national bulletin on Liturgy

Environment for Worship
National Bulletin on Liturgy
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The relationship between the visual arts and the Church that has existed from ancient times was reaffirmed by the Constitution on the Sacred Liturgy (CSL) when it was promulgated on December 4, 1963. Chapter VII, which deals with the topic of sacred art and sacred furnishings, begins by acknowledging artistic expression as ranking among the "noblest expressions of human genius" and then affirms the Church's support of excellence in artistic expression throughout the ages, especially in terms of its role in worship:

Holy Mother the Church has therefore always been the friend of the fine arts and has continuously sought their noble ministry, with the special aim that all things set apart for use in divine worship should be truly worthy, becoming, and beautiful, signs and symbols of heavenly realities (CSL, no. 122).

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This statement, as simple and as obvious as it might seem, can serve as a signpost for those of us who wish to explore the potential of visual art in our worship environments. It raises four questions which are fundamental to our understanding of the issue:

1) What can be learned from the history of the Church's relationship with visual art?
2) How does visual art become a sign or symbol of "heavenly realities"?
3) What is meant when the visual arts are called a "noble ministry"?
4) What makes art "truly worthy" for use in the worship of the Church?

1. Lessons from History

Does the history really matter? Not only does the history matter, it is crucial. Just as the study of ancient history has provided a wealth of information for a better understanding of sacred Scripture, so too can the study of art give us valuable insight into the role of art in the worshiping community. A brief look at the general character of ancient Christian art will help to prove the point.

a) Early Christians used images which emerged from their cultural heritage. Most of the Christian art which survives from this period is associated with the burial practices of the early Church and, to a lesser extent, with other liturgical activities. Images can be found painted on the walls of underground chambers where many of the deceased Roman Christians were buried (catacombs) and as relief sculptures, carved on the surfaces of stone caskets (sarcophagi) used in burial. Paintings and sculpture have also been found in the remains of some house churches that served as gathering places for community worship in early times.

Early Christianity did not exist in a vacuum. Growing out of the Jewish tradition situated within the Roman empire, the images created by these early Christians were rooted in their religious and cultural heritage. For example, some of the earliest representations of Jesus depicted him as the Good Shepherd, a motif that is not uniquely Christian but is found in the Hebrew Scriptures; as one historian notes, it is also a "time-honoured type of Hellenic and Hellenistic art." We also find examples of Christ depicted as Orpheus, as a Greek philosopher and as the Greek sun god. In some cases, it would be impossible to know that these are images of Christ except for the fact that either they were discovered in ancient places of Christian gathering or because early Church Fathers had already associated Christ with these pre-Christian types. The important factor here is that early Christians did not hesitate to use the visual traditions of the culture from which they came. When members of the early Church depicted Christ in forms that were familiar, they were stating that they had found a saviour who could be understood in terms that were consistent with their everyday experience. Visual art provided an avenue by which this could be done. One could say that, in this respect, early Christian art imitated the action of God. Just as Jesus, a Jew, made God present to a specific

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2 For example, Psalm 23, with its shepherd imagery, was prominent in some ancient liturgies and was elaborated by Clement in chapter 7 of the Paedagogus.
people at a specific time and place, the visual art of the early Church helped to make Christ present to another culture at another time.

b) Early Christians used images which expressed Christ’s action in their lives. Before the Peace of the Church, in 313, Christians lived in the expectation of Christ’s immanent return while at the same time in fear of persecution by some Roman emperors. As a result, the art of early Christianity focused on themes of deliverance. For example, early Christians knew that just as the shepherd rescued his sheep from distress, so Christ would deliver the faithful from death. When they gathered around the burial place of a friend or family member and saw the Good Shepherd painted on the wall or carved on a sarcophagus, Christ’s saving act was made present to them.

Other common visual themes of this period were Noah in the ark, Jonah, Daniel and the lions, the three men in the fiery furnace, and Lazarus. These stories had a common message: the power of God could triumph over the worst imaginable situations. Stories like these reminded Christians of the day that their baptism enabled them to participate in Christ’s victory over death. Nothing spoke more loudly to the immediate concerns of Christians in this time and place.

c) Early Christians used images which reinforced liturgical action.
As mentioned earlier, most examples of early Christian art have been found at burial places. In this context, images evoking the theme of deliverance reinforced the liturgical activity of the community. These scenes painted in the catacombs or carved on sarcophagi expressed the same sentiment that would have been present in words used during the burial liturgy. Both expressed the desire that God would give the same benefit to the deceased that was extended to the biblical types (“God, save him as you saved Noah, Jonah, Daniel…”).

In addition to burial rites, there were also early Christian images which related to the sacraments, especially baptism and the eucharist. The most vivid example has come from the house church at Dura-Europos, a third-century Roman frontier fortress on the Euphrates River. In the building there were scenes depicting the Good Shepherd, the healing of the paralytic, Jesus’ walking on the water, the woman at the well, David and Goliath, and the women at the tomb. The most interesting element is that all of these images are contained in one room: the baptistry. Furthermore, each image had a direct connection to the baptismal rite:

- the Good Shepherd: the one baptized becomes part of the protected community just as the shepherd gathers and protects his sheep
- the woman at the well: the one baptized receives the gift of “living water” like the Samaritan woman
- David and Goliath: through anointing, the one baptized shares in Christ’s power over sin and death just as David’s anointing by Samuel enabled him to overcome Goliath
- the women at the tomb: the one baptized receives the assurance of victory over death just as the

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women were given the message of Christ's victory over death
- the healing of the paralytic and walking on water: as miracles and baptism are parallel elements of God's saving activity, so the one baptized participates in this saving activity.4

It is uncertain why there are no images elsewhere in the building (not all of it has survived but scholars generally conclude that the baptistry was the only decorated room). However, the fact that the people of this community placed so much attention on the baptistry is clear evidence that the rite of initiation into the life of Christ was of prime importance to them. If art was to be used in their worship environment, then it was to be used first in the baptistry.

The Christians of ancient Rome and Dura-Europos understood an important principle of worship space: The visual elements which are placed in that space should contribute to the opening up of the mysteries of the faith which are made present during the liturgical action of the community. Roman Christians used in their burial sites art that supported the same message of deliverance from death that the burial rite proclaimed. Christians at Dura-Europos devoted a separate room entirely to the initiation rites and used images which related directly to the actions of baptism.

Even this brief look at the general character of ancient Christian art suggests some important questions with respect to how we use images in our worship space. For example, does the art in our churches make use of the capacity of visual expression to make Christ present in ways which are relevant to our particular time and place—or have we chosen to rely only on images which come from the past? This is not to say that the past is not relevant today; indeed, we need to build on what has gone before. The point is this: Visual art offers possibilities of expressing Christ's presence as it is unique to our own time and place. However, to do this we must be sensitive to the cultural identity of the worshiping community. The issue is not one of imposing new art to replace the old. It is an issue of determining what is relevant today. In other words, what does Christ's presence mean in our lives here and now, and how do we express that in a form that is relevant?5

We must also ask whether or not the art in our worship spaces reinforces the liturgical action of the community. When the bishops of the United States commented on environment and art in liturgical renewal after Vatican II, they were aware of the importance of this question. In their document, art is understood to serve the fundamental purpose of the "opening up" the fundamental symbols of sacred liturgy.

Renewal requires the opening up of our symbols, especially the fundamental ones of bread and wine, water, oil, the laying on of hands, until we can experience all of them as authentic and appreciate their symbolic value.5

4 Carl Kraeling has argued convincingly that all of these images related to and reinforced the baptismal practices of the time. See Kraeling, with a contribution by C. Bradford Welles, The Christian Building (New Haven, CT: Dura-Europos Publications, 1967) pp. 196-97.
If we learn one thing from the history of art in the Church, it is that the challenge of expressing who Christ is and how he is present in the world has been a constant experiment that has found inspiration from previous traditions and has dared to move forward into the unknown future. An understanding of our artistic heritage will give us the inspiration, and courage, to plunge forward with the help of the best of what has passed before.

2. Art and “heavenly realities”
A distinction is often made between “religious art” and “sacred art.” Religious art generally refers to images which perform a didactic or discursive function. These images illustrate a concept or event in order to convey an idea or belief. Sacred art, on the other hand, goes a step further. In the language of one philosopher, it becomes a “presentational symbol.” A presentational symbol collapses the space between the viewer and the thing that is being represented so that there is an actual experience of the thing that is represented. In the case of sacred art, some aspect of the divine is made present to the viewer so that its reality is experienced. This is what the writers of Environment and Art in Catholic Worship referred to when they commented on qualities that make art appropriate for worship:

...[I]t (the appropriateness of art) demands more than quality. It demands a kind of transparency, so that we see and experience both the work of art and something beyond it (no. 22).

This transparency that moves the viewer beyond the work of art itself is due to the form of the work of art much more than to its subject matter. Form is the manner in which elements such as colour, texture and line come together to create a particular experience. An example will help illustrate the point.

In a recent article on the language of art, Agnieszka Matejko has pointed out how form enables the viewer to experience divine presence in Michelangelo’s Pieta.7 The subject, of course, is the tragedy and sorrow of a mother who loses her son. A simple illustration of this event would show the situation and the painful sorrow which surrounds it, and certainly Michelangelo’s work does that. However, it does more. In direct contrast to the sorrowful subject, there is an atmosphere of serenity surrounding the composition, coming from the way in which the artist has used elements of form to communicate serenity. The graceful lines that descend and radiate rhythmically from top to base of the composition and the soft texture of the polished marble are two elements which enable the viewer to experience peace, serenity, and perhaps even newness of life within the death and sorrow. It is here that the viewer makes contact with the divine. The Pieta is religious in that it illustrates the event. It is sacred because it enables the viewer to experience the power of divine love which overcomes sorrow and violence.

Not every artist is gifted with the genius of Michelangelo. However, serious

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artists, whether they be painters, sculptors, potters, architects or weavers, to mention just a few, are gifted with the ability to create work which takes us beyond the religious and into the sacred. When thinking about the sacred nature of art for our worship environments, we should ask two questions. Will we be satisfied with art that just meets functional requirements of our rituals, or do we want art that draws us into a deepened awareness of the presence of God? Are we willing to invest the resources (both time and financial) to ensure that the people of God are served with art that has achieved its full potential?

3. The Vocation of the Artist: A Noble Ministry

In its broadest sense, ministry is service to the believing community, helping the Church to fulfill its mission. Usually we associate ministry with members of the community who, through ordination or some kind of public commissioning, have been publicly designated to perform specific tasks of service. However, there does exist another form of ministry which, as William Bausch puts it, is an "implicit response by some people to a real community need that the community recognizes, calls for, and is quite conscious of even without some public ceremony." This is the kind of ministry provided by the work of the artist, a ministry which leads the community to God through visual experience.

