



Australian Journal
of **Liturgy**

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AUSTRALIAN ACADEMY OF LITURGY

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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 twice a year.

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Photo: The old Scots Presbyterian custom from the first days of the Reformation was for the parishioners to gather, group by group, and sit at a long table running lengthwise down the church's nave. From about 1825, a new custom arose of their remaining in their pews with the sacrament being brought to them by elders. But in Tasmania there are two remarkable local adaptations of the older practice - at Oatlands, and here in Kirklands, where a box pew has been adapted to allow two benches to face a small table, where small parties in turn could share the sacred elements. (Photo: Robert Gribben)

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EDITORIAL



I succeeded Inari Thiel in the role of Editor of *AJL* for Vol. 11/3 in early 2009. What followed has been something of a roller-coaster ride, not so much requiring energy twice a year at the point of publication, as maintaining an eternal vigilance and an aptitude to spot authors pretty much all of the time! Given the size of the Academy, we are a remarkably fruitful community of liturgical study and practice, and we represent a wide range of gifts and graces which accompany the liturgy - texts, music, art, movement, the whole human experience. As I 'retire', I thank everyone who has participated

in this production, writers (including guest authors from beyond our ranks) and book-reviewers, and the colleagues who have given time, often under pressure, to provide detailed peer-reviews.

This issue is smaller than usual, partly because of its place in the cycle which begins with an Academy conference and lots of new material! Tony Way, Choir Director at St Francis's Catholic Church in the heart of Melbourne, gives a measured reply to Scottish composer James MacMillan's challenging *cri de coeur* about the standards of his church's congregational music. Those who heard the late David Power OMI speak will appreciate the personal scholarly autobiography which is our second article.

Our Chapter conveners are changing in three states, NSW, Tasmania and WA, as members move from one state to another to share their gifts; for their leadership we are very grateful. We note also that from 2015, the Rev. Dr Stephen Burns has been appointed to Trinity College, Melbourne, whose theological school is now a part of the new University of Divinity (formerly the Melbourne College of Divinity).

The Uniting Church has launched a new 'Pilgrim Theological College' also separately linked to the University of Divinity. The Jesuit Theological College is closing for internal reasons. The news of the closure of the ground-breaking ecumenical consortium of the United Faculty of Theology in Melbourne was a considerable shock, but new situations demand new responses. There are signs that these changes may well presage a positive reconsideration of liturgical studies and ecumenical cooperation within the University.

Robert Gribben

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

Hippies and Holy Joes?

Tony Way



IMAGE: WWW.STFRANCISCHOIR.ORG.AU

Tony Way is director of music at Melbourne's historic St Francis' Church. He holds an honours degree in music from the University of Melbourne and an MMus from Australian Catholic University. Apart from his work as organist and choral director, his musical compositions have been published by a variety of Australian and American publishers. He has also been a reviewer of classical music for over two decades with articles published in the Melbourne Age, 24 Hours and Limelight magazines as well as online.

A Response to James MacMillan on Catholic Liturgical Music¹

Claiming that 'too much Catholic church music caters to old hippies,' James MacMillan, the distinguished Scottish composer announced last November in his blog for the conservative British paper, *The Telegraph*, that he would stop writing congregational music for the Catholic Church. His reasons were clear: 'too much music is being created at the same time as the vast repository of tradition is ignored and wilfully forgotten.'² MacMillan then proposes that congregations use simple Gregorian chants in English, rather than 'new settings [that] are musically illiterate, almost [as] if they were written by semi-trained teenagers, getting to grips with musical rudiments' and whose style is 'stodgy and sentimental, tonally and rhythmically stilted, melodically inane and adored by Catholic clergy "of a certain age"'. 'Opening up the Church to the modern world,' he says 'was not an invitation to commercial populists in full lounge-lizard mode.'³

¹ This is the edited text of a presentation given to the Victoria chapter of AAL on 10 September 2014.

² James MacMillan, 'Too much Catholic church music caters to old hippies. Fortunately there's a simple solution,' 20 November 2013, accessed 3 September 2014, <http://blogs.telegraph.co.uk/culture/jmacmillan/100071768/too-much-catholic-church-music-caters-to-old-hippies-fortunately-theres-a-simple-solution/>. All further unannotated quotes from MacMillan are from this article.

³ Not all the 'lounge lizards' speak English. Listen to the Gloria from Johannes Matthias Michel's *Missa pro nobis*, http://www.youtube.com/watch?v=XBif0_O4L0o

If MacMillan casts those who advocate contemporary-style Catholic music as 'hippies' we might for the purposes of similar hyperbole and alliteration cast him as a 'holy Joe', given that along with his deeply rooted love of traditional Catholicism he is a member (together with his wife) of the lay order of the Dominicans.⁴

Given that a generation ago Thomas Day did a rather thorough demolition job on contemporary-style Catholic music⁵, what does MacMillan's diatribe offer the current debate on Catholic liturgical music apart from colourful language about 'hippies' and 'lounge lizards', a predictable extolling of the virtues of Gregorian chant and the questionable withdrawal of his talents from congregational writing?

I believe that there are several disquieting assumptions underlying MacMillan's comments that require further examination because they do him (and worshipping communities) no favours. My hope in examining these assumptions (whether intentional or not) is to provide a way forward that prevents the 'hippies' and the 'holy Joes' talking past one another yet again on such a vital topic as the church's sung prayer.

Before we consider the implications of MacMillan's statement, let's learn a little more about his life and work.

About James MacMillan

MacMillan was born on 16 July 1959 in rural Kilwinning, North Ayrshire and grew up in a devout, working class Catholic family.⁶ Both his Catholic faith and a strong pride in being Scottish have had a profound influence on his compositional output whether liturgical or mainstream. His writing for the church ranges from simple responsorial psalms for rural communities to grandiose motets for papal liturgies⁷, whilst his writing for secular settings runs the full gamut of genres and includes the popular percussion concerto *Veni, Veni Emmanuel* as well as large scale operas and choral works, including those that celebrate his Scottish Catholic heritage, such as *The Confession of Isobel Gowdie*. The combination of the spiritual and the political⁸ provides MacMillan's music with a communicative power that makes him the most significant Catholic composer in the United Kingdom since Elgar.

⁴ For more information about lay Dominicans, see www.3op.org

⁵ Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1990)

⁶ See MacMillan discuss faith and music at <http://www.youtube.com/watch?v=169vLkK6VII>

⁷ Listen to *Tu es Petrus* at <http://www.youtube.com/watch?v=rLVnhfYHyJ0>

⁸ These adjectives borrowed from MacMillan's Wikipedia entry: http://en.wikipedia.org/wiki/James_MacMillan

As both a practising Catholic and a composer of considerable prowess, MacMillan was an apt choice to compose a Mass setting for the papal visit to the UK in 2010 which included the beatification of John Henry Cardinal Newman. It was the creation of this setting that set him on a collision path with the ‘hippy’ camp. Unbeknownst to the composer, his setting was sent to a committee of the Scottish episcopal conference that took objection to the work, complaining that it was ‘not pastoral enough’ (i.e. unsingable) and required a competent organist to accompany it! After much politicking the Mass was published and used successfully at the papal liturgies.⁹

No wonder this experience has added to MacMillan’s disdain for ‘the St Louis Jesuits and all the other dumbed-down, sentimental bubble-gum music which has been shoved down our throats for the last few decades in the Catholic Church.’¹⁰ To make his point in the November post MacMillan includes a number of video clips that ‘name and shame’ certain composers of contemporary church music. These include the *Mass of Christ the Savior* [sic] by Dan Schutte, *You are the centre of my life* by Paul Inwood¹¹ and *Psalm 22 (23)* by Gerry Fitzpatrick.

MacMillan extols the work of Fr Guy Nichols at the Birmingham Oratory and his *Graduale Parvum* as ‘an authentic way forward’ for Catholic liturgical music.¹²

Issues arising

Now that we have some understanding of MacMillan’s arguments, let’s take a closer look at some of the ‘disquieting assumptions’ I referred to earlier. These fall broadly into four categories: the role of the choir, the role of the composer, the challenges of using existing repertory in the post-conciliar liturgy and the challenge of inculturation. As it happens, the first three of these issues have been identified by Anthony Ruff, OSB in his book *Sacred Music and Liturgical Reform: Treasures and Transformations*¹³ as being areas of major contention in the reformed liturgy.

The Role of Choirs

One of the first things that struck me about MacMillan’s ceasing to write congregational music (and his affirmation that he would continue to write for choirs) was the probably unintentional messages he was sending about choirs, viz. that choir and congregational music are mutually exclusive forms (that seemingly there is no room for music where choirs and congregations are both involved and mutually enriched, save beyond some harmonic enriching of a unison line) and that choirs are elitist, since they require specialist high art music but congregations do not.

Recourse to the church’s liturgical documents disputes this view of the choir’s role. Whilst *Sacrosanctum Concilium* (hereafter SC) strongly promotes the preservation of choirs, especially in cathedrals (114), *Musicam Sacram* (hereafter MS) 23 makes it clear that the choir is ‘part of the community with a special function’ and that there should be choirs in smaller communities wherever possible (MS 19). While the provision of SC 28 has often been invoked with regard to the assembly – that it ‘should do all of, but only, those parts which pertain to that office by the nature of the rite and the principles of liturgy’ – surely this also pertains to the choir; that it should do ‘all of, but only those parts’ which pertain to its office. If the choir is truly part of the assembly, then creative consideration needs to be given as to how the clearly overlapping ministries of choir and assembly can best be discharged.¹⁴

Compositions which engage both the active participation of the assembly and the skills of choristers and instrumentalists are, as Clare Johnson recently wrote ‘to be strongly encouraged, in preference to peddling frustration for musicians or assembly-members by either marginalizing or muzzling the talents of professional musicians in favour of congregational participation, or excluding congregational participation in favour of satisfying the musical appetites of professional musicians.’¹⁵ Surely MacMillan could be a leading exponent of this style of composition, following in the footsteps of Jean Langlais (*Missa Salve Regina*), Colin Mawby (*Festival Mass, Mass of the Holy City*) and Daniel Roth (*Missa orbis factor*) to name but a few composers and their integrated settings.

