accepted for its function. In this 'rubbing of shoulders' a statement is also made about standards of composition, but there is recognition too that even our most meagre offerings in the context of sincere prayer may become inhabited by the divine. In other parts of the book are a few characteristic examples of compositions by such as Mann, Kendrick, Bullock, Wimber, often in quite sparse arrangements as a reminder that their real life is not on the page but in performance.

One matter which haunts editors of contemporary hymn books is how to make accessible traditional hymns which have become distanced through changes in the use of language or through changed social attitudes. Here, it has been recognised that some hymns cannot be changed without violation and these have been left intact rather than omitted. Sometimes an original text has been rescued from the depradations of earlier editors, and sometimes an author has provided a revised version. The alterations which remain are intended to 'recover' such hymns as the former 'O brother man' (587), 'Dear Lord and Father of mankind' (598), 'What does the Lord require?' (618), 'Be thou my vision' (547), 'Who would true valour see' (561), and many others. (Time will tell whether the occasional jarring note is caused merely by a memory of the original.) In the matter of inclusive language in relation to masculine and feminine, the editors have eschewed the solution which purges hymns of all masculine imagery for God but have sought to widen the range of images of God used.

The very comprehensive indices must be welcomed, which both underline and enable a more careful choice of hymns so that a service of worship may be 'more of a piece' in terms of theme and of biblical resonances; in these the needs of children and dancers are not overlooked. In spite of the greatly increased number of items, the harmony edition is clear, readable and attractive to handle. Everyone has a private wish-list, and this reviewer laments that arguably the finest of the Scottish psalm tunes, 'Martyrs', has not yet found a place, that that rare representative of mediaeval popular song, 'Agincourt', has dropped out, and that 'London New' has been parted from Cowper's hymn, the big leaps of the melody making it so apt a setting (immortalised by Britten in *Noye's Fludde*) for God planting his footsteps in the sea.

But there are so many blessings, and one of these is that the book is no anonymous collection of items but has a personality of its own, a communication from people who care about the church to the people

of the church. The debates and discussions of the committee, you feel, are just under the surface and, in the choice of items and in the occasional tongue-in-cheek flourish in a musical arrangement, you can almost overhear the bursts of editorial laughter. *Together in Song* is much more than a revision of a predecessor but a book which offers to gather together a people of God renewed for these new times.

– Douglas Galbraith

NOTES

1. From the last verse of Elizabeth J. Smith's, 'Where wide sky rolls down', *Together in Song*, no. 188, which runs:

   Now, people of faith, come gather round
   with songs to be shared, for blessings abound!
   Australians, whatever your culture and race,
   come, lift up your hearts to the Giver of grace.

2. Robin Leaver, ed., *A Hymn Book Survey 1962-80*, Grove Worship Series No.71 (Nottingham: Grove Books Ltd., 1980).
3. Robin Sheldon (ed.), *In Spirit and in Truth* (London & Sydney: Hodder & Stoughton, 1989), 162.
4. Lathrop, G., 'Koinonia and the Shape of the Liturgy', *Studia Liturgica*, vol. 26, no. 1, 1996, 65-81.

Review 2

Together in Song

As a kid, the ritual of worship on Sunday began for me as we entered the imposing entrance to church where we received our individual copy of *Hymns, Ancient and Modern*, along with the *Book of Common Prayer*. The obligatory hymn books were ceremoniously offered to all comers by a very serious man in a grey suit. It was always a man. Forty years later here I am, still going to church. Just inside the front door of the very ordinary inner city Baptist church where I worship is a bookcase containing multiple copies of *The Hymnal*, a modestly titled collection of hymns published in 1967 for Australian Baptist churches. While this set of books is never used for community singing, a pile of them does come in handy for propping the door open.