Ministry, in whatever form it takes, implies certain conditions and obligations. In the case at hand, the responsibility rests first on the community of believers to understand the role art is to play in its worship. This comes into play when, for example, a new church is being designed or an older space is being renovated. In any case, the question of the role of art must be placed within the wider context of what is appropriate in that particular worship space and in that particular faith community. When that question is resolved, it is time to find an artist.

By examining existing works of an artist, members of the community will be better able to judge whether or not the artist's work has the potential for the visual expression which meets the need that has been identified. Although it might be valuable, the artist need not have extensive training in theology before engaging in the creation of art for worship. Instead, the artist must first possess the qualities of a good artist. In the words of one expert, "the issues of the competence, vitality, freedom, and spiritual perception of the artist are essential ingredients..." By the very nature of his or her work, an artist seeks to reach beyond the ordinary. In doing so, we who see the work of art are moved beyond it to experience the presence of the divine.

When the artist is commissioned, dialogue must take place between the community and the artist so that the needs are understood by the artist. But dialogue is not dictation. Once the needs and requirements are understood, the artist begins his or her response, usually in the form of sketches. There


must be freedom for the artist to explore possibilities and to search for solutions. Denying freedom by creating a shopping list of expectations will inhibit the creative force that can raise art from strictly religious to truly sacred. On the other hand, a community which knows good art and expects good work may help the artist to move beyond his or her initial response to create even better work. This takes time and requires patience, since the right solution may require more than one attempt.

It should be apparent that the ministry described here is reciprocal in nature. The ministry of the community begins with those who identify the need, search for a suitable artist, and communicate their needs. By creating an informed, prayerful, receptive and affirming environment, they will draw forth the gifts of the artist. The ministry of the artist begins with careful listening to the hopes and expectations of the community. The artist who listens well will respond not only to the needs which have been identified but also to the heart and soul of the people. The art that results will indeed lead beyond itself to God.

4. Truly Worthy Art
From what has been said so far, we can identify some basic qualities that make art truly worthy of having a place in the life of the worshiping community.

- Contemporary in expression: Art will communicate best if it uses the visual language of the contemporary community. Images and styles which are meaningful parts of that language will come from the life experience of the people who use them.
- Inspired by Christ’s action: Christ’s saving presence must be expressed
in terms of his action today, in this community.

- Rooted in tradition: Our religious and cultural heritage is still relevant today. The challenge is to separate the important and relevant items that carry the message from styles and conventions which might no longer be appropriate.

- Supporting liturgical action: Appropriate artistic expression supports and enhances the life of the community and its liturgical action. Emphasis must be directed on the most important elements, starting with the assembly itself, water, bread and wine. This requires a unity of visual elements which work toward a common goal of supporting the fundamental liturgical action.

- Sacred in nature: Appropriate artistic expression meets us where we are and then leads us beyond to the divine. This cannot be done by images which are created in haste or by those who have not yet mastered the required skills.

- Authentic in form: Shape, colour, texture, line and contrast are among the elements of form which express the intangible. Materials used should always be authentic expressions of the goodness of creation. They do this best when they are made from quality materials by skilled artists.

- Meeting the need: Art may fill a temporary need, a seasonal need or a more permanent need in the community. The need must be identified, communicated to the artist, and filled with art that is appropriate to the situation.

- Within the means of the community: Regardless of the scope of artistic expression, it must never be a burden on the resources of the community. Visual art which is truly magnificent but uses up more than its share of resources (human and material) cannot be a true expression of God's life in the community. Sometimes the most powerful expression is found in the simplest work of art. Proper scale is essential.

Like the Christians of the ancient world, we are members of a Church which constantly seeks to understand its relationship with God in the context of the world around it. The challenges of understanding and expressing that relationship in a rapidly evolving world have opened up new opportunities in visual art. If we believe that responsibility comes with opportunity, we will understand that choices and solutions require the efforts of a community which is informed and which is prepared to invest the appropriate amount of human and material resources to be successful. New opportunities come with the risk of making mistakes. However, greater awareness of our historical legacy, good understanding of sound liturgical and aesthetic principles and open, honest dialogue with competent artists will reduce the risk and help to ensure appropriate solutions. In the art that surrounded them, early Christians were moved beyond the images they created in a way that made Christ's saving presence more accessible. Should we expect any less from the art that we place in our worship spaces?
History of Space for Worship

The Biblical Understanding of God's Dwelling Place

The Hebrews, who were a people on the move, had as their worship centre during their journey from Egypt to the promised land a portable tabernacle, the “tent of meeting” (2 Sam 7.2, 1 Kings 1.39). There God dwelt with the chosen people. Once these people were settled in Judea, Solomon's temple in Jerusalem became the special dwelling place of God. Yet Solomon himself acknowledged, “Why, the heavens ... cannot contain you. How much less this house that I have built!” (1 Kings 8.27). Paul's speech to the people of Athens (Acts 17.24-28) echoed Solomon’s wise exclamation: God does not dwell in shrines built by human hands; rather, the world itself is house of God, in whom we live and move and have our being.

The physical structures where, according to the Old Testament, God was said to dwell are considered as figures or types by the Christian Scriptures. The “tent” is a figure of the mortal human body (2 Cor 5.1); the human person is God's “temple” (1 Cor 3.16) or “shrine” (2 Cor 6.16). Christians are a holy priesthood, living stones making up a spiritual house (1 Pet 2.4-5).

The followers of Jesus are a pilgrim people who have no lasting city on earth (Heb 13.12-14). Christians are pictured as climbing up Mount Zion “to the city of the living God, the heavenly Jerusalem,” to “innumerable angels, and to the festal gathering and assembly (ecclesia) of the first-born,” to join Jesus the mediator of the new covenant who has redeemed them by his blood (Heb 12.22).

Because Jesus died “outside the camp,” Christianity is radically secularized. The sacred is to be found wherever creation is open to what God intended for it. Authentic worship of God is not localized in a holy place separate from the sphere of the world. Jesus declares to the woman of Samaria, who had noted that Samaritans worshipped God on a mountain and that Jews did so in Jerusalem, “The hour is coming when neither on this mountain nor in Jerusalem will you worship the Father” (Jn 4.21). Jesus' own body is the temple where true worship is offered to God (Jn 2.19). In the new Jerusalem coming down out of heaven there will be no temple, because God and the Lamb are the temple, and they light the city (Rev 21.22).

History of Worship Space

A quick survey of the changing forms of Christian worship spaces shows that every age has its own characteristics. No single design has dominated church history, east and west, north and south. Rather, various generations and diverse ethnic groups and regions have developed, refined, renovated and created anew suitable spaces in which people can assemble to worship God.

In Canadian cities one can find a variety of styles of church building that range from preaching and concert halls to a reduced version of the high and steepled Gothic cathedral; from
centrally-planned, domed buildings to long, narrow, dark structures whose light is modified by stained glass; from rectangular meeting house to Greek temple facade. Worship space has displayed a variety of scale, shape, demarcation and roofing. No other kind of building has borne so heavy a weight of symbolism. Each generation of Christians has had its favourite architectural style, which also reflected a particular culture.

Early Christianity

In the first century Christians met in the upper (dining) room of a city tenement block or in the largest hall of a village house, which had simple rooms clustered around an open courtyard. By the third century, homes of wealthier members of the congregation were renovated to serve as Christian “house-churches”; simple halls may have been constructed in some instances. After the Peace of the Church (A.D. 313) Christian communities were free to construct public buildings; churches such as the St. John Lateran, the “mother of all churches,” and important shrines (martyria) both in the Holy Land and in Rome were built by the largesse of emperors.

Archeological studies of the earliest parish churches in the city of Rome show that the single altar table was located on the short centre axis of a room more broad than deep (Sts. John and Paul) or, if the plan was that of a basilica, two-thirds of the way up the nave or main assembly space. (Christian buildings erected under Constantine’s imperial patronage made use of the basilica’s oblong ground plan.) The eucharistic liturgy took place literally “with the people standing” (circumadstantes is the descriptive wording of the Roman Canon). The fourth-century church of Santa Maria in Trastevere showed such a plan. Far away in Lebanon, mosaic pavements of fourth-century churches placed the table in the same way. The table might have been separated from the assembly by only an open barrier, for the assembly was an “active participant” by prayer, gesture and stance. The bishop and a few elderly clergy and layfolk might have been expected to sit during the service. Although separated from the street by a courtyard wall, the front and side walls and portal of the fourth-century Roman church were invitingly open (St. Clement).

In North Africa during this period the proclamation of the word and preaching were carried out from the raised platform framed by an apse at the end of the hall. For the eucharist the assembly gathered about the table in the nave; Augustine reminded the faithful of Hippo: “If you are the body of Christ, your mystery is laid on the table, your mystery you receive.” The baptized formed the body of Christ, the church; the building is the house of the Church (domus ecclesiae).

Fourth and fifth centuries

From the second decade of the fourth century the Lateran as mother church of Rome was the bishop’s seat; to this day its altar table is centrally located at the juncture of nave and transept (transverse nave or cross-arm); its baptistery is a separate octagonal building. In the great covered cemetery of St. Peter on the Vatican Hill all evidence suggests that the eucharistic table was at first moveable, to be placed as required for the celebration. It seems that Gregory the Great, before accession to the papacy in 590, developed a “traffic solution” to deal with the great number
of pilgrims who came to venerate Peter's shrine. A raised presbytery (the part of the space reserved for the clergy) with the altar standing directly over the crypt housing Peter's memorial allowed access to the relic by means of a semicircular passage even while Mass was being celebrated. This relationship of altar to confessio (place of interment of a martyr's relics) evoked Rev 6.9; it proved to be enormously popular across the whole of western Europe.

By the fifth century the growth of a clerical class, including choir or schola, led to the provision of space for them demarcated by balustrades at the head of the nave in Roman parish churches such as Santa Sabina on the Aventine Hill, while the people's area remained open and unencumbered; leading families may have taken their place at the head of the aisles. Once the altar table became fixed in relation to a confessio, it was accentuated by being placed under a baldachino supported by four pillars, symbolizing the dome of the heavens.

For much of its history, the liturgy of the city of Rome has been characterized by processions. People come from a variety of places within the city walls to gather at cemeteries outside. On major feasts of the Christian year and during the whole of Lent, the bishop with assistants met the people, gathering or "collecting" at a predetermined church, to converge on the appointed "stational" church to celebrate the liturgy of the day. Thus the church throughout the whole city could be viewed as the active subject of the liturgy.

**Middle Ages**

During the Middle Ages the connecting of relics and altar led to replacement of the eucharistic table by a rectangular altar. At the same time the Mass came to be understood less as meal and more as sacrifice. Except for clergy, few received communion. In the episcopal centres and monasteries clergy, monks and nuns dedicated to celebrating the official prayer of the Church did so in an area (the "choir") secluded from the laity. The longitudinal design of the basilica, with two or four side aisles, came to dominate the West except for baptisteries and palace chapels, which were planned to focus toward a central point. Murals, hangings, figures and ornamental sculpture served as a catechism for those unable to read. Single or twin towers at the west end directed the heart and mind to God and provided space for bells and a chapel dedicated to the archangel Michael.