Someone of MacMillan’s gifts should also be considering how *Kunstmusik* (high art music) and *Gebrauchsmusik* (functional music) might be integrated into the regular musical diet of Catholics. This leads us directly to the next question raised by MacMillan – the role of the composer.¹⁶

⁹ Listen to the Gloria from *Mass of Blessed Henry Newman* (London: Boosey & Hawkes, 2010) at <http://www.youtube.com/watch?v=rLVnhfYHyJ0>

¹⁰ MacMillan describes the saga of his Mass in ‘How trendy “liturgists” tried to stop my Mass being performed for the Pope,’ 27 October 2010, accessed 3 September 2014, <http://blogs.telegraph.co.uk/culture/jmacmillan/100048309/how-trendy-liturgists-tried-to-stop-my-massbeing-performed-for-the-pope/>

¹¹ The performance cited can be found at http://www.youtube.com/watch?v=F_gHTq5HP_w

¹² The *Graduale Parvum* is available at <http://media.musicasacra.com/books/parvum.pdf> Nichols’s work is based on that of the late László Dobszay. Listen to propers in English during the Solemn Mass for the Inauguration of the John Henry Newman Institute of Liturgical Music at <http://www.youtube.com/watch?v=yb2qz6e1QEY>

¹³ Anthony Ruff, OSB, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hildebrand Books, 2007).

¹⁴ See the extensive discussion in Ruff, pp. 382-416.

¹⁵ Clare V. Johnson, ‘Unearthing a treasure of inestimable value: liturgical music and the *ars celebrandi*,’ Keynote Address, Lift Up your Hearts National Liturgy Conference, Wollongong, January 17, 2014.

¹⁶ See discussion in Kevin O’Brien, *Russell Woollen: Catalogue and Contextual Examination of the Sacred Music*, DMA Thesis, Catholic University of America, 2011, pp. 37-40 and Ruff, especially pp.429 ff.

The Role of Composers

MacMillan firmly believes that 'rather than adding to the huge and unnecessary load of modern congregational material, musicians would be better employed in the careful curating of a traditional reservoir of beautiful chant that can be adapted to the reality of the contemporary church.' 'The alternative,' he claims, 'is terrifying.' He slams dioceses that promote courses in contemporary-style composition and rails against the Catholic music publishing industry (particularly in the USA) that disseminates modern-style liturgical music, citing alleged shady deals between composers, publishers and church authorities.

These statements require careful analysis and qualification.

When considering the ritual function of music in the liturgy (especially settings of what used to be called the 'ordinary' of the Mass) it is easy to sympathise with MacMillan about the surfeit of music available.¹⁷ As Rembert Weakland observed if ritual music is to do its job effectively, it must be repeated and become part of a collective memory. 'What a strange world we would be in if, every Sunday, all the appointments in the Church would be changed ... My feeling is that we change music too often, almost as if we cannot do so with the building and the furnishings so we take out our need for change in the music. But that is liturgically disastrous.'¹⁸ That having been said, questions remain as to whether an exclusive diet of chant is desirable and whether the 'vast repository of tradition' has been 'ignored and wilfully forgotten' for practical reasons or for profit motive.

MacMillan's assertion that there is much poor quality music being published today should be balanced with the admission that there was much poor quality music published before Vatican II. One only has to read Pius X's 1903 *motu proprio, Tra le Sollecitudine* to see that this issue has been a papal concern for well over 100 years. Any suggestion that there was a 'golden age' of liturgical music making before the council cannot be substantiated. Furthermore Catholic music publishers before the council (such as L. J. Cary in the UK and World Library of Sacred Music and McLaughlin and Reilly in the USA) arguably had a wider market than today's publishers and probably published a fair amount of musical dross in the process. (Think of the loads of Carlo Rossini and Pietro Yon¹⁹ that have sunk without a trace.)

Furthermore, it is naive to assume that Catholic publishers will suddenly 'repent of their ways' and stop publishing congregational music. Market forces have, however,

¹⁷ Time does not allow a discussion of the rather different factors surrounding the question of sung 'propers' as opposed to other hymnody. See the variety of views expressed in "Chant may gain traction with new Missal but hymnody's place secure," *PrayTell Blog*, 28 August 2011, accessed 3 September 2014, <http://www.praytelltellblog.com/index.php/2011/08/28/chant-may-gain-traction-under-new-missal-but-hymnodys-place-secure/>

¹⁸ Rembert G. Weakland, 'Song of the Church: One with Christ, One with the World' in *New Song in an Ancient Land: National Liturgical Music Convention Melbourne 1993*, (Melbourne: NLMC Publications, 1993), p. 18.

¹⁹ Yon at least had one hit, *Gesù bambino*.

already dictated certain trends in recent years. In the uncertain years preceding the publication of the new translation of *The Roman Missal* sales of Mass settings declined and whilst there was obviously a flurry of activity once the new texts became available, releases of new settings now seem to have slowed considerably, indicating that the average community can only assimilate so much music, a situation that reinforces Weakland's thesis above.

Despite the efforts of church authorities such as the United States Catholic Conference of Bishops (in such documents as *Music in Catholic Worship* and *Sing to the Lord*) to define the liturgical, musical and pastoral suitability of music the surest test will be the test of time. Self-appointed arbiters of style inevitably have limited influence; another reason why education and exposure to different styles is so important. Experience is so much more powerful than fiat. Therefore it is important to ask that if MacMillan is concerned about promoting chant to 'the ordinary Catholic man and woman in the pew' why is he doing this through organisations such as Musica Sacra Scotland and the Church Music Association of America that also promote a 'reform of the reform' liturgical agenda? This unhelpfully equates chant with a return to the Tridentine Mass and such seemingly anti-conciliar practices as the *missa ad orientem*, lace albs, fiddle-back chasubles, birettas and saccharine plaster statues of saints. In other words the message is that chant is for 'holy Joes' and not for the average Catholic. Are these sorts of experiences really as 'mutually enriching' as Benedict XVI liked to think?

Another assumption to be challenged is that there is no need for latter-day compositions for the congregation. SC 121 makes clear that "composers, filled with the Christian spirit, should feel that their vocation is to develop sacred music and to increase its store of riches. Let them produce compositions having the qualities proper to genuine sacred music, not confining themselves to works that can be sung only by large choirs, but providing also for *the needs of small choirs and for the active participation of the entire assembly of the faithful*". [Emphasis added.] This invitation has been constantly reiterated by subsequent popes.²⁰

Balancing the church's call for contemporaneity in church music is its call to foster the use of Gregorian chant by the people (cf. SC 116). In facilitating this aim, MacMillan sees a role not so much for composers but for 'curators' of chant who provide vernacular versions of simple chants for parish use. This stewardship he says will avoid 'the issues of individuality, style and aesthetics' attendant on the word 'composer'. It could be argued that the virtues of 'simple, singable, functional music to suit the ecclesial ritual' should not just pertain to Gregorian chant but to any ritual music composed for average parish communities.

²⁰ E.g. John Paul II, *Letter to Artists*, http://www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html, *Chirograph on Sacred Music*, http://www.vatican.va/holy_father/john_paul_ii/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra_en.html

Yet the situation is more complicated than this. The perceived functionality of chant and its supposed references to the numinous must be balanced by some latter-day artistic expression that also speaks of the immanence of Christ. This sort of music requires composers of special gifts. MacMillan has set a poem by Wallace Stevens²¹ that captures something of the liturgical composer's challenge:

The man bent over his guitar,
a shearsman of sorts. The day was green.

They said, 'You have a blue guitar,
you do not play things as they are.'

The man replied, 'Things as they are
are changed upon the blue guitar.'

And they said then, 'But play, you must,
a tune beyond us, yet ourselves,

A tune upon the blue guitar
of things exactly as they are.'

The Church will always need composers to fashion 'tune[s] beyond us, yet ourselves.'

The use of Gregorian Chant in the Conciliar Liturgy

MacMillan believes that 'Gregorian plainsong is the very sound of Catholicism' and sees it as 'simple, singable, functional music to suit the ecclesial ritual' that is 'the most authentic way forward for Catholic music, combining the participatory ethos of Vatican II with the deep history and traditions of the music of the Church.'

This appeal to the tradition, functionality, Catholicity and 'authenticity' of chant is a bundle of contradictions.

By positing chant as a kind of folk music that is simple and functional, MacMillan is reinforcing a view that has been advocated by many in the last hundred or so years, including composers such as Vaughan Williams.²² In advocating vernacular adaptations of chant, MacMillan tacitly acknowledges the plasticity of chant; that the repertoire has evolved through many centuries and undergone many changes and can continue to be moulded to the needs of a particular time and place. Such a view would displease those who revere the established classical chant repertoire and enjoy the semiological connections between text and chant. It also raises the question as to why the corpus of traditional music has been 'ignored and wilfully forgotten.' Could

this have something to do with the fact that only a small part of the chant repertoire (the basic psalm tones and simple melodic contours) can be used effectively by congregations? (To be sure, it also begs the question as to what resources the church has devoted to encouraging and maintaining choirs and other musicians who could perform traditional works.) Also, to what extent existing melodies can be modified to reflect the stress patterns of vernacular languages is an issue that requires careful experimentation.²³

Then we need to be honest and consider the emotional pull of chant. Claims about the innate 'Catholic' nature of chant, and its exaltation above all other forms of liturgical music is a relatively recent development stemming from TLS and the romantic claims of the 19th-century chant revival.²⁴ Certainly chant has been used in one form or another in the Catholic Church for over 1,000 years, but does its current promotion come more from an emotional desire to cling on to a cultural artefact that promotes Catholic identity in the face of a seemingly unstoppable pluralism? Is it also perhaps pandering to a post-modern hankering for exotic art forms from a 'lost world'? Surely both ghettoism and escapism are not the best motives for promoting chant, just as some facile accommodation of consumer culture in the mistaken belief that this communicates divine immanence is not an acceptable reason for advocating contemporary-style musical idioms.