Handing out ancient hymn books at the door is only one of several quaint church practices which are fortunately disappearing. Going are the rigid pews which constrain the faithful to look ahead, as though in a bus, trusting the driver – always male – to guide them to their heavenly destination. All but gone is the pulpit raised, as it was, authoritatively above the heads of the duly submissive flock. Now we are graced with women as well as men who exercise leadership, exhort the faithful, share their journeys of faith, engage their congregations and deny them comfortable passivity.

But we still sing. And quaint this may be, for what other public groups spice up their meetings with community singing? In our secular culture, music is for listening not participating. When well lubricated with alcohol, euphoric footy fans lustily bellow their club song after a team triumph. Otherwise singing is something for celebrities, or for the shower. So let's be proud of our christian tradition of community singing. If this practice is culturally out of step then all the poorer the prevailing culture and yet the richer should they decide to tune in. *Together in Song* is yet another collection of hymns, songs and chants to keep Christians singing together. This can only be good.

The songs enjoyed by the worshipping community to which I belong are drawn from a wide variety of sources. The words are printed on overhead transparencies. The music is gleaned from a collection of hymn books across the denominations, from the Iona Community, from Taizé and by songwriters like Miriam Therese Winter, John Bell and Fay White. Some of our songs are 'home grown', folk music – the music of the people. So why in these eclectic and information laden days of web sites, printouts and overheads do we need a hymn book like *Together in Song*? One reason for churches continuing to invest in sets of hymn books could be to avoid the arduous task of obtaining copyright in order to use each new song as it is introduced to the congregation.

The editors of *Together in Song* have collected a staggering 783 songs, hymns, psalms, chants and responses. This hymnal has some Australian content and, at the same time, draws music from all over the world. Women's authorship is represented in ten per cent of the items. While this is not enough, it is a quantum leap from traditional hymnals. The dearly loved classic hymns are there and some sensitive and delicate work has been done to render archaic language clear and gender inclusive. I, for one, would have preferred more tampering with the

predominantly male imagery representing God in traditional hymns but concede how perilous is any attempt to satisfy a majority of worshippers. Included is *Dear Father, Lord of humankind* and 11 hymns which commence with the word 'Father'. Not surprisingly, none begin with 'Mother'.

As another source of hymns and songs for worshipping communities *Together in Song* will be useful. To what extent churches will purchase sets of this hymnal for congregational use remains to be seen. Sets of 100 copies of the Melody Line Edition will cost over $2000. This may be daunting, even for those congregations who still prefer to rely upon one standard hymn book to meet their entire repertoire.

Ancient and loved hymns are certainly well covered in *Together in Song* but what of more contemporary music? The advertising brochure points out: 'Over half the hymns contained in the hymnal consist of work from the twentieth century, almost all that from the last four decades.' This sounds rather convincing, but it remains true that *Together in Song* is decidedly a hymn book and not a song book. It is not, first and foremost, a source of new material but an all-purpose hymn book. Thus, more than 40 of Charles Wesley's great hymns find a place in the collection. There is, however, a significant component of contemporary songs, choruses, chants and hymns. Australian authors have been included but the rich source of local songwriters has only been scantily sampled. There are several of Robin Mann's excellent songs but I could find only one of Ross Langmead's. Without an author index in the Melody Line Edition I could not be sure but songs by Australian writers like Tricia Watts, Peter Kearney, John Bevis or Fay White seemed in very short supply if not absent altogether. Geoff Bullock fans would undoubtedly demand more though I was happy with just a small sample of this particular genre. Overseas writers like Bell and Wren are capable indeed but part of their combined tally of 50 or more songs could surely have been allocated to Australian contributions, including our indigenous songwriters. And this would have in no way endangered the standard of music, poetry or theology.

Getting your copy of *Together in Song* feels like buying that field described in Jesus' parable and digging for treasure. There are numerous treasures such as those written by Brian Wren and John Bell. Wren's poetry is a joy to read and an inspiration to sing:

Our own amazing earth
with sunlight, cloud and storms
and life's abundant growth/in lovely shapes and forms
is made for praise
a fragile whole
and from its soul
heaven's music plays.