In much of the Eastern Christian world on the other hand, the domed central design won out. Interior walls were covered with mosaic or mural paintings with scenes from salvation history as well as saintly personages, enabling the worshipper to be present to the salvific realities represented by the holy icons (images). The dome-shaped ceilings of the church functioned as symbol of heaven. The Divine Liturgy celebrated on earth imitated that of the angelic choirs carried out before the Lord's face, who reigned as Pantocrator, the Almighty, in the central dome.

During the Romanesque and Gothic periods in western Europe (eleventh to fifteenth centuries) builders developed creative variations on the shape of the basilica. These stone buildings, embellished with sculptures depicting theological intricacy and the light of day transformed by passing through stained glass, were artistic exercises in
the scholastic method as well as statements about the transubstantiation of matter. In parishes under their pastoral care the new mendicant friars, the Franciscans and Dominicans, reintroduced preaching to the liturgical celebration by adapting vernacular architecture (e.g. barn and refectory). These designs allowed greater spaciousness as well as better sight lines and acoustic properties. The gradual introduction into the presbytery of tabernacles for eucharistic reservation occurred during the late Gothic period; devotion to the reserved sacrament of Christ's Body and Blood compensated for abstinence from communion by all but clergy.

**Renaissance**

During the Renaissance of the fifteenth and sixteenth century the “temple” with a central focus served as the “house of God” (domus Dei), although architects’ plans far outstripped completed buildings. The Baroque architects and artists of the seventeenth century to used light, colour and theatrical effects to their full advantage. Liturgy became an excuse for spectacle. Proportioning the buildings to human scale was of little concern. “Active participation” applied more to the painted or sculpted angel and saint than to the worshiping congregation, who were now constrained by fixed pews.

**Nineteenth century**

In the nineteenth century architects and patrons considered designs of past Christian history and of Greek and Roman cultures as fitting for God’s house. The presbytery or “sanctuary” was separated from the people both by height and an altar rail. The altar and secondary furnishings showed forth the divine order by obeying the laws of symmetry. The actions of the priest at the altar, elevated as on a stage-set, were for the most part hidden from clear view while many of his words were inaudible; focal points for private devotion were provided in the crucifix, reredos (ornamental screen), multiplied statues, and paintings. What had been the people’s parts were carried out by a trained choir. The faithful joined their personal devotion in silence to that of the priest, who offered the sacrifice of the Mass on their behalf.

**Modern revival**

The best examples of the modern period inaugurated some novel approaches to church design and furnishing, utilizing twentieth-century materials; the maxim, “Form follows function,” inspired simplification. As early as 1928 the liturgist Romano Guardini and the architect Rudolf Schwarz proposed an organization of space for the eucharist—altar table in the middle of the short central axis of a broad and plain hall and the congregation gathered near on three sides—which corresponded to the spirit of early Christian parish churches in Rome. Schwarz’s design did away with subdivisions of space into areas reserved to sacred ministers as opposed to laity. All the baptized shared the space made holy by the sacramental re-presentation of Christ’s offering of himself. Ministerial functions, the outcome of the Church’s recognition of charisms necessary for its upbuilding, are facilitated by liturgical centres properly located.

During the 1960s proposals came forward for the restoration of a more domestic ideal for contemporary Catholic parish communities. This meeting-place concept led to a less formal and symmetrical arrangement, with the shape and height reflecting
functional needs, breadth rather than length in the major axis allowing all to be closer to the liturgical centres, and lighting giving prominence to the assembly as primary subject of liturgy. Following the lead of the 1928 Guardini-Schwarz design, congregational seating was treated less rigidly. The governing concept for church construction had come full circle: the building was a house for the church, those “living stones” who are Christian believers (1 Pet 2.5).

Unfortunately the tastes engendered by modern consumer culture too often govern the outfitting of these new houses for the church. The building may be of excellent design but its outfitting is inappropriate. Furnishings and flooring may even militate against the acoustical properties essential to contemporary liturgy. Frequently mass-produced artifacts are purchased instead of commissioning hand-wrought works of creative artists.

In the immediate post-Vatican II period a concept which was an alternative to the less formal style, and less conducive to the celebration of liturgy as work of the whole assembly, utilized contemporary materials and manipulated light sources to evoke the sense of divine proximity and mystical emotion. While some significant examples of “holy space” have resulted, the architectural and visual effects can negate the human scale which seems essential to facilitate the “full, conscious and active participation” called for by the Constitution on the Liturgy. Worship space of the last generation often followed a design concept which is that of a stage. The people are kept at a distance from the sacred: the table, on the major axis, is farther removed from them than the lectern. Too often the table has been drawn forward from its late medieval position against the east wall only to be placed in a compromised position which accentuates the distance between God and the people of God, giving privileged positions to liturgical ministers. The presider’s chair may occupy the high place of the bishop’s seat in an ancient basilica, with seating for altar servers suggesting their equivalence to presbyters.

The best designs of the present generation of church buildings make the assembly space the place of believers in community with God. Here the ministries and charisms function to the glory of God and the edification of the faith community for the purpose of deepening the community’s sense of servanthood and mission. “Noble simplicity,” use of “genuine” materials, spaciousness, light, and openness where possible to the created world are characteristics of a “house for the church.” The furnishings of liturgical centres, ambo and table, with presider’s chair, may be fixed or movable; if movable, modular platforms enable establishment of sight lines.

In the best contemporary designs, whether ambo and altar table are fixed or movable, the liturgical centres are placed with awareness of the three-dimensionality of space rather than aligned along a single plane. The dynamics of word and table liturgies respectively suggest that the ambo be placed where all can see the proclaimer, therefore close to rear or side wall, while the table stands in the midst of the assembly. If we think of the ambo as the “brain” and the altar table as the “heart” of the body of Christ, their appropriate disposition is clear.
Building Communities of Faith, Building the Church

Mary M. Schaefer

In the process of designing a building, an architect presents a concept from various perspectives. Ground plan and elevation, isometric drawings and details, sketches of the site showing how the proposed building will appear within its environment, all are components that come before moving ahead with a building or renovation project. This is true also when we talk about a still more important construction project: building the faith community. In this article the metaphor of building will situate how we understand ourselves as a community and how we act within our worship space.

I. Who Are We?
Who are we Catholic Christians? In 1964 the Constitution on the Church described the Church as a visible sacrament of our communion with God and unity with one another (no. 1). That is, the Church is a sign and medium of communication both "vertically" (between God and human beings) and "horizontally" (at the human social level). As "a people brought into unity from the unity of the Father, the Son and the Holy Spirit" (LG, no. 4), the Church's life at its most profound level is grounded on the dynamic life of the Trinity. Various images and metaphors help us to appreciate the Church's "mystery" or deepest meaning: gate and sheepfold, the field which God cultivates, God's building, the heavenly Jerusalem where God dwells, the exiled spouse of the Lamb (LG, no. 6), a people on pilgrimage (LG, no. 7), the "people of God" (LG, no. 9).

People of God in general: diocesan and catholic
The Greek word ekklesia, from which is derived our word "church," refers in the New Testament to both the assemblies of Christ's followers who gather at God's call under the presidency of a bishop or priest and the single universal or catholic "great church." "Church" refers then to the many worshipping assemblies as well as to the one body of believers all over the world.

The marks of this Church are four. It is one living organism, a visible community of faith living in the world whose head is Christ (LG, no. 8) and whose members are united with Christ and through Christ with each other in the Holy Spirit. Its energy is the Spirit-life which animates it and the liturgy which it celebrates under the inspiration of this Spirit. The indwelling Spirit makes the Church holy.

The people of God, gathered into parishes whose leaders are presbyters (ministerial priests) and united under the bishop, form the diocese ("the

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1 This document, entitled Lumen Gentium, is hereafter referred to as LG.

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local Church”). Through the collegial office of the bishop the diocese is linked to those other “local” churches which share the same faith based on the witness of the Twelve. By embracing all the local churches in the unity which should characterize the Church of Jesus, these communities are termed catholic. Their unity in the apostolic faith is signalled and assured by communion with the bishop of Rome.

People of God in a place: the parish
Every baptized person is “formed in the likeness of Christ” and serves as a living temple of the Holy Spirit, who prays and witnesses in us (LG, nos. 7, 4). But baptism, the “sacrament of faith” which makes us intimate members of God’s family, does not isolate us. The Christian life is not to be lived individualistically. Baptism has initiated us into the community of the redeemed; confirmation and eucharist complete our initiation, anointing and nourishing us so that we can participate in God’s redemptive project for the world.

The life of the baptized is lived within a parish. Each parish community is made up of initiated members who, with their ordained leader and animated by him, collaborate in the responsibility that is every Christian’s: witness to the gospel (martyria), service of love to neighbour (diakonia), and worship of God (leitourgia). The ordained (bishop, priests and deacons) serve as personal-sacramental signs of the ministry of Christ in the midst of believers. When engaged in the activities specific to his pastoral office, the priest represents Christ, the head of the Church, because at the human social level he is head of (represents publicly and juridically) a particular parish community of Jesus’ disciples.

The universal, royal priesthood of all the baptized
Christ has made us “a kingdom of priests to God his Father” (Rev 1.6; cf. 5.9-10), consecrated to be “like living stones,” “a spiritual house and a holy priesthood: to offer spiritual sacrifices” (1 Pet 2.5). This is the “common priesthood” of all who have been baptized and anointed by the Holy Spirit, making them holy (LG, nos. 10, 11).

The royal priesthood of the baptized means that all members of the Church have a leitourgia (work to be undertaken for the public good). They are to carry out their leiturgia (liturgy) in every aspect of life (see Rom 12.1-2.) As subjects of the liturgy which initiates into the Church, the baptized receive a “character” which equips them to worship as disciples of Jesus Christ, the one high priest, whose offering to God is acceptable and perfect. As he offered his body, so we, “baptized into his death” and buried so as to “walk in newness of life” (Rom 6.3-4), are to offer ours. The royal and universal priesthood means that all believers are radically equal before God. “God has no favourites” (cf. Acts 10.34, Rom 2.11).

At the same time each member of the Christian assembly has a unique contribution to make to the worship of the whole body. Each person is uniquely loved by God; each is unique, a work of art; “we are what he has made us, created in Christ Jesus for good works” (Eph 2.10). Like a human body, each member of the Church has something to contribute to the life and health of the whole. Each has a gift, “one of one kind and one of another” (1 Cor 7.7). These gifts or charismata are human talents which, anointed by the Spirit and placed at the service of the common
good, are raised to a new, supernatural dimension. Exercised within the community, they support the faith of believers. All are necessary, for no part of the body can exist apart from all the other parts.