Any claims to chant being an 'authentic' way forward have to be carefully evaluated in light of these issues. Is the alternative really as terrifying as MacMillan thinks or is there a *via media*? There have been other movements which have appropriated various folk music styles to church use. It could be argued that Vaughan Williams's use of folk tunes as hymn tunes was a similar form of 'curatorship' to that MacMillan admires in current chant adaptations. Furthermore, composer Richard Proulx identified types of 'bridge music' such as the music of Taizé and Iona as being useful in creating simple, singable music for local communities.²⁵ Also, could MacMillan's interest in early Scottish music yet prove a rich source of inspiration for future liturgical works?

Inculturation

The final concern I have with MacMillan's 'solution' is my nagging doubt that a 'one size fits all' solution is a good way forward. To be sure, I have no problems with the need for communities to establish a stable repertoire of ritual music that bears much repetition and that becomes part of the ritual warp and weft of the liturgy. However

²¹ The piece is called *Changed*. MacMillan points to a Eucharistic theme in the poem.

²² See Vaughan Williams's preface to G. B. Chambers, *Folksong, Plainsong* (London: Merlin Press, 1956).

²³ Some psalm tone endings, for example, do not really fit English very well and some of the centonisations used in the *Graduale Parvum* and other vernacular chant sources often seem awkward.

²⁴ See Katherine Bergeron, *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (Berkeley: University of California Press, 1998) and Ruff, pp. 499-505.

²⁵ Richard Proulx, 'A Road Into the Future,' *Pastoral Music*, vol. 20:1 (October-November 1995), 46-48.

there is a danger that insisting on one style of music that supposedly works for all, lest we encourage a 'lowest common denominator' mentality that ignores the specific resources and social setting of a community. Also such an approach means we dismiss as 'too hard' the need to find appropriate new musical expressions of faith. As the Council Fathers made clear the treasury of sacred music is not a closed treasure chest, but something to which new works should be added.

Another theme of the council's liturgical renewal was that the elements of worship be adapted to the culture and mentality of the group celebrating. Whilst major inculturation was considered suitable for so-called 'mission lands' the experience of the reformed liturgy in the last half-century might cause one to wonder to what extent does the Roman Rite need to be inculturated in the English-speaking first world? Given that the institutional Church has recognised the need for a 'new evangelisation', it could be argued that first-world countries are as now just as much 'mission lands' as third-world countries were previously. This brings us back to our current debate – what we need is true inculturation rather mere cultural acquiescence. That the council's creative tension between *resourcement* (as evidenced in the promotion of chant) and *aggiornamento* (as seen in the use of popular styles) could find some resolution in the use of 'bridge music' needs further investigation.

A Way Forward?

In trying to find a way forward over the seemingly unbridgeable trenches dug during the 'liturgy wars' we would do well to remind ourselves of the fundamental aims of worship; the glorification of God and the sanctification (or edification) of the faithful (cf. SC 2, 59). All that we do must endeavour to hold these twin goals in balance. The 'building up' [edification] of God's people through the 'sacrament of unity' is well supported by the Church's hierarchical ordering of ministries. SC 26 states that

Liturgical services are not private functions, but are celebrations belonging to the Church, which is the 'sacrament of unity', namely the holy people united and ordered under their bishops.

We have already observed the principle that 'each minister or layperson ... should do all of, but only those parts which pertain to that office by the nature of the rite and the principles of liturgy.' (SC 28) Therefore, to the extent that the greatest variety of ministers does all of but only those things belonging to them, the greater the sign of unity is achieved. Surely this is why the stationary Mass with the diocesan bishop is considered 'the preeminent manifestation of the local church.'²⁶

²⁶ International Commission on English in the Liturgy, *Ceremonial of Bishops*, (Collegeville, Minnesota: The Liturgical Press, 1989), n. 119.

Such a realisation means that some older models of talking about worship are no longer helpful. Bernard Huijbers' model of 'the performing audience'²⁷ may have been helpful in the early stages of the reform for emancipating the assembly from a totally passive role in the liturgy, but it has now become a phrase of two very loaded words.

It seems to me that a more appropriate metaphor for the unity and diversity of the liturgical assembly might be found in Paul's physical metaphor for the body of Christ in 1 Cor. 12. From this metaphor we can develop is a model of the fully functioning liturgical body, where each member acknowledges its need of the other.

Paul starts off with a description of various ministries (healing, prophecy, etc.) and then goes on to insist that for the body to be fully functioning it relies on all its members and their various gifts. So, while the body that cannot sing is not fully alive, neither is the body cannot listen. The body, furthermore, needs to be fed a balanced diet – it cannot survive entirely on junk food. 1 Cor. 12.26 is particularly telling: 'If one member suffers, all suffer together with it; if one member is honoured, all rejoice together with it'. So if the choir is honoured, all rejoice, if it suffers, all suffer. So too it is with the assembly.

There is a natural progression that leads from this honouring and suffering of the body's members to Paul's most famous exhortation when he says that even if he speaks 'in the tongues of mortals or of angels and has not love' he is become a 'noisy gong or a clanging cymbal' (1 Cor. 13.1). So, our entire musical and liturgical enterprise must be suffused with love.

The musical and liturgical analogies do not stop there. Chapter 14 talks about the need to balance speaking in tongues with prophesying and interpretation, using images of 'indistinct notes on flute, harp and bugle' (cf. 1 Cor. 14.7-12) Further on Paul makes the point should an unbeliever or outsider encounter a truly prophetic act of worship 'that person will bow down before God and worship him, declaring, 'God is really among you'' (1Cor 14.25) Surely this is rich ground for liturgical theologians and exegetes in developing a new and balanced approach to sung liturgy in which MS's five functions of music (as described by Joncas) – decorative, differentiating, unifying, transcendental and eschatological – all have a vital part to play in 'the sacrament of unity'.²⁸

²⁷ Bernard Huijbers, *The Performing Audience: Six and a Half Essays on Music and Song in the Liturgy* (Phoenix: North American Liturgy Resources, 1980). Questioning Huijbers' 'performing audience' analogy is not to decry his other contributions to the liturgical music discourse, most notably his discussion of 'elementary music'.

²⁸ see Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-century Understandings of Roman Catholic Worship Music* (Collegeville: The Liturgical Press, 1997), pp. 39-42

Conclusion

Speaking with a colleague last year about MacMillan's statement we both came to the conclusion that he is right to be concerned about the state of much Catholic music but his reactions are not so helpful. Hopefully this paper has outlined some of the reasons why the composer's solutions need further thought.

In conclusion, I would say very respectfully to MacMillan that he must continue his prophetic work of composition for all in the church; to play upon his 'blue guitar' and risk being rejected in his home country; but not to leave the very great talents he has been given buried in the ground – for there they will yield no interest and we will all be the poorer.

Rather, let him take his place in the vibrant, celebrating body of the church, knowing that, to paraphrase St Irenaeus, the 'glory of God is the worshipping body fully alive'.

MY INTELLECTUAL ITINERARY

David Power omi



IMAGE: WWW.PRAYTELLBLOG.COM

Australians of several traditions have undertaken liturgical studies under Fr David Power OMI at the Catholic University of America where he taught from 1977-2000, or heard him on visits to Australia. Others will have encountered him at congresses of the Societas Liturgica. He gave the 1983 Austin James Lecture in Melbourne entitled 'The Language of Liturgy'. His theological autobiography here might be described as 'a fortunate life', since he was at the forefront of so much of the liturgical change and renewal of this generation of scholars and practitioners. David Noel Power, a priest of the Missionary Oblates of Mary Immaculate, was born in Dublin in 1932, and died on 19th June this year in New York, aged 81. He was considered one of the foremost sacramental theologians in North America and beyond.

Permission to use this article was granted by the General Administration of the Oblates in Rome, with thanks to Dr Gerard Moore.

I was invited to write of my intellectual journey as a scholar and theologian over a span of sixty years. At the outset I can say that teaching and written output have been for me the effort to put theology at the service of mission, a purpose marked in its own way by working within the horizon of our Oblate charism.

Upon finishing basic studies at the Gregorian University in 1957, I was immediately put teaching theology and liturgy at the Oblate Scholasticate in Piltown, Ireland. I had asked to be sent to Africa as a missionary, but Fr. Leo Deschâtelets told me that teaching in Ireland was missionary task enough since many of my students would end up on mission fields. At the time the Anglo-Irish province had about seventy students in theology, and decades later I did meet several of them in such places as Brazil, South Africa, the Philippines and Australia. They never voiced such a thing; but sometimes I think that I could not have served them well, being so unprepared for the task committed to me.

Early studies and teaching

Some things I tried to do may be worth recording however, because it at least shows how my own mind was working. In Piltown, I found that liturgy had been a matter of teaching rubrics and so it aroused some surprise among both students and faculty when I introduced a study of the encyclical *Mediator Dei* and something of the history of the liturgical movement. I was fortunate that the Benedictines of Glenstal Abbey ran an annual workshop on liturgy, which I was able to attend and so meet some like-minded young scholars. Around the same time, some creative doers at Maynooth College had founded a Mariological Society, which sounded harmless but made it possible for members to take on such questions as historical criticism in scriptural study, the development of dogma in the life of the Church, the meaning of the sense of the faithful, and the study of some important figures, from the 19th century and from within the 'new theology' that prepared Vatican II. In those first seven years of teaching in Piltown it was a constant struggle to get material to read; the library was poor and financial assistance to teachers was non-existent. On approaching one provincial about this, I was informed that we ought to be content to follow standard manuals. In the circumstances, use of a small monthly allowance intended for such personal needs as smoking and bus travel, made it possible to buy a few books in Dublin bookstores, books at that time being relatively cheap and of more value than cigarettes that would go up in smoke.