There are sentiments expressed which for too long have been absent from our songs of worship:

People of the ancient dreamtime
they who found this country first
ask with those, the later comers
will our dream be blessed or cursed?
Grant us, Lord, new birth, new living
hope for which our children thirst

You do have to dig for the treasure. The contemporary songs are hidden amongst the others and even children's songs are not identified as such. Perhaps the authors did not wish to distinguish between songs which are likely to be popular with children and those for adults. This distinction, however, is a very practical one and I doubt whether many will have the time to sift through the many hundreds of songs in this volume in search of a few treasures for children.

Together in Song, designed especially for Australian churches, is the culmination of ten years of research, consultation and attention to detail. The collection was gathered by representatives from the Anglican, Roman Catholic, Uniting, Lutheran, Churches of Christ and Presbyterian churches. One can only imagine the volume of work undertaken by chairperson Lawrence Bartlett who also contributed musical composition particularly in the psalms section. While the net could have been cast more widely it has certainly captured some wonderful fish – enough to keep some congregations satisfied for a long time to come.

– Digby Hanna

To Glorify God: Essays on Modern Reformed Liturgy.

ed. Bryan D. Spinks and Iain R. Torrance
(Edinburgh: T&T Clark, 1999)
Price: 24.95 (Pounds Stirling) [272pp. hc]

The broad scope suggested by the title of this book needs some clarification. Readers anticipating a wide ranging consideration of the liturgical practices of the reformed tradition will find themselves disappointed. The "modern reformed liturgy" under consideration is that of the Presbyterian Churches of Scotland and the USA. It is occasioned by the publication of two new liturgical resources; the *Book of Common Worship* (1993) of the Presbyterian Church (USA), and the Church of Scotland's *Book of Common Order* (1994). Yet, despite this relatively narrow focus, *To Glorify God* deserves a wide readership.

There are, inevitably, a number of contributions which canvas in detail the particular circumstances which gave rise to these remarkable publications. While of undoubted importance to those who will be using the resulting texts, and of some interest to others who have direct involvement in the process of liturgical reform, it is unlikely that these will engage the general reader. While there is a certain logic to beginning with these historical considerations, it is perhaps regrettable that the quarter of the volume is given over to material which is unlikely to engage a wide audience. Of greater concern is the sense of a wasted opportunity – here are essays by key figures who were actively engaged in the process of liturgical reform. While the details of the process of reform have no doubt exercised their minds at great length, this reader looked for more discussion of the ethos of the liturgical committees, and the issues and impulses which drove each work in its distinctive direction.

A number of essays discuss specific liturgical offerings, and it is in this regard that the collection seems most uneven. Bryan Spinks' "Ecclesiology and soteriology shaping eschatology: The funeral rites in perspective" shows a breadth of thought which is well matched by the

depth of theological analysis which James Kay brings to his discussion of baptism (aptly sub-titled "A Dogmatic Assessment"). By comparison, Woolfenden's notes on Daily Prayer seem rather slight, and lacking real engagement with the liturgical ethos to which they belong.

These are, however, relatively minor quibbles. The greater part of this collection brings together a number of essays which, while engaging with the books which occasioned their production, address important questions of liturgy, theology and culture on a level which transcends the concerns of any particular text. William Storrary's essay on worship in a post-modern culture raises questions which go to the very heart of what it means to be the church. He contends that the changed relationship between church and society calls for a paradigm shift in the way the church understands itself. These claims, along with his call for a radical re-visioning of the church's life and worship, demand careful consideration. In like vein, Iain Torrance explores the challenge of defining ecclesial boundaries in the context of baptismal liturgies. Torrance argues that the relationship between church and society has profound ramifications both for the shape of the liturgy and for the espoused theology which underlies it. Particularly for those of us within "established" churches, these are issues of ongoing concern.