The personal presence of Christ
What about this Christ whose redemptive work and sovereignty over creation are recognized by only a minority of human kind? The resurrection encounters which engendered the faith of the eyewitnesses (Lk 1.2) are past. But ascended into heaven, the risen One remains with us in the Spirit in ways which make him more available than when he physically walked this earth. Of course the eternal Word has been and continues to be at work in the Spirit wherever and whenever God's project is being realized. Yet he is entirely dependent on the witness of believers to make him known by name. Christ cannot be recognized and called on by name unless we reveal him.

The risen Christ is always present to the world he redeemed and for which he still labours through the members of his Church. First of all, he is present as the Lord of the cosmos. "Christ is all, and in all" (Col 3.11). As the Word through whom the world was created (Heb 1.2) and whether his sovereignty is acknowledged or not, Christ is, always has been, and continues to be present to the created cosmos (1 Cor 8.6). Because of the resurrection Christ has achieved a new kind of cosmic presence. Now he is Lord of the cosmos, "so that at the name of Jesus every knee should bend, in heaven and on earth and under the earth" (Phil 2.10).

Secondly, Christ dwells within the person who lives by faith. This habitual presence, brought about by the Holy Spirit, is what qualifies believers as holy, "saints" (Rom 1.7, etc.). In a way unique to each person the woman or man indwelt by Christ embodies some facet of the risen One, Christ's attitudes and his life. The Last Supper dis-
courses in John’s gospel (chapters 14 to 17) are especially rich in the theology of indwelling. The Pauline letters likewise testify to the habitual indwelling of Christ in believers (Gal 2.20, etc.). The lives of the saints and the literature of Christian spirituality add their witness for different times and cultures.

Thirdly, Christ is actually or actively present when believers act in his name. This type of presence is also called **mutual active presence**. The Eucharistic Prayer of the Masses for Various Needs and Occasions introduces this image before the *epiclesis* (invocation of the Spirit) over the bread and wine:

> Blessed too is your Son, Jesus Christ, who is present among us and whose love gathers us together. As once he did for his disciples, Christ now opens the scriptures for us and breaks the bread. ²

The understanding that Christ is the active agent of the community’s word and table liturgies and also of the liturgy of the hours marked the theology of the ancient churches of East and West. Many of the acclamations in the liturgies reformed under the impulse of Vatican II are christological, allowing the assembly to acclaim the Lord who stands and presides in its midst as the true priest.³ During the scholastic and tridentine periods, when the instrumental agency of the priest in liturgy came to the fore, the ancient notion was preserved by saying that Christ is the “principal minister” of the sacraments.

The notion of the mutual active presence of Christ is only now being recovered some thirty-five years after the Constitution on the Liturgy (1963) outlined the principal means by which Christ is present in liturgical worship.⁴

To accomplish so great a work Christ is always present in his church, especially in liturgical celebrations. He is present in the sacrifice of the Mass both in the person of his minister, “the same now offering, through the ministry of priests, who formerly offered himself on the cross,” and most of all in the eucharistic species. By his power he is present in the sacraments so that when anybody baptizes it is really Christ himself who baptizes. He is present in his word since it is he himself who speaks when the holy scriptures are read in church. Lastly, he is present when the church prays and sings, for he has promised “where two or three are gathered together in my name there am I in the midst of them” (Mt 18.20).⁵

Christ is present whenever believers share the faith of the Church. This faith-sharing involves an event of communication, an exchange which includes the “sending” of a “message”

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⁴ Prior to this document, liturgy was most frequently understood in terms of law and rubric. The Constitution on the Liturgy requires reading as a document on communication with Marshall MacLuhan’s “the medium is the message” in view.
by one person or a group who initiates
the communication to another or oth-
ers who receive it.6 In a true communi-
cation event the “message” is returned,
and the receiver becomes the sender.
An answer of “yes” produces a new sit-
uation in which an encounter, a com-
mitment or engagement takes place.

What accounts for those occasions
when a message is not received? The
communication may be unclear or the
circuits faulty. If the message is com-
municated so that it is inaudible or
unconvincing, the potential receiver
will not be moved to respond. Or the
person to whom the message is sent
may choose not to receive it. Then
communication is blocked, and no
encounter takes place.

This reflection on communication is
applicable to the symbolic communica-
tion of liturgy. The liturgy enables
divine-human communication to take
place corporately: “For in the liturgy
God speaks to his people, Christ is still
proclaiming his gospel, and the people
respond to God in song and in prayer.” 7

However, the liturgy constitution does
not explain how such “vertical” com-
munication can take place. In fact, the
“horizontal” sending and receiving of
messages (both verbal and non-verbal)
among believers is the means by which
they share faith in Jesus Christ. This

Jesus is both God’s Word of self-com-
munication enfleshed, and the one
who, from the side of humans, utters
the perfect “yes” to God.

For the Son of God, Jesus Christ . . .
was not “Yes and No”; but in him it
is always “Yes.” For in him every one
of God’s promises is a “Yes.” For his
reason it is through him that we say
the “Amen,” to the glory of God (2

It is through Christ, and thanks to the
impulse of the Holy Spirit, that
Christians are enabled to enter into
the “vertical” communication with
God the Father of Jesus Christ.8

The mutual active presence of Christ
is encountered in daily life (where it is
most “real”) and in liturgy.9 In actions
carried out in Christ’s name, in loving
service of neighbour, believers offer
one another an experience of the utter
gratuity of God’s self-communication.
If the needy discover the risen One in
those who reach out to them, they in
turn discover Christ in the needy
whom they serve (Mt 23.31ff.). Here
the presence of Christ is manifested
more by deed than by word. Frequently
works of mercy are explained as service
to the Christ encountered in the poor,
whether or not these are explicit fol-
lowers of the poor man of Nazareth.

6 A “message” may be verbal and/or non-verbal.
7 CSL, no. 33, in Flannery, p. 129.
8 Of course, God communicates with every human person through the Spirit, and each person is empow-
ered by the Spirit to respond to God. Christian corporate prayer witnesses to the way in which God has
communicated self to the world historically, according to the salvation project realized and finally to be
brought to completion in Christ (Col 1.15–20).
9 Of the several lists, see Pope Paul VI’s which collates liturgy and life: Christ is actively present 1) in
the Church at prayer, 2) in the Church (that is, believers) performing works of mercy, 3) in the pilgrim
Church filled with faith, eschatological hope, and love, 4) in the preaching Church, 5) in the Church
exercising its role as shepherd, 6) in the offering Church as Mass, and therefore also in the person of the
human ministers of the sacrament, and 7) in the sacraments as actions of Christ. To this he adds the real
or substantial presence of Christ in the eucharistic elements. See Paul VI, Mysterium Fidei, September 3,
176, 1179-83.
strong is the Lord's solidarity with the needy and the poor that, to the eyes of faith, they serve as “sacrament” or transparency for him.

The modes of the mutual active presence of Christ in the liturgy have their own special contribution to the Christian life. Their articulation allows daily life to be more clearly referred to God as both origin and goal. Through word, gesture or movement, symbol and silence the participants confess the lordship of Christ and, in his company, praise and thank God. When liturgy is “alive” with faith, its symbolic character enables it to articulate the inexpressible, make tangible the invisible, and teach the patterns of response to God and neighbour to which believers are called in the “real world” of ethical behaviour.

Christ is actively present through the verbal and non-verbal symbolic communications which belong to the liturgy—so long as they actually convey faith in Christ. The key to the mutual active presence of Christ is summed up in the sharing of faith, embodied and personalized as individuals’ faith-response.

Finally, the unique mode of the sacramental presence of Christ in the consecrated bread and wine of the eucharist is known as somatic real or substantial presence. It is included in the phrase: “…but especially under the eucharistic elements” (CSL, no. 7). It comes about when followers of Christ, assembled to pray in his name under the presidency of one who has been ordained to the pastoral leadership role in the Church, invoke God to send the Holy Spirit to make holy the bread and wine offered in memory of Jesus and to make holy those who receive these gifts of God. A satisfactory explanation of somatic real presence must include the active presence of the risen Christ in the midst of the assembly, based on the mutual exchange of faith of believers.

II. What Do We Do Together?
The Easter appearances of the risen Lord grounded the faith of the chosen eyewitnesses, whose response was made possible by the Holy Spirit (see Mat 28, Lk 24, Jn 20–21, 1 Cor 15.3–11). The witnesses then proclaimed what they had seen, that the Lord Jesus is risen. This preaching formed the earliest communities, who responded by worshipping God and serving neighbour. Subsequently, the Church grew from the community’s preaching, loving service and corporate worship. Ever since, that first apostolic-generation faith is engendered by the community’s handing on of faith.

Christians have heard their Saviour’s call to discipleship and participation in the community which seeks to live under God’s reign. Enriched by differences of race, gender, personality, vocation, lifestyle, talent and education, they gather together to work toward realizing common goals of gospel witness and loving service, and for the mutual support in the faith which comes from worshipping God in community.

Charisms, Services, and Ministries
Saint Paul’s inspired teaching about the variety of gifts, services and ministries...
(1 Cor 12.4ff.) is essential catechesis for every diocese and parish. After all, the Holy Spirit, thanks to the bestowal of charisms or “gifts of grace,” has made the baptized “fit and ready to undertake various tasks and offices for the renewal and building up of the church” (LG, no. 12). Christians are equipped to function as a body which is the visible sacrament of Christ in the world! All are empowered to witness by word and example, extend loving service as the mystical Christ’s “heart and hands and feet,” and articulate the faith of the Church in liturgical worship as well as in personal prayer.

Each believer is the recipient of a gift of grace from God. And “each of us was given grace (charis) according to the measure of Christ’s gift” (Eph 4.7). A charism (charisma, individuated grace) is not a talent possessed from the human side but a divine gift. It becomes a ministry only when it is “received” by others and given scope for exercise, within or outside the faith community. Not all charisms develop into public ministry; many make their contribution quietly or even secretly. Yet a healthy body needs all (1 Cor 12.12–30).

Some of the gifts and ministries exercised in a faith community have a high degree of visibility. Some are very humble and tend to be overlooked. But God judges the value of the various gifts and ministries according to the degree by which they build up the community and extend God’s reign. All gifts are governed and critiqued by the “greater gifts” of faith, hope and love; Paul reminds the charismatic church at Corinth, “the greatest of these is love” (1 Cor 12.31–13.13). Scrubbing the floor of the parish kitchen, teaching a religious education class, sharing faith with youth, visiting the sick or elderly, or welcoming a stranger represents, within the Christian community and beyond its confines, Christ the servant, teacher, healer, shepherd, host. The worth of any gift, work or ministry in God’s eyes is determined by the faith and love which motivate it.