Despite the limitations, I was able to draw on some influences coming from my years as a scholastic in Rome. In our theological studies at the Gregorian in the fifties, we had been fortunate to have professors such as Juan Alfaro, Bernard Lonergan, Zoltan Alszeghy and Herman Schmidt; and in the library of the international scholasticate we had access to works of Yves Congar, Karl Rahner, Edward Schillebeeckx and Louis Bouyer. We also received some intellectual stimulus from our superiors, from Jean Drouart's devotion to reading Greek texts in the original and his interest in languages and cultural diversity, and, more profoundly I think, from André Nottebaert, learnedly read in works of mysticism and contemporary personalist philosophy. Drawing on this background allowed me in teaching to make the effort, however hobbled, to go beyond the manual tradition and introduce Alfaro into a course on grace, Lonergan into Christology and the Theology of God, and Schillebeeckx, Schmidt and Bouyer into sacraments and liturgy. Congar turned up in teaching ecclesiology because of his work *Lay People in the Church*. The professor of scripture at the time, John Daly, was well versed in currents in biblical studies; and this was a great help to me in teaching dogma, as it was then called. Looking back on what has developed since then, I suppose one could say that what we did allowed some initial dialogue with modernity and escape from a Catholic fortress mentality. It was for me a matter of regret that my studies in philosophy had been so poor. This was

partly because of some poor teaching and partly because I was too young to take on philosophical questions on emerging from a farm-based novitiate year, which did not even succeed in giving me an interest in farming or football. It was only in teaching theology that I began to read ancient and medieval texts and the modern philosophical authors who had been locked away from our perusal in the fifties, which was still within the era of the Index of Forbidden Books.

I had felt that my teaching in ecclesiology was the most deficient area because we seemed tied to a hierarchical and institutional sense of Church. To my great delight the emergence of the Vatican Council's Constitution on the Liturgy, as well as some readings in the history of liturgy, opened up a vision of the Church as a visible and living organism of the baptized, with the celebration of the mystery of Christ at its heart. As the Council continued there was a chance to enliven much of theology, but in 1964 I was sent to pursue doctoral studies. I had wished to go to Paris to study Christology but was told that I had to go to Rome to study liturgy at the newly founded Institute of Liturgy at San Anselmo. This turned out to be my good fortune for three reasons. One was that the Council was still in session; and students had the opportunity to traipse around Rome to hear lectures by such as Karl Rahner, Yves Congar, Marie-Dominique Chenu, Edward Schillebeeckx and Bernard Häring, as well as representatives of other Churches including Oscar Cullmann, Nicholas Nissiotis, Max Thurian and Bishop Mohrman. The second reason was that courses at San Anselmo, which frankly I often found boring, made me read more of patristic writers and liturgical traditions and thus develop a greater historical consciousness.

The third reason was that those years gave me greater ecumenical contacts, the high point of which was three weeks at the Ecumenical Institute at Bossey in Switzerland where some seventy people from different confessions and continents were guided in a study of the first ecumenical councils under the tutelage of experts from the Anglican, Catholic, Lutheran and Orthodox Churches. Added to all this was the fact that I expanded my reading beyond what was taught at San Anselmo whose programme did not wholly capture my interest. In my own time I read the works of Paul Ricoeur on phenomenology, symbol and language, Mircea Eliade on religions, Rudolf Otto on the holy, and Clifford Geertz on culture. It was an eclectic curriculum to give myself, but it nurtured an interest in language, symbol, the history of religions, and cultures; vital I thought to developing a good liturgical history and theology.

My doctoral dissertation, done under the direction of Herman Schmidt, SJ, was an effort to take liturgical history and liturgical texts as a theological source, and to address questions about priesthood which were coming into focus at and after the Council. It led to the publication of my first book, *Ministers of Christ and his Church* (London 1969) which was given a very positive review by Yves Congar in

Revue des Sciences Philosophiques et Théologiques, commenting that it combined a good use of liturgical and patristic sources with attention to contemporary issues. Leo Deschâtelets as superior general had been very encouraging of scholarship and scholars within the congregation, and I still recall his delight in seeing the publication of my first book and his personal encouragement to continue working in the theological field. I can still remind myself of that by looking at the hand-written letter which he sent me on receipt of the book.

Coming to the attention of elders as a young scholar led subsequently in 1969 to my co-option on to the board of the international journal *Concilium*, whose purpose was to pursue the issues opened up by the Vatican Council. It had been started by Karl Rahner, Yves Congar, Edward Schillebeeckx, Johannes Metz and Hans Küng, with the financial support of a Dutch industrialist and a Dutch book publisher. I returned to the Irish scholasticate in 1968 and though those were its dying days, with a fine faculty and good student collaboration we were able to develop what I think was a solid pastorally oriented curriculum, where teachers and students learned the authentic values of cooperation and scholastics were encouraged to develop their talents for art, poetry, music and drama as well as study theology. I also branched out to teach courses in Ireland's major seminary, Maynooth College, and in the Jesuit Institute of Philosophy and Theology in Milltown, Dublin, thus being in touch with the growing intellectual ferment in the Church in Ireland.

Teaching in Rome

In 1971 I was called to the international OMI scholasticate in Rome and soon found myself teaching theology at the Gregorian, the University of St Thomas and Regina Mundi, an institute for religious sisters. During that decade intellectual and missionary challenges came from my participation in the work of *Concilium*, teaching theology at the Roman faculties, visits as lecturer to the USA, South Africa, Brazil, and Sri Lanka, and working with a talented and internationally diverse group of Oblate students (I mention no names for I would have to give a full listing). My second book, *Christian Priest: Elder and Prophet* (London 1972), emerged from a lecture tour in the South African Winter School of 1971. This and my first work featured on the reading list of some seminaries at the time but now of course they are out of print and left behind in the dust.

Articles and journals

The articles which I published in *Concilium*, *The Heythrop Journal*, and *The Way* in the seventies, as well as my editorial work with *Concilium*, gave focus to my effort to develop a sacramental theology within a historically and culturally conscious grasp of the meaning and historical development of liturgy, always sensitive to pastoral fields.

My visits to other continents, aided and hosted often by Oblate confrères working there, made me conscious of a needed openness to the poor and the voice of the poor in liturgy and devotion. At the Gregorian I began to direct doctoral dissertations, opening the way to the stimulus that such work continued to give to the development of my own thought and research.

I stayed on the editorial board of *Concilium* until 1991, when it was clearly time to make way for a younger generation, though some wanted me to stay. Over twenty years great changes took place in the membership of the board and in its schedule of publication, some dictated by financial restrictions. My participation in this work had a deep and formative influence on my thinking. At the beginning it was an education to work in partnership with people like Karl Rahner, Yves Congar, Edward Schillebeeckx, Giuseppe Alberigo and Marie-Dominique Chenu and to learn how to do a historically conscious theology in the service of the Gospel, sensitive to all the wonders and miseries of a vast humanity. From the start the purpose was to work on an interpretation of the Council that best served its active reception into the life of the Church. To be understood and lived in the light of Christ, the Church had to be viewed as a historically developing and diverse body of people, whose common characteristic is to be disciples of Jesus Christ. To be a Church in the world and for the world, the Church had to change if it were to become a vital part of human history. Karl Rahner saw the Vatican Council as 'that event of Church history in which the world Church modestly began to act as such.' The board of the review were sensitive to the fact that working out the consequences of this historic turn requires considerable exploration.

The orientation of the Council itself made it necessary to take up new challenges and new questions. The historian, Giuseppe Alberigo, was an ever gentle but persistent voice reminding us of the importance of taking history seriously, both in its past and in its making. Changes on the editorial board reflected the desire to expand horizons and become a truly global Church. Thus co-opting David Tracy enlarged the possibility of dialogue with modernity and post-modernity. When we were joined by Gustavo Gutierrez and Leonardo Boff from Latin America and Aloysius Pieris from Sri Lanka, this gave the face of intercultural dialogue to the issues published as well as a well-founded effort to be the Church of the Poor that Pope John XXIII had visualized. The arrival of Anne Carr, Elizabeth Schüssler Fiorenza and Mary Collins incorporated women's issues and broke the barriers of excessively masculine thinking. This expansion was not easily made and there were disagreements on policy and on theology within the board, but a good palaver always resulted in accord and cooperation. As for my own work, the eighteen volumes that I co-edited over the years with a sequence of collaborators (Schmidt, Maldonado, Collins, Lumbula) may stand as a recall of what needed to be done, and still needs to be done, to give liturgy

its rightful place in the Church, recognizing the wonderful cultural and historical diversity of the peoples of this People of God.

Where the editorial work of *Concilium* did not thoroughly succeed was in relating all theological enterprise to its scriptural origins. Even the Council did not manage to get completely beyond using scriptures as proof-texts for whatever position was espoused. More would have been needed by way of exploring the art of interpretation as an ongoing living force, subject always to downfalls, from which it is then necessary to recover. In editing volumes on liturgy, with my colleagues we usually included an article on scripture in the proposed volume, but this was not an adequate way of integrating a reference to scriptural origins and mystery into all considerations. Today, while the practice of *lectio divina* is being helpfully reinstated, it runs the risk of bypassing an authentic interpretation of scriptural story and form of speech. Interiority and attention to the work of the Spirit is good, but not at the expense of scriptural truth.

When the alternative review, *Communio*, started this was welcomed by most members of the *Concilium* board who saw it serving the ever needed work of return to the sources, scriptural, patristic, medieval and liturgical. Unhappily some of those working with *Communio* could be aggressive, but I seldom saw any of my colleagues wanting to take up a fight. It is well known that Hans Urs von Balthasar, who was the icon of the review, was dismissive of both Rahner and Gutierrez, so I find it encouraging that some scholars now trace convergences between the three. This I believe is rooted in the underlying mystical strain present in the writings of each of them. We are nothing if not beneficiaries of the gracious gift of divine life and of the invitation to be with the whole of humankind and of creation partakers in divine mystery. As Rahner had written in contemplating the modern world, in the future Christians will be mystics or they will be nothing.