Various theological dimensions are explored in essays on the doctrine of God, christology, soteriology, and eschatology. Kathryn Greene-McCreight (one of only two women contributors, I note with regret) offers a powerful apology for the importance of Biblical narrative in maintaining the theological coherence of liturgy, which deserves the widest possible audience. So too her incisive appraisal of the impact of God-language on trinitarian doctrine. As we strive to make the language of worship inclusive, it is vital that we hear Greene-McCreight's warning that not all ways of speaking of the God who is Trinity are equally valid, nor equally helpful. Our forms need to be more than triadic – they need to speak truly of the Triune God.

The question of who God is, and how the work of God in Christ ought be understood, is further explored by Arlo Duba in his analysis of the espoused christologies of the two texts. While Duba offers a careful analysis of the creedal statements, both classical and modern, offered in the two orders, he fails to convince this reader of his claim that there needs to be greater emphasis on a christology from below. In contrast, David Searle's appraisal of the texts' handling of issues of atonement offers a far more engaging approach. His focus on universalism, in its

various guises, provides a framework within which he can evaluate the pastoral and theological ramifications of different understandings of the atonement. Interestingly, questions concerning the nature of the church arise here also, with Searle's provocative suggestion that a gathered church is at liberty to espouse a more rigorous theological position.

For those with an interest in the principles of Reformed and reforming liturgy, the last two essays are of particular value. Bridget Nichols explores the liturgical hermeneutics of Common Order, taking it as "an exemplar for those who wish to engage once more with the issues surrounding liturgy's search for a voice in the contemporary situation." (241). Nichols' careful analysis of the places in which innovative language works well, and the reasons behind the occasional infelicities she also identifies, offer rich insights for those of us who seek to give new voice to the prayers of the church in our own situations. It is perhaps appropriate, given the complex history of liturgical texts in the Reformed tradition, that the volume should conclude with a revisiting of that most fundamental of questions: Does the worshipping community need a liturgical text at all? Donald Macleod argues powerfully for freedom, both for the movement of the spirit in congregation and minister, and for diverse expressions of culture and context. Macleod argues that liturgy is a function of theology. It is the task of the liturgist, therefore, to reflect the theological tradition of the people in the shape and content of their corporate worship. Despite his strident tone, Macleod offers an important reminder of the importance of careful and independent thought in liturgical reform.

This volume offers much to stimulate and challenge any student of protestant liturgical reform. Its value extends well beyond the denomination whose texts provide its focus. The essays are comprehensively footnoted, but would benefit from the inclusion of a bibliography. The usefulness of the collection is further extended by a comprehensive index (of persons only). If you are interested in the complex interplay of theology and liturgy, you cannot ignore this book.

– Jill McCoy

News & Information

International Anglican Liturgical Consultation

The International Anglican Liturgical Consultation consists of Anglican members of Societas Liturgica together with representatives appointed by the Provinces (autonomous churches) of the Anglican Communion. Its purpose is to keep Anglicans talking to each other about matters liturgical and to prepare recommendations and guidelines for consideration by the Provinces. IALC has met each two years since 1985 in close connection with Societas Liturgica. For the past eight years IALC has worked on a four-year cycle, culminating in a full Consultation (with every effort for it to be as representative as possible) after an interim conference two years earlier.

The IALC was to have met in Kottayam in the state of Kerala in India 13-18 August 1999, but the meeting did not take place. The necessary permission to hold an international conference had not been granted by the Indian Government.

When those of us (about 40) who made it to Kottayam gathered at the scheduled time we found that at least 10 people who had intended to come were not with us. They had been refused visas. Fr Ron Dowling, Chair of IALC's Steering Committee, had spent two hours at Kottayam Police Station. The Director of SEERI (St Ephrem Ecumenical Research Institute, where the consultation was to be held) received a letter from the police stating that IALC could not meet "with foreigners present". Most of us, from the Indian point of view, were foreigners.