Too frequently Catholics think of ministries only in terms of the liturgy. This is likely to happen when liturgy is divorced from life and those ministries whose scope is outside liturgical worship are never referred to or mentioned in prayer. Every one of the parish’s ministers should know that they are brought before God in public prayer.

a) Work of God’s people: witness

Through baptism every Christian is called to witness to Christ, in other words, to “preach Christ.” For some, “preaching from the pulpit” is their gift and ministry. However, most preaching, teaching, and evangelization take place outside the liturgical setting. Given the many ways in which the gospel is preached, a parish centre requires multi-purpose space these community-building activities.

Most parishes seek to build up the “whole Christ” by undertaking catechesis of children, youth and adults, faith-sharing groups, bible study, special lectures and educational events, and study groups on a range of topics which engage Christians and orient them to lives of witness in the world. The ministry of music may constitute a powerful “preaching of the gospel.” The hosting of events related to cultural traditions may have evangelical value. A space which lends itself to retreats and other spiritual exercises assists a community to integrate its formal worship into the whole of daily life.
b) Work of God's people: the service of love

The ancient word for the service of love to which the preaching of the gospel and the worship of God impels us is *diakonia*. The ministry of Jesus was characterized by service which overstepped boundaries of race, creed, gender and social class. Christ's culminating gift of himself to God and to the world took place not in a temple or church but on a hill outside the holy city (Heb 13.12). So the services which Christians extend to their neighbour should be characterized by outreaching love.

Christian *diakonia* patterned after that of Jesus the servant (see Lk 22.27) offers a multitude of possibilities for the exercise of Christian love. These will vary according to a parish's context: city, suburban, or rural. As with the early churches, there is a ministry to individual sisters and brothers in the faith-community who are needy in body or spirit, and to other less well-endowed churches as well (see 1 Cor 16.1–4). Outreach ministries often require considerable space and equipment: food banks, soup kitchens, cafés open to neighbourhood workers, child-care and drop-in centres, accommodation for transients, clothing depots, a coffee house for youth, and neighbourhood groups which meet the needs of the lonely and the elderly.

c) Work of God's people: worship

Liturgy is the people's work in which they are to participate fully, consciously and actively (CSL, no. 14). Liturgy is the “energy” of the people of God, for in the liturgy they learn to respond to the Father, Son and Holy Spirit, where their faith is deepened and their sometimes incoherent lives interpreted by the meaning which grounds reality. Words of proclamation and prayer, silence, gestures, and movement, and integration of symbols of the created world bring about God's will to recreate,
refresh, renew and sustain the life of faith.

Liturgal worship, with the sacraments as the core, is always the act of Christ in the Spirit drawing us into the divine life. Christ and the Spirit activate our response to God in worship. Then the Father acts graciously to make work, prayer and symbol a foretaste of everlasting life. In authentic ecclesial worship we are offered a new or deepened relation with God, Word and Spirit, always at work to bring the world and all that is in it into the life of their dynamic relationship.¹¹

The modes of Christ’s active presence in the liturgy are arranged in this theological ordering: Christ is present 1) in the faith-filled assembly, 2) in the word, 3) through the minister, 4) in the sacrifice (offering) of the Mass, uniting us with Christ’s offering of himself on Calvary. The assembly has priority over all others. There is a variety of ministries of the word. By reason of ecclesial delegation the ordained minister acts in the name of the Church and thus represents Christ. However, other ministers also represent Christ according to their specific ministries and in the modality outlined below. The eucharistic prayer, in which the Church dares to make Christ’s self-offering its own, is another form of Christ’s active presence.

i. Assembly: primary place of Christ’s presence

The first place to “look for” Christ is in the assembly which gathers about him for worship. Our post-Vatican Church must continually remind itself of this truth because the last 800 years of our tradition have schooled us to think otherwise. During the period ruled by scholasticism the action of the Church were understood in terms of its leadership. Although no eucharist was ever entirely “private” or solely an exercise of personal piety, the Mass was experienced as an action of the priest done “in the person of Christ” to which the people joined their devotion. Sacraments were thought to achieve their efficacy and “confer grace” when the right minister using the correct rite represented the faith of the Church for a subject who placed no insuperable obstacle to its reception.

Our perspectives are now more apostolic and more catholic. Once again Christians appreciate the happy statement made by Irenaeus of Lyons (A.D. 200): “The glory of God is the human being fully alive.” Worship of God builds up the faith and love of the particular community so that this holy people might glorify God in the world. In communal worship individuals learn to make Christ the pattern for their lives. Augustine’s teaching that the liturgical assembly is the presence of the whole Christ is gradually being reclaimed.¹² On the Lord’s Day the assembly in each place expresses the reality of the whole Church—it is one, holy, catholic, apostolic.

The Holy Spirit, the “breath” (nuh) which God and the Word exchange, is their bond of love which eternally fills and recreates the world. The Spirit creates community. Unless the Spirit sows faith, no one will assemble. The Spirit sustains the Church thus

formed. "Let us hold fast the confession of our hope without wavering, for he who promised is faithful; and let us consider how to stir up one another to love and good works, not neglecting to meet together … but encouraging one another" (Heb 10.23–25). The Spirit also activates the assembly’s liturgical ministry of reflective presence, attentive listening, fervent response and sung prayer as well as the variety of its ministries. The assembly is the “active subject” of the liturgy. The eucharistic prayer, proclaimed by the priest in the first-person plural, that is, in the name of “the entire holy people and all present” (CSL, no. 33), calls on God to send the Holy Spirit to transform both the gifts and the assembly into the whole Christ, which the communion rite accomplishes.

ii. Liturgical ministries

For the earliest Christians the assembly took precedence over its ministers. We are told what the eucharistic gathering did but not who presided. Without the assembly there is no need for ministers. They are at the service of the assembly and its faith development. Moreover, the assembly provides the ministers, who participate as members of the faithful. They represent the faith of the community to itself, which serves as a kind of sacrament of the whole Church. Just as a priest devoid of personal faith would be a countersign even though by his office he signifies the faith of the whole Church,14 faith is required of other ministers too. Invariably the quality of a minister’s faith—whether it be lukewarm or vibrant, unintelligent or informed—will show through. Liturgical ministries make actual by word, gesture and action the faith life of the entire community.

Utilizing the diverse gifts and ministries of the assembly, the Sunday liturgy gives voice to and builds up the personal faith of the participants. They praise God, listen for a word of revelation, intercede for the world, invoke the Spirit, share in the food of Christians of all ages and cultures, and renew their resolve to go out on mission. The liturgy overflows with that sense of abundance characteristic of a true celebration. And the community becomes more fully the faith-filled Church.

iii. Orchestrating the gifts and ministries

The General Instruction of the Roman Missal recalls:

All in the assembly gathered for Mass have an individual right and duty to contribute their participation in ways differing according to the diversity of their order and liturgical function. Thus in carrying out this function all, whether ministers or laypersons, should do all and only those parts that belong to them, so that the very arrangement of the


14 Patristic theology exegeted the pastoral leadership role ecclesiologically: the priest was minister of the joint act of Christ and the Church. Canonical thinking emphasized that the priest acts in the name of the Church as a juridical entity. Recent official theology stresses that the priest acts in sacramental identification with the person of Christ. Contemporary anthropological and liturgical perspectives highlight the role of communication. The priest’s official acts of leadership of proclamation and prayer made in the name of the Church are expressed with his personal faith as medium. He orchestrates a complex liturgical event in which each minister plays their proper role in the collaborative expression of the faith of the Church. From this perspective a deficient symbol challenges or even detracts from faith although the symbol remains “valid.”
Celebration itself makes the Church stand out as being formed in a structure of different orders and ministries (no. 58).

And how are all the Spirit's gifts to be orchestrated so that the community can praise God with one voice? The one who presides over a liturgical assembly can aptly be thought of as the conductor of a large orchestra. The conductor's special gift is to recognize and animate all of the gifted members. Only then can the diverse sounds and instruments form a harmonious song to God's glory. This is the role of our ordained presiders. They have a special responsibility for the orchestration of every charismatic and ministry. When the full range of persons (taking account of gender, age, abilities, backgrounds) is equipped to function in the diverse ministries, the celebration is bound to be a strong symbol of the gathering for the heavenly banquet.

Given the indispensable role of ordained leaders, liturgical ministries thrive on teamwork. They run aground when unilateral decision-making and self-appointment prevail. Liturgical participation means that no one individual should determine what function every other person plays. Decisions are better made through group discernment. Who best functions in this or that ministry on this occasion? What gift is needed in this situation? The group should be able to say, "It seemed good to the Holy Spirit and to us ..." (Acts 15.28). Discernment never takes place apart from the group of ministers, no individual is in a position to discern their gift apart from the communal context.

Configuration of the Assembly and Its Ministries

In many parishes the space which a faith community has inherited for its post-Vatican II liturgy is a pre-Vatican II space, perhaps one inspired by a late-medieval theology of priesthood. Modifications of that space and its furnishings may have been undertaken as a "temporary" measure. Even in the case of new building projects, many designs fail to appropriate the insights of the liturgical movement of the 1930s.

In contemporary designs a new, much more daring type of leadership style is required. This is especially true when the altar table is placed at or near the centre of the assembly or in a dynamic rather than static relationship to it. Such a configuration means that the presider and all the other ministers experience more "vulnerability." Their body-persons, which speak personal faith as they carry out various functions in the name of the assembly, are in full view. Their commitment is visible for all to see. Theirs is a "being" as well as a "doing." Communal discernment, prayer and the Christian life, and disciplined growth in their ministry, have prepared them for this day and this graced opportunity to participate in the realization of Christ's active presence among their sisters and brothers.

How tempting it would be to revert to old habits, separating presider and ministers from the assembly through excessive height of the altar platform, aligning ambo and presidential chair with the table so as to claim a special space, creating backdrops of banners,

15 DOL, no. 1448.
dramery.... 16 But this does not allow the assembly to experience the “full, conscious and active participation” of their royal priesthood, in which they are joined with one another to Christ in the Spirit.

Each liturgical centre provides a focal point for only one movement of the liturgical event. Each is different. Therefore there is no necessity to align them. The liturgy of the word need not occupy space immediately adjacent to the table; it requires an equivalent space. In the old churches of Rome the two centres were distinct, allowing for the diverse communication requirements of word and table. The furniture which serves the community’s expression of its own mystery as the body of Christ is best made by humans hands. Then it is a unique gift returned to God, the giver of all gifts. Without being overbearing, it supports a human action. It looks appropriate to its task and has a certain incompleteness when not in liturgical use. It needs no decoration. “Strong” liturgical centres require well-prepared ministers. Otherwise they act as weak representatives of the faith community.

The many different ministries are given symbolic form when those ministers whose service is called for at only one moment come from the midst of the assembly when needed and return to the assembly when their ministry is completed. They are not sacral persons distinguished from their fellow worshippers.