Catholic University of America

My years at the international scholasticate ended in 1977 and with that so did the possibility to continue Roman teaching. With the superior general's approval, and even encouragement, I accepted an invitation to teach theology and liturgy at the Catholic University of America in Washington, DC, where in time I became Ordinary Professor and holder of the endowed Shakespeare-Caldwell-Duval chair of systematic theology. Teaching alongside such as Avery Dulles, Charles Curran, Carl Peter, William Hill, Gerry Austin, Joseph Komonchak, Elizabeth Johnson and Francis Schüssler Fiorenza was in itself an ongoing theological seminar. Being part of a consortium of schools which included Anglicans, Lutherans and Methodists contributed an ecumenical edge to our work. I also benefitted from participation

in two learned ecumenical societies, the North American Academy of Liturgy and the American Theological Society. Membership of the Catholic Theological Society of America kept me in contact with the galaxy of Catholic scholars that emerged in North America with the Council.

Working with international students did not end, since some candidates at CUA came from Africa, Asia, Latin American and Australia, resulting in theses and dissertations that took account of the human and ecclesial realities of these continents. I continued to go in the summer time to lecture or give retreats in South Africa, the Philippines, Sri Lanka, Pakistan and Australia. (Later I added the DRC and Japan to places visited). Relieved from formation work I was able to become more acutely immersed in scholarly work and published several books, namely *Gifts that Differ: Lay Ministries* (Collegeville, MN 1980/85), *Unsearchable Riches: the Symbolic Nature of Liturgy* (Collegeville, MN 1984), *The Sacrifice We Offer: the tridentine dogma reinterpreted* (Edinburgh & Dublin 1987), *Worship: Liturgy and Culture* (Washington, DC 1991), *Eucharistic Mystery* (New York & London, 1992) and *Sacrament* (New York 1999). The first two were the most popular with a general readership in that they addressed key contemporary issues and were not too heavily foot-noted, the third was acknowledged to have made some small contribution to ecumenical dialogue, and the fourth was a collection of essays which incorporated what I had learned about culture and the world of the poor in Africa, Asia and Brazil.

The last two were recognized in academic circles as contributions to a historically conscious and hermeneutically aware sacramental theology. Of the book on Eucharist, John E. Burkhart affirmed in a book review in a Lutheran journal: 'This is not just another book about the Eucharist... what makes Power's volume distinctive is the urgency and breadth of his concerns.' In another book review Jeffrey Gros says of *Sacrament*: 'This book is an important contribution to Christian studies of hermeneutics. It is also an ecumenical contribution to seeing sacramental understanding in contemporary perspective. I was gratified later to find that two doctoral candidates from India had done dissertations at the University of Leuven on my work, finding in it a heuristic within which they could take up questions of culture and poverty within their own Church.'

In 1992, to mark my sixtieth birthday, two former doctoral students, Michael Downey and Richard Fragomeni, published a collection of essays by some colleagues and former students, entitled *A Promise of Presence* (Washington, DC 1991). In introducing the volume with a survey of my work, Downey noted several prevailing orientations. First is the attention to the place of liturgy as a source of theology. Second is the importance given to both text and context in interpreting texts and rites found in traditions, reading them with an inherent option for praxis, that is for

the place they have in guiding the practical and pastoral life of the Church. Third he notes how I take account of the multivalence or variable meaning and use of symbol, language and culture, and fourth the call to be ever responsive and vigilant in speaking the name of God aright. Finally he found in my writing the sense of prayer as the praxis of desire, something that has its well-spring in the desire for God inspired by Word and Spirit. One Oblate confrère, Ciaran Earley, noted the place given to the evangelization of the poor and indeed years later writing a foreword to my book, *Love Without Calculation* (2005) Downey himself noted the primacy given in my work to the evangelization of the poor and to the call to evangelical poverty addressed to all Christians and all Churches.

In 'retirement'

In 2000 I retired as professor at CUA and became more visibly a missionary in the Lord's vineyards, going to help out in Oblate run institutions in Tahiti, South Africa, and San Antonio (Texas) and for two years to help with the philosophical formation of OMI prenovices in Zambia. I continued to respond to requests to contribute to liturgical publications, but more especially I broadened the scope of theological reflection in two books, *Love without Calculation: theological reflections on the mystery of divine kenosis* (New York 2005), and one co-authored with Michael Downey, *Living the Justice of the Triune God* (Collegeville, MN 2012). On the first of these, John Baldovin, SJ, of Boston College wrote in a book review: 'In this book, Power demonstrates the breadth of his profound grasp of the whole theological enterprise. ... With some (but by no means all) of the traditional scholarship set off to the side we meet ... his poignant and persuasive reflection on the self-emptying of God. *Love Without Calculation* is one of those books that not only merits reading, but reading again and again.' Just as gratifying was an e-mail message from an Oblate in Australia, a former student: 'it is a wonderful book.' Of *Living the Justice* Catherine Vincie wrote: 'This book deserves close reading of anyone interested in what the Christian narrative has to offer to a diverse and suffering world.'

I cite reviews because authors themselves learn about what they have done from what others say. The focus of both works is to reflect on the Christian life as a participation in the divine missions of Word and Spirit, keeping liturgical celebration of the mystery at the heart of churches across the world and across confessional divides, and attending more consistently to the cry of the poor. I also tried to bring my studies in ministry up to date with a book entitled *Mission, Ministry, Order* (New York & London 2009) which I am afraid turned out to be somewhat cumbersome and is not much read. The last chapter however I believe could be taken as a matrix for structural changes in the Church, centred on life as lived, attentive to diversity, to cultures, to lay participation and to the poor.

Now, at the age of 81 and back in Washington I am dealing with some health issues which slow one down but towards the end of a long and varied, graced, and even intercontinental and interconfessional, journey, I would say what I said at the outset. I have wanted always to put theology at the service of mission, incorporating attention to the Oblate call to evangelize the poor. To the orientations of my work noted by Michael Downey in 1991 I would only add the abiding concern to present the Christian call as a participation in the mystery of the divine gift of Word and Spirit at work in the world.

The interest I had in Christology when I began doctoral studies has remained and developed through the years. Indeed it has served as a focus of studying liturgy and has been enriched the more I see how Christ across time and culture has been presented in liturgy and in popular religiosity. An enormous question for a missionary Church is how to present the figure and the person of Jesus Christ. This has to be centred increasingly in a reading of the scriptures and attention to peoples' histories and cultures. To begin with what Jesus Christ meant to those evangelized, we see in the Gospels and in Paul's letters the nature of the impact of the Gospel of Christ Crucified and Risen on their lives and their place among their peoples. Reading the Gospels in the full, with the liturgical and popular celebration of the mystery in mind, but going beyond liturgical readings, we find directions on how he is to be presented to other peoples, attuned to their needs, desires and aspirations. Attending to his works (what John's Gospel calls signs), to his teaching on the coming of the Kingdom, to his parables, to his presence among the poor and marginalized, we are invited to think about what such a person may mean to a variety of peoples, in a variety of contexts.

Though the bibliographical listing of my writings has around 170 titles, inclusive of 12 books and 20 edited volumes, there are a few items to which I would like to draw attention in regard to the presence of Jesus Christ among many peoples: 'Foundations for Pluralism in Sacramental Expression. Keeping Memory,' *Worship* 75 (2001): 99-106; 'Eucharistic Justice,' *Theological Studies* 67(2006/4): 856-879; 'Worship and Ecology,' *Worship* 84 (2010): 290-308; 'Jesus the Today of the Poor,' *ICST (Immaculate Conception School of Theology) Journal* 12 (2010): 70-85 (a journal published in Vigan, Philippines), as well as the last chapter of *Mission, Ministry, Order*. These are also writings which seem to me quite pertinent to the Oblates' global and intercultural mission.

Concluding reflections

Teaching and writing for me has always been an invitation to students and readers, the hope to offer them an opportunity of understanding and engaging with mystery. A philosophy professor, full of years, once said: a teacher teaches and a student learns but it is not what the teacher teaches that is learned, for learning is the active grasp in heart and mind which comes totally from within the learner. A teacher or writer is happy to have provided a stimulus, or even indeed an occasion for thought and wonder. Personally I would now like to see the present efforts at Oblate renewal focus more on a response to a varied call to mission, heard increasingly in the cry of the poor; it was for this that de Mazenod brought a number of priests together and it was for the sake of mission that he wanted them to become a religious community. It is on mission that we contact the poor, it is this which is life-changing and has to shape life together as apostolic communities. Grasping what the mission has to be today, apostolic community can take shape, it is neither an immutable given nor forcedly identical among all peoples. To be faithful to history and to our own history we have to go far beyond de Mazenod in our thoughts on mission and if we do that, this will give as yet unsuspected shape to apostolic communities. I had already said this in a contribution to 'Vie Oblate Life' in the seventies ('*Y-a-t-il une théologie du charisma des fondateurs et des instituts?*' *Vie Oblate Life* 36 (1977), p. 8-15) but the elderly tend to ask the indulgence to be allowed to repeat themselves.

THESIS ABSTRACT

Dr Angela McCarthy

Dr Angela McCarthy outlines her recent successful thesis for the degree of Master of Theology at Murdoch University. One examiner commented 'This thesis crosses the disciplines of exegetical study of the Gospels and mediaeval art history. It also demonstrates awareness of wider biblical theology and systematic theology, which bear on the passage under discussion, and philosophical issues of the interpretation of text and their relationship to the reader/hearer. These disciplines are sensitively and competently handled, and are remarkably integrated in the thesis. This is itself a significant achievement'

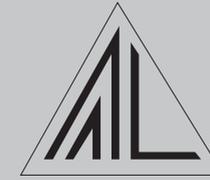
This study comes from the desire to work with both the text of a chosen pericope from the Gospel of John (20:11-18) and images from paintings based on that narrative that are usually titled *Noli me tangere*. Mary Magdalene meets the risen Christ in the garden. The artworks chosen are all in Italy, are accessible and well documented. Two of the works are by Giotto di Bondone; one in the Scrovegni Chapel in Padua (1304-1306), and the other in the Magdalene Chapel in Assisi (1320s). Duccio di Buoninsegna's version is on his *Maestà* that was originally installed in Siena Cathedral in 1311 but is now in a museum adjacent to the cathedral and Fran Angelico's version is in Cell 1 (1440-1441) in the convent of San Marco in Florence. They are all frescoes except for Duccio's which is tempera on wood panel and the Giotto fresco in the Magdalene Chapel in Assisi is the only one in an active liturgical space.