It was then that the Compass Rose Liturgical Tour Group came into being – the Compass Rose is the badge of the Anglican Communion – and decided to meet for the next five days at Green Park Hotel, conveniently located near to SEERI. Most of us had tourist visas so a "tour group" seemed OK. The CRLTG spent the time in Kottayam working on the material that would have occupied IALC if it had met.

IALC had produced a statement on baptism and related matters, "Walk in Newness of Light" at Toronto in 1991. This was followed by the Dublin Statement on the eucharist in 1995. Following the pattern of the ecumenical Lima Document Baptism, Eucharist and Ministry, it seemed that the next logical step for IALC was to look at ministry. This it did first at an interim conference at Jarvenpaa in Finland in 1997. The results of this meeting were published as *Anglican Orders and Ordination* (ed. D.R. Holeton) in the Alcuin/GROW Joint Liturgical Studies series. Further preparatory papers were written and distributed to those intending to come to Kottayam.

Members of CRLTG worked in three groups. Group One was concerned with ordination rites. Group Two looked at matters concerning the discernment and preparation of appropriate people for ordination. Group Three worked on the theology of orders. Although the groups worked conscientiously, the result at the end of the available time fell well short of any agreed or publishable statement. A number of factors contributed to the lack of result, including the disruption, the absence of some key members, the climate, and the massive task before the group. Processes were put in place to continue consulting by mail and for an editorial committee. It is hoped that a draft prepared in this way might be dealt with in a day at the next Consultation, Berkeley, California 2001.

Readers of previous IALC publications will have discerned the emerging emphasis on a "baptismal ecclesiology". This emphasis continued in the work done at Kottayam and will be seen in any statement or report that is endorsed later. The following couple of sentences, from a draft of Group One, set the context. "Christian baptism implies a commitment to serve God through the Church in and for the world. It is thus the foundation for Christian ministry, both of the Church as a whole, and of each of its members, including those called to serve as deacons, presbyters and bishops. Setting ordination rites in such a theological context is what is meant by a baptismal ecclesiology."

Despite the kerfuffle with the Government, and the humid, somewhat oppressive weather, the "Kottayam experience" was the highlight of the week. We saw and shared in the rich variety of Christian traditions on the Malabar Coast, with a heritage reaching back to St Thomas and so much influence from Persia and Syria. Some presbyters from the Church of South India and the Mar Thoma Church joined in some

sessions of consultation. (Anglicans are in full communion with both these churches.) South Indian food sustained us well and the gracious hospitality of the Keralan people made us feel welcome.

– R Wesley Hartley

Societas Liturgica Congress XVII: 19-24 August 1999 – Kottayam, India

As you may remember, a few years back it was proposed that Australia host the seventh Congress for Societas Liturgica; however, the Committee decided that it would be held in Kottayam. At the time it was argued that India would expose members to a greater diversity of liturgical traditions than our own country. How true that proved to be.

Most of the participants arrived in Kottayam after an initiation into the unique driving skills of the Indian taxi drivers! Contrary to nervous anticipation all of us arrived safely, and settled into accommodation in readiness for the conference. We were warmly welcomed to the city by Fr Jacob Vellian, President of Societas Liturgica, and Fr Jacob Thekeparambil and the staff of the St Ephrem Ecumenical institute (SEERI), who undertook the task of hospitality to the one hundred foreign visitors, which included a strong contingent of Australians. In addition, about sixty local participants joined us each day and their presence added great colour and vitality to the conference. The hot and humid weather may have been extreme for some, but it was more than compensated for by the hospitality. The Conference brought together a great diversity of cultures and liturgical traditions – even before we immersed ourselves into the local environment. It was the first congress for your reporters and we were impressed by the richness of this diversity. All seemed very willing to reach out and meet each other, whether greeting old friends or making new ones. Although not all spoke English, it was possible for all to understand.