Conclusion
The self-communication of God which takes place by means of the communications of believers among themselves in the course of liturgical worship is all about prayer—the prayer of the Church—and communion of human persons with the persons of the Trinity. In liturgical worship people of faith and love become caught up in the mystery of Word and Spirit working to return the whole of creation to the bosom of the Father. From the Spirit they learn how to listen to the Word made flesh, and how to pray through, with and in Christ, so as to praise and thank the Source of all. With other believers they ask for those things most necessary for the world and closest to God’s heart. And they are divinized by enjoying a first taste of that divine communion which is promised for eternity.

Therefore building faith communities through development of liturgical ministries is important. But we work toward the ideal in the real world of the parish. Liturgical principles always allow for exceptions. God’s grace is active always and everywhere. Liturgy is never perfect, and perfection is not the aim of liturgical ministry. Visible expression of faith and love is.

Editorial note: There will be more on the development of liturgical ministries in the next issue of the bulletin in an article by Mary Schaefer entitled “Liturgical Ministry, Faith, and Discernment.”

16 Liturgical centres are isolated and raised only enough to allow clear communication between “senders” and “receivers.” Since the formal meaning follows from the function, questions of function, not hierarchy, determine spacing and height.
The Architectural Setting for the Music Ministry

Richard S. Vosko

The following article was first presented at the Form/Reform Conference on Environment and Art for Catholic Worship, held March 1998 in Orlando, Florida. The theme of the conference was “The Paschal Mystery: Telling, Shaping, and Living the Story.” The presentation was edited for this publication.

Questions abound when discussing the architectural setting for the music ministry in any place of worship. What is the best location for the choir? What kind of instrument should we invest in? Where should the organ go? How do we find space when we use extra musicians? Where should the acoustical speakers be located?

Guiding Principles
It is helpful in such a conversation to first review some basic principles related to the worship experience. We now have a new understanding of the role of the entire assembly during the celebration of the sacraments. Our worship spaces should reflect this understanding. Thus, we try to accommodate the new and different ministries now required for the celebration of the sacraments. We also try to create seating patterns that reflect the priesthood of the faithful and make it possible for more active conscious participation by the assembly.

In a liturgical context the assembly could be considered the choir at any celebration. However, the gifted members of the assembly, who make up the music ministry, are the ones who support the assembly in singing the liturgies. At times, the choir and musicians may also “perform” a musical selection that the assembly could never learn to sing together. So, musicians and singers are first of all members of the assembly. In this sense they are not separated from the rest of the worshipers.

First Steps in the Process
When designing a setting for the music, the first step is to involve the architect, the liturgical designer, the director of music, an acoustical consultant, and the organ builder. Before any plans for the building are created, this team addresses a number of key issues.

When building a new church, the first task is to determine where the choirs are to be located. Should they be in the back, to the side, in the front, in the midst of the assembly or in more than one place? Each community will have its own preference. Ideally, singers and instruments are not separated. Therefore, the location of the singers becomes the best location for the musical instrument(s). The overall space is then acoustically designed and tuned in light of the location of the choir and instruments.

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Finding the best location for the musicians and choirs in an older worship space is more complicated. For example, there may be a fine pipe organ already in the loft or gallery. In these situations a more difficult decision has to be made. Should or can the instrument be moved? Can the singers carry out their role in the assembly space when the instrument is far away from them? There will be different solutions for different worship places. A good design team will search for the best solutions. All opinions and options should be tested before major decisions are made.

**Places for Different Ministries**

At one time space was required only for the organ, the organist, and the choir, usually in the loft or gallery of the worship space. Today, many different talents make up the music ministry—musicians, choir directors, song leaders, and cantors or psalmists. Different choirs will have different needs. For example, a children’s choir may require less space but more elevation.

Several different instruments are also used in worship today; in addition to the organ there may be a piano, hand bells, strings, brass, wood winds, and percussion. The architectural setting for music must take into consideration the needs of these various ministries and different instruments. I shall consider a few examples.

**The psalmist**
The psalmist or cantor is that person who is blessed with a most wonderful voice, a voice one could listen to all day. The psalmist is entrusted with studying the psalms and canticles in Scripture and learning how to sing them for the assembly in a most inspiring manner. The pieces that are sung from the ambo include the responsorial psalm, the gospel acclamation verses, and all litanies (the penitential rite, the general intercessions, and the Lamb of God). The preferred location for the psalmist is the ambo (the reading desk or lectern) used for the proclamation of the word of God. This ministry is not carried out from a lesser lectern near the choir.

**The song leader**
Unlike the psalmist or cantor, the song leader may not have the most beautiful voice in the community. However, he or she does possess a certain kind of charisma that is used to encourage the whole assembly in singing the liturgy. Often this person co-ordinates the singing of the assembly with the choir. The preferred place for this minister is at a lectern near the choir but in a place that can be seen by everyone in the nave. This ministry is not to be carried out from the ambo.

**The director**
The choir director must be visible to all members of the choir. When the director is also the song leader, the assembly must also see that person. In some communities the organist is also the choir director and the song leader! The more appropriate long-term solution is to train members of the community to carry out the different ministries of choir director, psalmist (cantor) and song leader.

**Choir and musicians**
The choir members are best arranged on tiered risers so that their voices carry forward. The amplification of the entire choir is a difficult thing to accomplish successfully. Few communities can afford the sophisticated equipment, microphones, and mixers required to amplify or record choirs. Primarily, the choirs are there to support the singing of the assembly. If the room is acoustically reverberant, they should be able to “perform”...
without requiring amplification. Consider also how often the choir “drowns out” the assembly.

The seating (benches or chairs) for the choirs and musicians should not be cushioned. Ideally, the singers are arranged behind the musicians. All instruments are clustered in an area in front of the choir where everyone can see the director(s).

Various Locations for the Ministry

The loft
A choir loft is not the ideal location for the music ministry for at least two reasons: 1) it is removed from the assembly, and 2) it is usually inaccessible to physically challenged and elderly persons. It becomes a difficult decision to relocate the choir when the organ in the loft is in such good condition that it would be fiscally unfeasible to move it. Of course, in places where the major instrument is not in good condition, there may be other options.

In smaller older churches the problematic time lapse experienced in larger longer buildings may not be a concern. Thus, it may be quite possible to keep the instrument in the loft and work to develop an appropriate setting for the singers and other musicians somewhere else in the assembly area. A well-trained song leader will keep the organist, choir and assembly singing together.

Almost any location for the instruments and singers is possible in terms of acoustical issues. Consider some modern concert halls where the audience actually sits around the symphony and the choirs. Again, gathering together a reputable design team (mentioned above) is essential in the early stages of discussion. I will review some of the possible locations for the music ministry.

The back
In the new St. John's Church in New Freedom, PA, the music ministry with the rebuilt true pipe organ is located behind the assembly, which is arranged in a semi-circle around the altar table. The choir setting, which is slightly elevated above the assembly, was determined by the community before the designs for the church were made. From this place the choir boosts congregational singing. The song leader practices hard with the musicians and the director to alleviate possible timing problems. Ample space is provided for extra musicians at different times of the year. No one seems to complain that the choir is a “distraction.”

The side
In the new St. Peter Lutheran Church in New York City the music ministry and the true pipe organ are placed to one side of the assembly area. Occasionally the short pew benches for the congregation are rearranged so they face the choirs and instrument. The tiered seats and floor of the music area are made of hard wood, creating a wonderfully resonant worship space. Because the design of the church is intimate, the musicians and singers are very much part of the assembly. The use of the choir robes seems to add to the overall environment of the room.

The front
In the renovated St. Francis Xavier College Church in St. Louis, MO, the choir is now located in front of a magnificent stone reredos facing the nave and transepts of the building. The placement of the main instrument and choir behind the altar table or in front of the assembly is not common in some denominations, e.g., the Catholic Church. Perhaps the long-time emphasis on the reredos as the setting for the high altar and tabernacle contributed to this phenomenon.
Many other religious traditions have in fact located the organ and choir in the chancel or sanctuary area of the building. Acoustically, this location can be just as rewarding as the other end of the nave, especially if the shape of the space is rectangular. The disadvantage of this location is only one of perception. Many worshipers would say that the choir in that location is a distraction. One should question how other members of a worshiping community can be considered distractions during the liturgy, especially if they are engaged in important ministerial roles.

**Within the assembly**
The nave of the new Holy Rosary Church in Alberquerque, NM, is arranged so that the worshipers are seated in a horseshoe setting around the altar table and ambo. The music ministry area is located in one section of the horseshoe—very much part of the assembly. This location or one that at the end of the semi-circular arrangement of assembly seats is becoming more acceptable.

The advantage of this setting is that the musicians and singers are perceived first of all as members of the congregation and not performers. From this location the whole community can see and hear the music ministers very well. This interaction seems to foster a high level of lively participation throughout the liturgy.

**Two, three or four locations**
In the recently renovated St. James Cathedral the altar table is exactly in the centre of the space, allowing the assembly to gather around it. It was decided to provide an opportunity for the music ministry to carry out its role from different places in the building. The normal location for the ministry is at the east end of the nave, the location of one of two pipe organs in the cathedral. Ample room is provided on an elevated level for the choirs and the instruments. The ministry also uses the gallery at the west end of the nave, where there is an historic pipe organ. However, throughout any given liturgy, the choir may be heard from other locations in
the assembly, most especially the transepts. The acoustical plan for the cathedral was developed with this creative music ministry in mind.

Again, the most important thing to do when considering different locations for music ministry is to engage the design team—architect, acoustical consultant, liturgical designer, and organ builder—in a conversation with the music ministers before final plans are made.

Other Issues
Pipe organ or “hi-tech appliance”
Throughout this paper I have referred to the “true pipe organ.” Studies have shown that, if the community is serious about purchasing a fine instrument for the worship space, the best long-term investment is still the true pipe organ. Other instruments (I like to call them “hi-tech appliances”) may sound like the real thing, but in fact they are not. A non-true pipe organ, even the hybrid type, is simply another kind of instrument. Why not call it that?

In this age of never-ending technological advancement, anything is possible. I am writing this paper on a computer and not a typewriter. Both are writing instruments and can help me produce the manuscript. The difference is that the word processing program makes editing much easier. It also corrects my spelling!

The advent of the musical instrument digital interface (MIDI), the use of synthesizers and even pre-recorded music makes it possible in this age to utilize many new and exciting musical options for the common worship of God. Am I saying, “Don’t buy anything but a true pipe organ”? Should I return to the typewriter? I am not saying that. What I am suggesting is that the decision to invest in a non-true pipe organ “that sounds just like a real organ” should not be driven by cost factors but a desire to use different kinds of instruments for worship.

Often a community cannot find or afford to employ someone who can actually play an organ. Perhaps the best investment in that case is to buy a good piano. I once heard an organist say, “We are in a Catch-22 situation.” It is hard to find good organists because good organs are hard to find. Apparently reputable organ teachers will teach students only on worthwhile organs, and good organists will play only on good organs.