In order to examine the gospel and the images the method had to include different layers of interpretation as the original response to the artworks *in situ* and a faith-filled knowledge of the pericope placed the researcher in a pre-critical situation. Once it became clear that different layers were required, the work of Ricoeur became a fruitful starting point and the philosophical underpinnings necessary for such a layered approach were developed. The first stage was defined as *pre-critical* as both the text and the images were approached in a way that described their original context. The second stage, the *configured* stage involved the examination of substantial commentaries and the careful exegesis of both gospel text and image. For the artworks, an historical approach was used that soundly grounded them in their context of medieval Italy, followed by an art analysis of each work. The exegetical process helped to gain a deeper understanding of the works themselves and how they contribute to a visual theology that can be interpreted over time. The third stage where the response was *refigured*,

sought to bring together all the material so that the result, when viewed through a hermeneutic of faith was an integrated and transformed interpretation of the resurrection.

When Scripture is received with a hermeneutic of faith the result can be transformative. When received also through images that portray and engage with the Scripture, then there is a further effect. Visual images have had a special place in Christianity because they convey religious meaning in a profound way. They are not simply illustrations of the narrative created for the illiterate, they are also invaluable in eliciting a response that is the result of their own existence. The effect of beauty and its capacity to draw us into the creative life of God is critical to our faith response. Humans respond to images differently to that of text as the emotions are engaged more readily.

The ultimate meaning however, is to be found in the person of Christ himself. It is Christ who becomes present through the extra significance that is expressed through a visual image. It is Christ who draws forth the response in faith and love. Such images have two functions that have been described in this study. They are didactic in that they communicate a message and express the narrative of the text chosen from John's gospel. They are also sacramental in that they can evoke in the viewer the presence of what it is that they represent. Theological aesthetics describe how we are transformed by the revelation of God's self-gift through images that parallel Scripture; through this transformation we can then we become God's image. As one is moved to understand the nature of the apostolic call to Mary Magdalene in a personal sense through the images of *Noli me tangere*, as well as the written text proclaimed as the presence of Christ, we are drawn more fully into the life of God. The resurrection can become a lived reality.



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Proposals to be sent a.s.a.p. by email to: Dr Angela McCarthy
angela.mccarthy@nd.edu.au

FROM THE PRESIDENT

Dr Angela McCarthy

We continue to prepare for the conference in Brisbane, January 6-9, at Riverglenn. Information about registration is on our website and also information about the accommodation. You will note that registration for the conference is all online this time – we are gradually moving into the 21st century!!

At the recent ANZATS conference held at Notre Dame University in Perth, there was a scam using the conference information. The scammers rang the heads of academic institutions involved in ANZATS from the Philippines saying that they were in an emergency situation trying to get to Fremantle for the conference but had been stopped by immigration because the charges for the visas had not been paid. The story was that those charges were to be paid by the President, Prof Gerard Kelly, but he was in New Zealand. Our Vice Chancellor asked me to handle it (as I was organising the UNDA event) and it became a very intense and distressing situation. In the follow up the next day, Gerard told me that he had had a number of calls and emails from other participating institutions around Australia to verify what it was about. During the scam I spoke to a number of people on three different telephone numbers, all from the Philippines. It is something that we need to be aware of when organising conferences as that is obviously a new level of scamming. Should anyone approach by phone or email please check with your Chapter Convenor before you respond.

Plans for our conference are in the finalisation stage now. We are delighted with the speakers who have confirmed and you can see the details on our website:

www.liturgy.org.au

Our real need at this point are short papers from members. At the time of writing this report we have only one submission. If you are interested please send a proposal of 300 words to me by email: angela.mccarthy@nd.edu.au

Our AJL Editor extraordinaire is retiring after the October issue is mailed to you. Robert has done an outstanding job in developing the journal and each issue has been

a quality production. He has also overseen the redesign of the journal and brought it to a level of excellence – for this we are all very grateful. Should you wish to follow in Revd Professor Emeritus Robert Gribben's footsteps please email your details to a subcommittee of the Council: David Pitman, Inari Thiel and Tony Doran.

dpitman@westnet.com.au

inari@optusnet.com.au

Anthony.Doran@cam.org.au

Our next issue will therefore be under the care of a new Editor and will publish material from our exciting January conference. I will look forward to seeing you there. I will be retiring as President at the conference but have been very pleased to have made a contribution to this wonderful Academy.

FROM THE CHAPTERS

New South Wales - Doug Morrison-Cleary

Four meetings, two convenors, an average of seven or eight at each meeting and eight exceptional pizzas - these are the numbers that reflect the life of the chapter so far this year. Our meetings have included a discussion of one of the chapters from *Vatican Council II: Reforming Liturgy*, edited by Carmel Pilcher, David Orr and Elizabeth Harrington. Carmel and David are both active members of our chapter. With a couple of our members regularly working with Aboriginal communities and others working sometimes in Indonesia or the Pacific Islands, as well as the mix of rural, school and city contexts of our members, the question of inculturation of liturgy is a regular part of our discussions. Most recently this question was raised about music as we looked at chapter 15 'Postconciliar Church Music: Dissonance and Development' by William A. Jordan. The resulting discussion covered questions like: What music is appropriate in our different contexts? Who decides? How is beauty weighed against practicality when the only music available is CDs? How is the rich treasury of sacred music appropriated in our different contexts today?

We also farewelled Donrita Reefman, our previous chapter convenor, at our last meeting. The Victorian chapter will be gaining a very committed member and outstanding individual in Donrita. For my sins, I'm sure, I was elected as our new convenor. We are also looking at starting an informal sub-chapter to meet occasionally in the Newcastle region where we have a number of members.

Queensland - Inari Thiel

The Queensland Chapter is still working on arrangements for a fabulous event, the AAL conference on The Word in Worship, which we're hosting in January. Plans are coming together, and we're looking forward to a creative and enriching experience in company with our fellow scholars, artists, and friends.

South Australia - Ilsa Neicinieks

The South Australian Chapter last met in September after a gap of some months - our August meeting having been cancelled due to a series of unexpected circumstances affecting four of our seven members. While the September gathering was also a few members short, those able to attend participated in a very stimulating discussion on an article by Linards Jansons in the previous issue of the Australian Journal of Liturgy, entitled *Luther's Liturgical Logic*. This article was part of a longer paper that Linards submitted to Nathan Mitchell as part of his Masters studies at the University of Notre Dame, USA in 2008.

It was agreed after touching on several themes in the paper, that especially since the Second Vatican Council, there has been considerable ecumenical convergence in aspects of liturgical theology and practice on the part of both Lutherans and Catholics that has given rise to an optimism not remotely contemplated by either side in the wake of the Lutheran Reformation in the 16th century.

Besides discussing Linards' paper which formed the main focus of the meeting, members also shared what has been 'on the boil' in terms of their liturgical ministry, since we last met. This always proves to be a very worthwhile aspect of our meetings since it gives us an opportunity to get to know more about each other's work and it never fails to inspire!

We hope to meet again in November when we will review a paper from the 2013 *Societas Liturgica* Conference. This time we've chosen to discuss the one by Ninna Edgardh, a Swedish pastor, entitled *Liturgical Reforms and Issues of Power*.

Tasmania - Alison Whish

The Tasmanian Chapter will meet in October and will need to elect a new chapter Convenor. Alison Whish will tender her resignation from that role as she has accepted a call to a new placement in South Australia, commencing 1st November 2014.

Victoria - Anthony Doran

We've been fortunate this year that at our Chapter meetings we've had the opportunity to hear presentations from our own Chapter members, sharing their current research projects and interests with us. These presentations have always occasioned lively and informative discussions. In July, Colleen O'Reilly spoke on the revisions to Anglican Marriage rites. The presentation began by looking at marriage as a social institution in Australia, and how its celebration has changed from the Book of Common Prayer (1662) through to An Australian Prayer Book (1995). The discussion which followed uncovered latent issues of worship, ecclesiology and sacramentality with regard to the celebration of Marriage, especially in the Anglican Communion. The discussion also referred to the challenge to the Church which state sanctioned 'same sex marriage' will present it is legislated.

At our most recent meeting in September, Tony Way offered a response to the Scottish composer, James MacMillan's intention to cease writing congregational music for the Catholic church and MacMillan's assertion that 'too much Catholic church music caters to old hippies.' Tony's audio-visual spectacular examined a number of issues raised by MacMillan's polemic and critiqued what might be the real motives underlying MacMillan's position. Tony went on to propose a way forward, using the biblical metaphor of the body (cf 1 Cor 13). This metaphor would open the way for a dialogue to be entered into by the hippies and Holy Joes so that both sides can have a more fruitful discussion of the important topic of the Church's sung prayer. Once again, this presentation was starting point for a most lively discussion about the reality of music in our congregations: e.g. the issue of the lack of resources, the varying skill levels of presiders and musicians, and reluctance of congregations to sing.

In November, another member, in anticipation of the 2015 Conference theme, will look at the move from Word to Worship, exploring the transition from the Liturgy of the Word to the Liturgy of the Eucharist.

The Chapter Convener has also been working with the University of Divinity with regard to the H. F. Leatherland Prize, a joint award of the University and the Victorian Chapter of the Academy for an outstanding contribution to liturgical scholarship. The award is named for Rev Dr Harold Leatherland (President of the MCD in 1968 and 1969) and founder of the Ecumenical Liturgical Centre within the MCD. The University of Divinity is the successor to the Melbourne College of Divinity, and is Australia's first specialist university. The Vice Chancellor of the University is keen to use the award to enhance, promote, and further develop liturgical studies. It is hoped that this venture might be the beginning of a fruitful partnership between the Chapter and the University.