Jacob Vellian, President of Societas Liturgica, delivered the first paper on the "Theological Dimensions of Liturgy" which set the tone for the conference. The other papers were: "Theology of the liturgy: 'For the glory of God and the salvation of the world"' by Paul De Clerck (who

was co-opted late into giving a paper in place of Louis Chauvet, who had to withdraw due to ill health); "How do Indian culture, liturgy and theology relate on one another?" by Jacob Thechanath and Jyoti Sahi (an artist); "What do dogmatic theology and liturgical theology have to say to one another?" by Albert Gerhards and Ulrich Kuhn; "What do Eastern and Western liturgical theology have to say to one another?" by Kevin Irwin, Gheevargese Panicher and Joseph Powathil. These papers are available from those members of AAL who attended the conference and will be published in *Studia Liturgica*. While the discussion which followed each address was lively, the process for this discussion was inadequate. What could have been an exciting contribution given the richness of the participants was lost because not enough attention was given to a suitable process.

Besides the formal presentations, there was an extensive selection of Case Studies or Short Communications. This at least enabled us to dip into the wealth of the richness of those participants who shared their expertise and scholarship. These usually reflected the state of work being undertaken by the presenter – so they were valuable insights into a diversity of liturgical questions throughout the world. The quality of these presentations was high, although occasionally contributors in their enthusiasm found it difficult to restrict their material to the time allotment, so we suffered a little from information overload. Paralleling these presentations were the meetings of two ongoing Study Groups – a choice had to be made between these and the presentations, so the study groups lost out this time.

The conference opened with Ramso/Vespers in the SEERI chapel. This set the pattern for what would become a rich and varied liturgical experience for each of us as we were regularly exposed to the depth and intensity of the legacy of the ancient Christian liturgical traditions of South India. Usually each day began with a Morning Prayer and concluded with either Evening Prayer or Eucharist. We participated in liturgies in Malayalam and English, tapestries of experience influenced by East and West, the multiplicities of faiths of India and a residue of Christianity from the European colonies. The main liturgy of the Conference was the celebration of Holy Qurbana at Christ the King Syro-Malabar Cathedral, with Fr Jacob Vellian presiding. Each liturgy invited us to join with the presiding community in prayer: the need to be scalced and seated on the floor placed most of us on an equal footing! Language did not seem to divide us, but rather drew us into the

mystery of prayer. Along with word we were exposed to the richness of Indian symbols, gestures and music.

How could we ever forget our exposure to the food of India? We were feasted at each meal with the wealth of variety and taste so familiar to India, although for some this proved a testing time! Surprisingly the Indians serve their meals very quickly, and do not linger with conversation or drinks. Fortuitously we had access to beer to help some of us enjoy the curries!

After our conference Liturgy, we boarded several boats to spend the day gliding along the back waters of Kottayam. While a very pleasant excursion, the opportunity enabled us to make close contact with the life of the communities outside of the main city. In stark contrast to their living, we stopped for lunch in one of the tourist resorts. Who could ever forget the race for the beer after several hours of travelling in the heat? Sadly we took longer than anticipated to return, so missed the opportunity to visit the Persian Cross – we did however visit the 400 strong Syro-Malabar Seminary.

So the Conference drew to an end with the formal meeting of Societas. Again as Australians we saw how little we count on the world stage, as the discussion on coming conferences turned to Europe and Europe and... Our request to hold one conference in the Southern Hemisphere seemed of little importance. (We suspect some thought India distant enough geographically to meet that requirement.) While Robert Gribben stood for President, he was not elected. John Baldovin from the US defeated Robert, and is now the new president. Anthony Kain (inadvertently announced as Thomas Kane, who was heard saying "but I didn't even stand!" while the response of some of the Australians is better left unsaid!), was elected to the executive. A strong word was given to the new executive to consider a conference in Australia in 2007!

Thus the conference ended with the call to meet in two years time in California, USA. The Indian experience left us with rich and happy memories. The conference and the society proved to be a very valuable resource in the liturgical lives of each of our Churches.