“Canned music”
It may be a great temptation in the absence of musicians to utilize “canned music” to accompany congregational singing. This malpractice falls into the category of sins that includes the use of artificial flowers, electric candles, and eucharistic bread that does not have the appearance of actual food. While recorded music may sound better than even a well-rehearsed choir, what kind of message is being sent when authentic things are not longer used for worship? Perhaps assemblies singing a *cappella* would foster a more inspiring prayerful experience than turning on a state-of-the-art CD player.

**Acoustics**

“I cannot hear a thing” is one of the worst lines that can come from a worshiper’s mouth. The question of creating an appropriate acoustical setting for worship is a tricky one. On the one hand, the ideal worship space should be very reverberant, allowing for singing and playing instruments. On the other hand, clear speech intelligibility is absolutely essential if the spoken word is to be heard. There is no reason why a wonderful acoustical environment cannot be attained in a new church. Again, a competent design team is important early in the planning stages.
The first aim is the creation of a very reverberant space. For example, most experts will say that 1.7 to 1.9 seconds of reverberation time (RT) should be the target in a space accommodating 500 worshipers when full. A longer time may be more effective in a larger place of worship. To achieve this RT, only hard surfaces should be used. While absorptive materials should be avoided from the outset, cushions on seats or carpeting could be applied to create a constant acoustical condition in the room. Keep in mind the GIA slogan: "Carpet bedrooms, not churches!"

The second step is to tune the building by modifying (adding or subtracting) the amount of absorptive material present in the space. The third step is to have the acoustician on the design team specify a sound reinforcement system that will provide clear speech intelligibility for the assembly.

**Acoustical speakers**

Acoustical experts seem to agree that different speakers should be used to amplify or reinforce different sounds. For example, it is not good to drive the sound of electronic instruments through the same speakers that amplify the spoken word because of the differences in frequencies that each uses. This means that all electrified instruments should have their own speakers.

Fixing a poor acoustical situation in an older worship space is also a complicated issue. Purchasing a new sound system or buying new speakers should be a last resort. The first step is to try to correct or re-tune the space itself.

It is helpful to remember that microphones are only as good as the speakers specified along with them. Speakers only amplify or reinforce sounds. (Occasionally they also distort them.) When the sound leaves the speaker, it has to travel somewhere. The amount of absorptive material present in the walls, the floor, the ceiling, and the clothing of the worshipers will affect that amplified sound. The best thing to do is retain a good acoustical consultant who is not only interested in selling a new sound system but who is capable of helping to adjust the acoustical character of the space.

**Acoustical speaker locations**

There is no one best location for the acoustical speakers; each worship space is unique. In order to establish clear speech intelligibility, it is important to get the source of the sound as close to the worshiper as possible. Also, ideally, one should be able to hear the sound coming from the direction of the person(s) speaking or singing. It is disconcerting and very unnatural to see someone in front moving their lips but hearing their voice coming from behind.

A centralized acoustical speaker cluster may work well in some worship centres. Speakers mounted on walls or columns may be better in other spaces. Some acoustical professionals say that placing speakers under the seats is the best solution. However, this is the most expensive approach and one that disallows flexible seating arrangements. A sophisticated time-delayed system is ideal. A professional design team will help decide which system is best for the space.

**Lighting, electrical and acoustical outlets**

It is important to provide ample lighting throughout the entire worship environment, and the architectural setting for the music ministry should not be overlooked. At times, for example, during an anthem or seasonal concerts, one might want to light up only the choir area.

Care should also be taken to provide ample electrical outlets for musical
The Architectural Setting for the Music Ministry • Richard S. Vosko

instruments, music stand lamps, etc. Outlets for microphones and mixers should not be overlooked either. Remote controls for the lighting and the sound reinforcement systems are wonderful inventions and should be considered.

Barrier-free issues
We have learned how important it is to design worship spaces that are completely accessible or barrier free. Although getting into the building may be easier now, moving about inside may not be easier. Access to the altar table, the ambo, and the music ministry area is equally important. This is why the loft is not a good place for the music ministry, and every effort should be made to re-locate the choir and even the instrument in an older worship space, if possible. If the organ and the choir must remain in the loft, the installation of an elevator should be seriously considered. In new spaces the word “loft” should not even be mentioned.

Visual distractions
When there is the opportunity to install a true pipe organ, either new or rebuilt, the design of the organ case could become an issue. Principles governing the role of art in houses of prayer may be helpful. Generally, it is an accepted principle that artwork should be placed so that it does not serve as a potential source of distraction during the liturgical action. The same could be said about the design of organ cases, which can be wonderful works of art. It is possible that a highly ornate case located in the visual field of the assembly could be a distraction. While certain artistic styles would be more appropriate for instruments of a particular musical or artistic period, e.g., the Baroque, care should be taken so that the casework does not become an object of devotion.

Likewise, the organ console and various other instruments could be considered sources of distraction. I recall one church where the console was larger than the altar table and situated so that some worshipers could not even see the altar during the liturgy. Also, the lector for the song leader should not compete for attention with the ambo.

The same has been said about the choir. Occasionally, some worshipers will remark that many different ministers busy about carrying out their roles during the liturgy can unwittingly become sources of distraction. Decorum is the key. Proper attire, posture and discreet mobility cannot be overlooked. While visual and aural presence is preferred, the music ministry and its instruments are not liturgical focal points. Thus, the location of the choir and all instruments must be in deference to the altar table and ambo and not sources of distraction in the visual field of the assembly.

Rehearsal rooms, libraries, and offices
Finally, if the music ministry is considered absolutely essential in the worship practice of the community, attention will be given to the practical requirements of that ministry. A place for weekly rehearsals or pre-liturgy warm-ups, a room for the music library, storage areas for robes and instruments, and office space for the music director should no longer be considered luxuries in communities that value music and song in the worship of God.

Final word of advice
The best advice for creating appropriate architectural settings for the music ministry is to retain a reputable team of professionals to work with the music ministers of the community before major decisions are made.

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Diocesan Commissions for Building and Renovation

J. Philip Horrigan

Introduction
The legacy of the liturgical movement of the first few decades of the twentieth century includes the understanding that Christian architecture, or rather architecture for the worshipping Christian community, must speak the same language of faith, vision, and service that is articulated in the liturgical event. A church building is not an autonomous architectural expression of religious feeling. It is an authentic symbol insofar as its plan and structure are informed by a true understanding of the nature of the Church and of the worship it renders to God.

Since the publication of the Constitution on the Sacred Liturgy (1963), the document which called for an extensive reform of the liturgical praxis of the worshipping community, a new and critical attention has been given to the environment for liturgy.

...[T]here is to be an early revision to the canons and ecclesiastical statutes which govern the disposition of material things involved in sacred worship. These laws refer especially to the worthy and well-planned construction of sacred buildings, the shape and construction of altars, the nobility, location and security of the eucharistic tabernacle, the suitability and dignity of the baptistery, the proper use of sacred images, embellishments, and vestments (no. 128).

The reclaimed emphasis on the role of the assembly as primary celebrant of the liturgy, the emergence of liturgical ministries, the revision of the sacramental rituals, and a renewed respect for the language of symbol and of various art forms have challenged liturgists, presiders, artists, and architects to pay serious attention to the relationship between the ritual actions of the liturgy and the space in which those actions take place.

Initial attempts to renovate existing spaces were, as we reflect with some sensitivity to the atmosphere of change at that time, somewhat timid; for example, only part of the communion rail was removed, or the altar was moved toward the front of the sanctuary but rarely into the midst of the assembly. Other renovations were more extensive, but sometimes with not the best results aesthetically or liturgically. When the construction of a new church was contemplated, there were some important questions: Was the renewal of the liturgy complete? What should a “new” church for the “renewed” liturgy actually look like?

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What forms of iconography would express the devotional life of a renewed Church, and what cultural elements could be introduced in ritual actions and ritual spaces? The revised rites seemed ill at ease in a Gothic or Baroque setting. Another critical question in this new conversation about the liturgical environment was: Who decides what a church building should look like, the architect? the bishop? the parish leadership? the pastoral council? the parish membership?

There are few specific requirements, let alone laws, on ecclesiastical architecture; there were, and are, principles and guidelines, and of course the weight of tradition and practice. There are some accepted design features: seating for the assembly, a place for the word to be proclaimed, a table for the eucharist, a font for baptisms, a tabernacle, and place for the sacrament of reconciliation.

But now there were a host of new questions to be addressed by designers and liturgists: What is the relationship between the space for the assembly and the primary liturgical furnishings: the altar, ambo, font, chair? Where should the tabernacle be located? What iconography is appropriate, or is needed? Where should the music ministry be located and how much space provided for musical instruments? What provision should be made for devotions, both those of the local Church and those of the universal Church? What of the features such as lighting, acoustics and accessibility? Does the renewed liturgy affect these elements of design? And the most important question: how does the space both serve the rites well and be an aesthetically pleasing and imaginative art form?

History and Documentation

In addition to initiating an extensive and courageous reform of the liturgy, the Constitution on the Sacred Liturgy outlined a number of ways to implement the reforms and promote the liturgical life of the diocese and the parish (no. 41–46).

One of the ways envisioned by the council to facilitate the reform was the establishment of diocesan commissions on liturgy, music, and art.¹ These three commissions (or one, if it seemed more advisable) were intended to work in close collaboration with the bishop, to include experts in liturgical science, music, art, and pastoral practice, to promote pastoral-liturgical practices throughout the diocese, and to promote the liturgical apostolate. Although commissions of a similar nature were not new in some areas of the Church, this was the first time that such commissions were mandated for the universal Church. In some dioceses there were offices of liturgy with responsibilities similar to those outlined by the council. (An office for worship is understood as a department or institute within the diocesan structure. A commission is a committee of persons, probably volunteers, which may or may not have a permanent office or secretariat.)

There are examples of popes prior to the council encouraging other commissions.

¹ I am indebted for some of the material in this section to John J.M. Foster, whose article, “Diocesan Commissions for Liturgy, Music, and Art: Endangered Species?” appeared in Worship, vol. 71, no. 2 (March 1997).
Pope Pius X (1903–14) urged bishops to "institute in their dioceses a special commission composed of persons competent in sacred music...."

Pope Pius XI (1922–39) requested that the bishops of Italy take special concern for "the exterior trappings of the supernatural life of the Church: sacred building, liturgical furnishings, chalices and reliquaries, vestments and paintings...." As a result, a Central Commission for Sacred Art was established to assist with the activities of similar diocesan commissions, which were called "organs of episcopal activity" and were composed of clerics and members of the laity.

In his encyclical, Mediator Dei (1947), Pope Pius XII expressed the desire that "in each diocese an advisory committee to promote the liturgical apostolate should be established, similar to that which cares for sacred music and art...."