In 2015, members of the Victorian chapter will continue to meet on the second Wednesday of alternate months (March, May, July, September and November) at St Francis Pastoral Centre in Melbourne's CBD. We're grateful for the hospitality of the Blessed Sacrament community in providing this most central location, and any Academy members visiting from interstate are more than welcome to join us.

Western Australia - Angela McCarthy

It was with sadness that the WA Chapter thanked Viv Larkin for her contribution as Convenor for the past four years, and Ron for his contributions as a member of our Chapter. Ron and Viv are moving overseas to be with family. At our next meeting we will elect another Convenor.

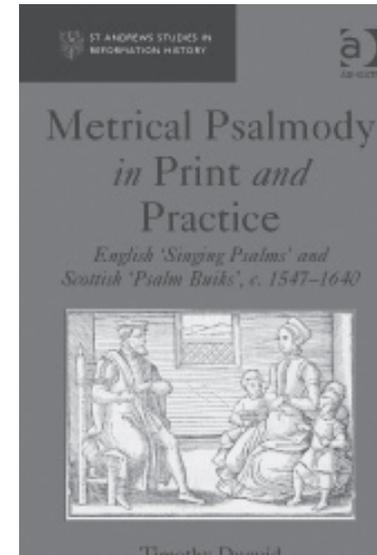
Since the January 2015 conference centres on the Word of God, the WA Chapter have been working through the themes selected for the conference. At our May meeting, Elizabeth Smith presented 'Praying the Word'. Elizabeth writes constantly for wide ranging liturgical needs within her Anglican community and shared some of them. We began in prayer with texts that she had written entitled 'Community of the Beatitudes – Prayer for Busy People'. She reflected with us of the construction of the prayers and the particular needs around praying the Word. Elizabeth also explained about the transition from one Anglican prayer book to another and the reasons for the transition and pointed out some of the differences between them and the fact that Cranmer used many passages of Scripture in his prayer book.

Our August meeting was lead by Angela Gorman who is a professional liturgical musician. She developed the theme of 'Singing the Word'. We began with sung prayer using psalms and petitions with sung responses. Angela then lead us through a process of reflection on Scriptural passages that were either psalms or references to singing praise to God, e.g. Exodus 15:1, Hebrews 2:12 and Ephesians 5:19. The process she used could be beneficial in many settings, it followed five steps and lead to a fruitful discussion:

1. Which phrase struck you the most? Why?
2. What was your immediate response (no censoring) to the text you chose?
3. What is it about you and your life situation at this time that may have caused you to have this particular 'response'?
4. What may God be asking of you/showing your/teaching you through this text?

Share your responses...

BOOK REVIEWS



Timothy Duguid, *Metrical Psalmody in Print and Practice*, Ashgate, 2014, 301pp. + xiv ISBN 9781409468929

The *Scottish Psalter* is ridiculed by some for its often befuddling turns of phrase. In my childhood Presbyterian household our favourite was from Psalm 7, '(Yea, ev'n the man that without cause my foe was I did free;)' The practice of withholding the principal verb until the very last place is common in rhyming paraphrases, and ensures confusion: by the time that even the most grammatically astute singer will be able to begin to consider the meaning of what they have only just sung, the next verse will already have borne down upon them. This impracticality (and a healthy pinch

of snobbery about the aesthetic value of paraphrases) has ensured that apart from the handful that has been accepted into contemporary ecumenical hymn books, many psalm paraphrases have been published, but few chosen.

As evidence of the liturgical use of metrical psalms, the compilers of the *Scottish Psalter* 1929 published as part of the *Psalter* an index entitled, 'Selection of Psalms and Paraphrases Most Suitable for use in Public Worship with Suggested Tunes'. Apart for completeness, why then publish the rest? Perhaps the reason is perfectly obvious to some, but Timothy Duguid (via an astute reference to Eamon Duffy) likens the Protestant books of metrical psalms to the Catholic Books of Hours, thus shielding paraphrases from liturgical snobbery, and convincing his reader to consider them afresh: as personal devotions.

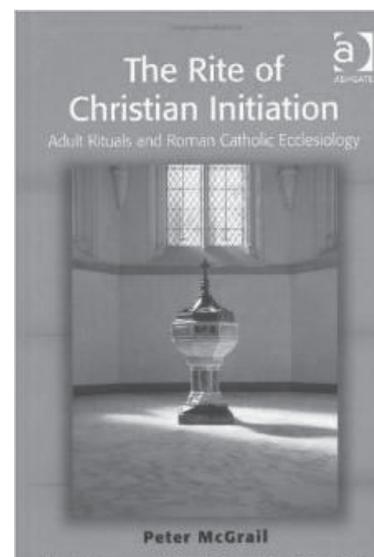
Duguid's book is a timely and important study of the development, publication and performance practice of metrical psalmody in both Scotland and England. Significantly, it demonstrates the similarities and differences in the two parallel but distinct traditions, and shows that attempts to bring the two together were fervently resisted – on both sides. Duguid also traces the spread and development of metrical psalmody in mainland Europe and in the New World, a new genre brought by those fleeing religious persecution in Scotland and England.

He notes that opposition to the texts of metrical psalms is not a recent phenomenon. In England, Sternhold and Hopkins' complete metrical psalter was published in 1549. By 1606, published writings criticised paraphrases for attempting to constrain Scripture to fit rhyme and metre, poor translation, and questionable poetry. Such criticisms were often posited by those who were educated enough that they could make their own translation of (and have access to) The Vulgate psalter if they so pleased. In response, Duguid draws attention to the fact that Hopkins never intended the metrical psalter he compiled to be used for anything other than personal devotions. The return of Catholicism to England with the accession of Mary I in 1553 sent metrical psalters (and their singers) underground or into exile, leading to a 'grass-roots' liturgical acceptance of metrical psalmody amongst secret and/or expatriate Protestants yearning for devotions past.

Regarding the texts and music of the psalms, Duguid does not enter into detailed analysis (any such analysis would be more than a complete monograph in itself), but instead notes more general themes: such as the development of text-tune relationships and the relative freedom in the English tradition compared to the more static approach of the official Scottish liturgy. This comparison has particular resonance for today's liturgists ("That's the wrong tune!"), although the provision, at first in England, of the all-purpose Common Tunes, allowed the singing of the complete versified psalter to a handful of tunes in varying modes, and moods. Duguid outlines how this breakdown of text-tune relationship would eventually spread to the Scottish tradition, albeit adapted to local musical customs, ensuring the enduring and endearing popularity of metrical psalmody well into the twentieth Century.

Timothy Duguid's *Metrical Psalmody* will appeal to scholars of liturgical song and church historians in style, content and structure, and dispel some myths about the tradition its author reconsiders, rather than seeks to reinvent.

Philip Nicholls
St Paul's Cathedral, Melbourne



Peter McGrail, *The Rite of Christian Initiation: Adult Rituals and Roman Catholic Ecclesiology* Farnham: Ashgate, 2013.

The various rites which communities use in their worship will always reflect the self-understanding of that particular community. This dynamic between worship and ecclesiology was brought into sharp focus by the publication on 7 July 2007 of Pope Benedict XVI's Apostolic Letter (issued *motu proprio*) *Summorum Pontificum* which set up two 'forms' for the celebration of the Mass - the ordinary form, using the post-Vatican II Missal, and the extraordinary form, using the Missal of Pius V, as it was used on the eve of Vatican II (the 1962 edition). However, Article

9 §1 of the same Apostolic Letter also granted permission to use other rites extant prior to Vatican II, including rites for the initiation of adults. Peter McGrail's book explores these pre-Conciliar rites of adult initiation and the ecclesiology underpinning them, and the relationship of these rites to the reformed post-Conciliar rites of adult initiation and the radically different ecclesiology informing them, given that these two 'forms' now sit side by side with each other. As McGrail observes, "In choosing which of two forms of the Roman Rite to use, priests and laity are not selecting one liturgical option against another, but are also giving expression to their understanding of the Church, its relationship to the world, and their identity and role within it." (p. 4).

Three pairs of chapters examine firstly the ecclesiology and secondly the rites of initiation of the period from the Council of Trent to the current day: the first pair of chapters examines the period from Trent to Pius XII; the next pair examines the early Twentieth Century i.e. immediately prior to Vatican II; and the third pair of chapters looks at the period following the Council. A final pair of chapters examines unresolved issues.

McGrail traces the development of ecclesiology following the Council of Trent, marked by Counter-Reformation Catholic polemic, and exemplified by Robert Bellarmine's definition of the Church as a visible and hierarchical society. Formulated in opposition to the views of Protestant reformers, Bellarmine's approach would influence later ecclesiological understandings of the Church as the perfect society, again formed over and against various European revolutionary movements. The

unfinished First Vatican Council's contribution to Catholic ecclesiology was the definition of papal infallibility which only reinforced a one-sided, hierarchical understanding of the Church. The *Ordo Baptismi Adultorum* (*OBA*), formulated in 1615, largely reflects this vision of Church, even though it is based on older strands of tradition. The priest is the minister of the sacrament and the representative of the hierarchy of the Church in which the candidate is to be baptised. The *OBA* also presents the priest very much as the exorcist – cleansing catechumens from the evil of the world, thus making them fit to enter the perfect society of the Church. The movement of the *OBA* through the various physical places of the Church i.e. outside the church building; at the threshold of the church; at the steps of the altar also underscores the dualism at play at this time: the *OBA* was a ritual by which the candidate left the imperfect and evil world and entered the perfect and holy society of the Church.

McGrail observes that the *OBA* was probably very rarely used, especially in mission areas. Missionaries in Latin America, Asia, England and the USA had long requested permission from Rome for abbreviation of the rite or substitution of the rite for the one used for infant baptism. These requests were made on the grounds of cultural difficulties with the *OBA* and expediency. Following the promulgation of the 1917 Code of Canon Law, the celebration of the 1615 *OBA* would have practically ceased, with authority given to the local bishop to permit adults to be baptised using the rites for infant baptism.