– David Orr, osb and Carmel Pilcher, rsj

Report on First National Hymn Conference
Take up the Song!
23-26 September 1999 Newman College University of Melbourne

"The great glory of God and the contemporary needs of humanity must be made to *collide* in modern verse."

This quote from Brian Wren's session summed up the spirit and character of this wonderful conference. Through lectures, workshops, liturgical events, and conversations over meals and refreshments, the relationship between these two themes concentrated our reflections and learning. With *Together in Song: AHB II* as its source of modern verse, the conference explored the many examples in this collection that testify to this collision.

Fransisco Feliciano began the conference exploring *The multifaceted nature of hymnody*. He pointed out the many and varied musical forms contained in this collection. Chant, strong metrical pulse, folk tunes, lullaby and dance were just some of the examples he cited.

Dorothy Lee then took up the theological criteria that ought to be present when contemporary writers give new expression to this collision. The great glory of God is the One who is fundamentally trinitarian, revealed as the transcendent and mysterious One, the One who has become human, the One who is close and imminent.

This was followed by David Cole's exploration of how meaning is carried through the singing and music. He is convinced about the ability of the musical experience to lift and draw out the meaning of the text to a higher and deeper level.

A panel of writers and composers then gave us all an insight into the question *Why have a craft?* One of the comments that struck me was the need for a hymn to genuinely ask this question: is it what people honestly want to sing? Another related question that came up elsewhere in the conference was this: Am I embarrassed to sing this hymn? This points to the importance of a collection like *Together in Song*. It

represents a collective, rather than an individual answer to these questions.

Presentations were then given on historical perspectives in Australian hymnody and the multifaceted aspects of hymnody. This only brought us to dinner on the first day! It finished with a marvelous hymn festival at St Mary's Star of the Sea West Melbourne conducted by Richard Proulx.

The second and third days contained a plethora of workshops exploring hymn texts, tunes, children in worship, and many other themes. Other lectures explored the role of hymns in worship tomorrow, how *Together in Song* was put together, and the stories of key players who revised AHB.

Many of these workshops helped us explore the rich resources of *Together in Song*, from funerals to a joyous processional song for children. They also reminded us that new hymns are still constantly being written and published, and they too need to be sung and owned by congregations. *Together in Song* is a jumping off point not the end of this creative journey.

The conference finished with two liturgical events: a multicultural celebration of faith in song on the Saturday night at Wesley Uniting Church, and an Ecumenical celebration of *Together in Song: AHB II* in St Patrick's Cathedral.

– Michael Symons and Sharon Hollis

Inter-faith prayers for peace

How does a rural centre which is home for many known variously as Serbs, Croats, and Yugoslavs, as well as for Albanians and Macedonians, respond to the crisis in Kosovo?

Shepparton did so by holding an inter-faith Service for Peace on 31 May 1999, while its people were responding in other ways to the Kosovar refugees at Puckapunyal, an hour's drive from Shepparton.

Shepparton Inter-Church Council enjoys excellent relationships with the Albanian Imam who, with the Albanian Council, readily agreed to holding the service.

A planning committee from the ICC arranged for the venue in one of the civic buildings and drafted the outline of the service to which Imam

Bardi added the Muslim sections. It was agreed that the service be simple and brief, with no music, but silences for private prayer as in Islamic worship.

After welcome by Fr P. Jeffrey and the Mayor of Shepparton, Imam Bardi and the Greek Orthodox priest, Fr Kapakoulakis, issued Calls to Prayer. These were followed by readings from the Old Testament (Amos 5), the Holy Qu'ran (Sure Elfatiha), and the Gospels (Luke 10). Mrs Bardi told of her experiences in work with the refugees as an interpreter. Prayers of Confession were led by Fr Jeffrey and Islamic Prayer by Imam Bardi. These were followed by intercessions and the Prayer of St Francis. There was no Blessing: the service ended in silent prayer and a retiring offering for work in the Balkans.

– Joan McRae Benson

Contributors

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