McGrail recounts how the experience of missionaries in South America and Africa, and growing numbers of adults seeking baptism in the 1920s and 1930s in Europe led to renewed thought and experimentation with the practice of adult initiation in the first part of the Twentieth Century. He refers to the example of various catechetical centres in Europe – examples which may be unknown to many involved in the practice of adult initiation today. This renewal of thinking about adult initiation rites would also feed into the preparation for the Second Vatican Council. Response received by the Council's Antepreparatory Consultation of Bishops fell broadly into three main areas: 1) an abbreviation of the rites (called for by many Latin Americans and a number of African and a few Europeans); 2) reform of the rites themselves (called for by German bishops); and 3) a restoration of the Catechumenate (called for by a large number of European Bishops, a small number of Asian bishops and a number of African bishops (many of whom were in fact of European origin).

By the eve of Vatican II, ecclesiology had also undergone significant development: Pius XII's encyclical *Mystici Corporis Christi* furthered the perfect society model of church namely by including lay people as important members of the Body of Christ. Still, membership in the Church was identified with legal union with Rome. The

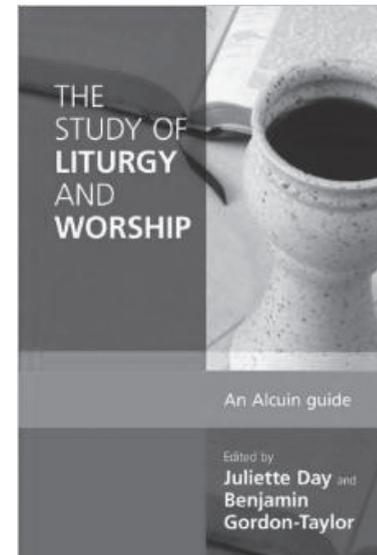
ecumenical experience of Germany had fostered the development of the *People of God* ecclesiology: a far more flexible notion which allowed for 'degrees of membership' and provided a way forward for ecumenical dialogue between the Catholic Church and other Christians. The Church as *the sacrament of Christ* was another ecclesiology developing at this time. These two ecclesiologies - along with many other images and notions of the Church would feed into the preparatory work for the Council. Indeed, the diversity of ecclesiologies feeding into the work to prepare for Vatican II would have far ranging ramifications.

That Vatican II was something of a battleground for competing ideologies and theologies (and any number of other -ologies) is no great news. The inevitable compromises which took place are reflected in the Council documents themselves. According to McGrail, as early as the end of the second session of the Council, in relation to the debate on *Lumen Gentium*, Yves Congar noted that the consequences of adding a bit of this here and a bit of that there were not thought through, resulting in the range of ecclesiologies being presented in this document: mystery, sacrament, various biblical images, Body of Christ, People of God, pilgrim people. McGrail discusses in depth how these various images surface (or not) in the revised rites of adult initiation.

McGrail's final pair of chapters examines ecclesiology and liturgy, and their interplay, in the contemporary experience, given that the Vatican II took place 50 years ago. The competing ecclesiologies of Vatican II have remained largely unresolved, and the modern world with which *Gaudium et Spes* sought to engage naïvely failed to notice that modernity quickly collapsed into a post-modern world. To some Catholics, the black and white certainties of the Tridentine liturgy and the ecclesiology underpinning them are more than attractive to some disaffected with the contemporary Church. Indeed, many argue that the Church's inability to engage maturely with the post-modern world was what ultimately led to Benedict XVI issuing *Summorum Pontificum*, allowing wider use of the Tridentine rites. McGrail also observes that the way in which the institutional Church has responded to the various clerical sexual abuse scandals around the world has betrayed the hierarchy as believing in and acting out of the perfect society ecclesiology of pre-Vatican II times, despite the heartache of the debates at the Council. The Church can no longer seriously hold up a model of church as perfect society when some of its clergy have committed these crimes. But what does this mean for worship in general and adult initiation in particular? McGrail concludes that whatever adult initiation rites are used, be it the 1614 *OBA* or the post-Conciliar *RCIA*, they will be as a gong booming or a cymbal clanging unless are missiologically oriented.

For centuries, liturgists have chanted the mantra of *lex orandi, lex credendi*. McGrail's book takes this phrase seriously, successfully examining whether and to what extent the practice and experience of adult initiation really does give expression to ecclesiology. His examination of the current situation of the simultaneous use of two radically different rites of adult initiation in the Catholic Church and the issues raised by the competing and unresolved ecclesiologies underpinning these two rites is thorough and well argued, drawing on sources which hitherto may have been unknown. The competing ecclesiologies are quite possibly, symptomatic of the competing interpretations of the Council itself. While McGrail's book focuses on adult initiation, his conclusions offer a valid critique of the wider Church fifty years after Vatican II. The field now lays open for similar studies of the other sacraments, and how the two forms – ordinary and extraordinary – sit together in the contemporary Church and what each form says about its particular vision of Church.

Tony Doran
Box Hill North



Juliette Day and Benjamin Gordon-Taylor, eds, *The Study of Liturgy and Worship*, London: SPCK, 2013.

This book, the latest in the series of often useful Alcuin guides, aims at being 'a one-volume, introductory book to support students beginning their studies in this field which would also be accessible to the informed and interested general reader' (p. xiii-xiv). It is organized into four parts, Foundations (on, for example, 'worship,' 'liturgy,' 'prayer,') Elements (on the like of language, ministry and music), Event (on specific kinds of services) and Dimensions (on ethics, mission, culture, and ecumenism).

The book claims that its choice of topics 'reflects the most important and interesting directions in contemporary research' (p. xiv), with attention to 'new scholarly methods' that add to textual and historical approaches to liturgy (p. xiii). It also sets itself in the context of contemporary liturgical study as a 'truly ecumenical exercise' (p. xiii), and so makes the heartening assertion that 'no longer is liturgical study seen as a means to assert and distinguish the particular identity and apostolicity of Christian denominations' (p. xiii). The weight of gravity in this collection is, however, decidedly Anglican (16 of the 23 contributors), sometimes with those who are not Anglican--as in the chapter on initiation--writing on 'the Anglican Communion primarily' (p. 125). Yet even when attending in particular to the Anglican Communion, the diversity within that tradition is not always discussed; so, for example, the chapter on initiation begins with reference to the US-based Episcopal Church's understanding of baptism as 'full initiation by water and the Holy Spirit into Christ's body the Church' without outlining the context of what others have called American Anglicanism's break with Anglican tradition in its initiation practices or the quite considerable difference in practice and theology maintained by Anglicans elsewhere, which involves some explicit contest to the American prayer book's view (as in, recently, Paul Avis's contribution to the recent Festschrift for Louis Weil, *Drenched in Grace* [Eugene, OR: Wipf and Stock, 2013]). And although across the whole different traditions within Anglicanism are represented among the authors, there is still a marked gravitation towards a Catholic-kind-of-Anglicanism.

Further, initiatives which have recently occupied the attention of Catholic Anglicans as well as of evangelicals and charismatics (quite apart from Anglicans' ecumenical

partners) are not widely-represented, such that apart from Ruth Meyers's chapter on mission--which makes reference to 'Mission-shaped Church' initiatives in the dominant provenance of the book (the UK)--and some passing mention to the like of 'a non-eucharistic praise service in a city-centre setting' elsewhere (e.g. p. 46), there is not a lot of engagement with the cultural challenges to which 'mission-shaped church' is trying to square up. Nor is there much stress on dynamics of hybridity in contemporary liturgy, Anglican and otherwise, which means that, for example, the influence upon old-line traditions of Pentecostalism is not discussed as part of what is purported to be an ecumenical endeavour reflective of scholarly concern. Similarly, the challenge of feminism receives pretty short shrift (though at least Philip Tovey's chapter on culture makes mention of them). What is more, all of the writers are--as the Introduction and back cover both admit--from north Atlantic contexts (UK, Ireland and USA) and all are 'exclusively Anglophile' (p. xiv). Given that the Alcuin Club has always made 'special reference to the Anglican Communion' (p. iii) and that it is British-based, some of the limits of the collection are of course perhaps to be expected, but it must be said that, as I see things, there is a notable narrowness to the dominant perspectives here. And it does seem most odd to me that given the introduction's stress on ecumenism and social impetus for liturgical change, culture and ecumenism are the subjects of the last chapters in the books, where they really *don't* seem like capstones, as it were, of the approach taken throughout.

All that being said, Louis Weil's opening chapter on 'worship' is richly evocative in its testimony to trembling before mystery (p. 6) and also to resting on a 'cushion of prayer' (p. 10), getting the book off to a good start; and the whole final part on Dimensions makes good reading. In-between there are also insightful things to read, as, for example, when Thomas O'Loughlin makes an artful distillation on 'ministries' or when James Stevens gives welcome space to the Services of the Word which are a significant development to inherited notions of Anglican common prayer. In and of themselves, many chapters are helpful, but the point remains, to my mind at least, that the overarching context for them is not as broad as it could or should be. North Atlantic Anglicans reading this book could well be encouraged to take a wider view-- even right from the start of their studies--and anyone anywhere else will *need* to take a wider view to relate what is here to their own situations.

So: I would not want to commend this book as one to be used as 'an introductory book to support students at the beginning of their studies,' or at least the only one with this task in mind. This introduction to the study of liturgy and worship, for all that there are valuable things to be found in it, is too lopsided, too much is missing, and a whole range of 'new scholarly methods' and concerns are absent.

Whilst lots of good things could be extracted from it, altogether it would be more compelling if it made clearer recognition of itself as a context-specific product of a cluster of particular cultures, and hence it is I think to a certain extent to be resisted as a beginner's guide to what should be considered normative, and in that respect open to question about what is held out of focus.

Stephen Burns
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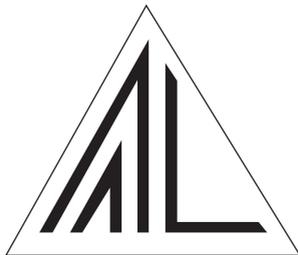
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