Two other instructions published prior to the council are worthy of note here. The first, De Arte Sacra (1952), outlined the qualifications necessary for those who were to be members of diocesan commissions on sacred art. This instruction was addressed to diocesan bishops and seemed to presume that such commissions were actually in place. The second instruction, De Musica Sacra (1958), concluded with this statement: "A special Commission for Sacred Music must exist in every diocese as has been required since the time of Pius X. The members of this commission are named by the local ordinary."

The mandate for diocesan commissions on liturgy, music, and art that appears in the CSL (nos. 45, 46) is not new, either in its concern for or in its promotion of the liturgical life of the Church. Perhaps it was a new readiness to embrace the reform of the liturgy that made such commissions seem...
more necessary and their establishment more widespread.

After the council Pope Paul VI issued the moto proprio, Sacram Liturgiam (January 25, 1964), in which he affirmed the need for liturgical commissions and their purpose of "increasing the knowledge and furthering the progress of the liturgy." Later that same year the instruction, Inter Oecumenici (September 26, 1964), outlined the responsibilities of a diocesan commission on the liturgy (no. 27). Although these instructions were concerned primarily with the general promotion of the liturgical apostolate and with the specific areas of art and music, they provided an important context for a new responsibility that appears in the General Instruction of the Roman Missal (1974). In Chapter 5, entitled "Arrangement and Furnishing of Churches for the Eucharistic Celebration," the document states:

All who are involved in the construction, restoration, and remodeling of churches are to consult the diocesan commission on liturgy and art. The local ordinary is to use the counsel and help of this commission whenever it comes to laying down norms on this matter, approving plans for new buildings, and making decisions on the more important issues (no. 256).

There are two significant implications in this statement. First, the commission is to serve as a resource for those involved in the construction, restoration and remodeling of churches. This includes not only the parish but also architects, contractors, artists and the various consultants the parish might engage in its project. The commission thus has a broad mandate to form and inform all those whose expertise would contribute to the liturgical fabric of the church building. A second implication is the expectation that the local ordinary would, in fact, rely on the counsel of the commission in laying down norms on church construction and renovation and in approving plans for new buildings and making decisions on the more important matters.

Prior to the publication of GIRM the Congregation for Clergy issued a circular letter on this matter.

Mindful of the legislation of Vatican Council II and of the directives of the Holy See, bishops are to exercise unfailing vigilance to ensure that the remodeling of places of worship by reason of the reform of the liturgy is carried out with the utmost caution. Any alterations must always be in keeping with the norms of the liturgical reform and may never proceed without the approval of the commissions on sacred art, on liturgy, and when applicable, on music, or without prior consultation with experts.2

The documents clearly outline the obligation that dioceses have in establishing commissions with responsibility for the promotion of the liturgical apostolate of the diocese. These commissions are not optional institutions. They are necessary resources for pastoral leaders, professional designers and builders, artists in music, sculpture, and painting, and for every assembly of faith that seeks to provide a beautiful place in which to worship.

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Mandate

As noted above, the mandate for diocesan commissions on liturgy is related to the responsibility of the bishop for the liturgical life of the diocese. Because of the importance that the Church attaches to the constructing, maintaining, and renovating of church buildings, it seems necessary that a separate commission for building and renovation be established. The more specific purpose of this commission as a diocesan agency is to be a pastoral resource for parishes, especially those engaged in a building or renovation project. The manner in which the commission carries out this mandate can be described by its mission statement and determined by specific procedures.

The commission also has a responsibility to the tradition and the vision of the Church's worship of God as articulated in the Constitution on the Sacred Liturgy. This responsibility is perhaps more difficult to put into the form of guidelines, but it is no less important than local diocesan policies or parish agendas.

Tasks

There are several methods and models of operating that can help a commission to function effectively as a diocesan agency. A newly appointed commission will want to spend some time discussing its mandate and establishing the necessary procedures. Over time these procedures may need to change as the commission develops and as the pastoral needs of the diocese require appropriate adaptations. Since the commission is a resource for parishes during a project that has stages of development, the working guidelines and the expectations of the commission need to be clearly stated.

One model that is suggested is "ministerial"; the commission provides an important pastoral service to a parish community at a time when it is making significant decisions about its understanding of the Church, its life of faith, and its place of public worship of God. A building or renovation project is a unique event in the life of a parish, a time when it is important to remember that the "project" is as much about people as it is about structure.

A commission will only be effective if its method of operating is collaborative. This requires the support of the bishop and the respect of the pastoral leadership in the parishes. An image that reflects this collaborative approach is that of a conversation. The commission becomes one of the partners in the conversation with the parish as it seeks to discover, in faith and justice, an answer to a pastoral concern, that is, how to best provide for a place of worship.

In light of this image of conversation, it seems reasonable to expect that the parish representative and the commission meet at least three times during a project. The first meeting should take place in the early stages of a discussion concerning the possibility of a renovation or when a new construction is being contemplated. This allows the parish and the commission to deal with questions and expectations before too many decisions are in place. The second meeting should happen during the schematic design phase. At this time the parish has made some general decisions about the project, some specific elements have been chosen for the overall design, and some indication of the support of the whole parish is in place. At this meeting the commission reviews the plans, makes
suggestions or requirements for changes, and if appropriate, gives an approval-in-principle for the parish to proceed with the development of the design. The third meeting would then take place when the working drawings are completed, and the parish is ready to open the bidding phase of the project. The main action of the commission at this point is to provide formal approval for the project.

Clearly there are other meetings that the parish or the commission can request during the life of the individual project. Hence there is the need for some flexibility in the “conversation” as it unfolds. As with any conversation, there can always be surprises and setbacks, but a dialogue that is attentive to the needs and good intentions of all concerned and that is conducted in the atmosphere of prayer and respect will bear fruit.

Relationships
The commission for building and renovation needs to maintain open and clear communication with those parishes engaged in a building or renovation project and with other diocesan commissions, such as the finance/administration commission. The commission should operate in conjunction with the liturgy commission at all times; there should be a liaison from each group at all meetings of the other group.

One point of communication that needs to be established between the diocesan finance/administration commission and the commission for building and renovation has to do with the approvals that are given to the parish for the project to begin and those approvals that apply to the progress of the project. It is important to be clear as to the order of approvals and the origin of the respective approvals. For example, to be clarified are the following: Does the commission for building and renovation give its approval to the design from a liturgical perspective before there is approval for diocesan financing in place? Is one tied to the other? If a parish has its own finances available, does it still need approval for the liturgical implications of the design?

The commission for building and renovation needs to maintain a good relationship with architects, contractors and artists, as well as with the various consultants who are typically involved in these projects.

Finally, the commission keeps in contact with the bishop of the diocese throughout the life of each project, since the commission, as noted above, acts on behalf of the bishop.

Membership
Since the commission for building and renovation operates under the auspices of the diocesan Church and receives its mandate from the bishop, who is charged with responsibility for the liturgical life of the diocese, the members are appointed by him. Terms of office, policies and procedures can be determined by the commission in consultation with the bishop and the presbyteral council. Members for this commission should have a great love of the liturgy; they should be familiar with the Church’s liturgical tradition and have a working knowledge of the current rituals of the Church. At least some members of the commission should have enough familiarity with architectural design to read blueprints. It is important to have at least one professional artist as well as a musician as...
members. If older churches in the diocese are being renovated, it is advisable to engage the expertise of an art historian for those projects. There should be a representative of the priests of the diocese, preferably one who has been involved with a building or renovation project. In order to avoid conflict of interest for liturgical consultants and architects, it might be advisable to engage either or both of these professionals on an ad hoc basis.

Resources

The primary sources for the deliberations of a diocesan building a renovation commission are the liturgical documents and rituals of the Church. These include the following:

- Constitution on the Sacred Liturgy
- General Instruction of the Roman Missal
- Lectionary for Mass: Introduction
- General Norms for the Liturgical Year
- Pastoral Notes (praenotanda) for the celebration of the sacraments
- Rite for the Dedication of a Church and an Altar.

In addition to these primary sources there are several other instructions and documents that should be consulted when considering the designs for a worship space. Some of these are:

- instructions for the universal Church, for example, Holy Communion and Worship of the Eucharist outside Mass (1973), Eucharisticum Mysterium (1967), Inter Oecumenici (1964);
- documents and publications from national conferences of bishops, for example, Environment and Art in Catholic Worship (1978) and Music in Catholic Worship (1972), both from the US Bishops' Committee on the Liturgy; National Bulletin on Liturgy, Canadian Conference of Catholic Bishops, especially The House of the Church (vol. 13, no. 74) and The Assembly (vol. 24, no. 127);
- guidelines for the building and renovation of churches that are particular to the diocesan church (some dioceses have published guidelines and procedures to help parishes in the planning and developing of programs and designs for places of worship);
- artists' guilds and architect associations (local, regional, and national) that can provide lists of individuals, studios, and firms that might be interested in church projects.

Commission members should be familiar with a basic bibliography of books, journals, and visual resources that will provide them with a general knowledge of the elements of liturgical design. These same resources could be made available to individual parishes during a building or renovation project. (One such bibliography is available from the Department of Environment and Art, Office for Divine Worship, Archdiocese of Chicago.)

A diocesan commission might also have on file a list of speakers who would be available to provide educational sessions for parishes in the area of the Church's liturgical traditions, the historical development of sacramental rituals, the history of church architecture, and the relationship between the ritual practices of the Church and the elements of architectural design. 

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Building or renovating can be a "teachable moment" for the liturgical community, an opportunity to learn together a clearer notion of what we are about when we worship and how our sacred space does affect liturgical and devotional prayer. The space cannot be taken for granted, and surely must not be taken lightly. It must also be constantly renewed in order to challenge us in our understanding and celebration of liturgy. As our understanding of liturgy changes, it stands to reason that our worship space itself must reflect this growth in perception.

The very concept of building or renovating a worship space involves more than putting up four walls or updating electrical and plumbing apparatus, doing structural repairs, configuring or refiguring space, planning acoustic and amplification improvements, making space accessible for the physically or mentally challenged, or making aesthetic enhancements. Although all of these are indispensable considerations for any sacred space, foundational to this and to the very notion of building or renovating is a specific understanding of liturgy and how it functions, for, and with the assembled community. Sacred space is at the service of liturgy and helps us to enter into liturgy's depth meaning.

The goal of the project must be to prepare the best possible worship space for the community, one where the liturgy's primary purpose of making present the Paschal Mystery can be realized more effectively. It is not a question of anyone's personal taste or likes and dislikes, but of surrendering to the larger project of opening up space for an encounter with our Creator, Redeemer, and Sanctifier to happen. If any decision doesn't support this ultimate goal, it must be discarded. To this end, certain principles are formative.

**Principles**

1. An articulated and commonly accepted theology of liturgy must underlie all decisions. Those involved in decision-making processes must be steeped in history, theology, and documentation as well as clearly understand how these three together contribute to sound collegial decisions.

The starting point—even before the word "build" or "renovate" is first whispered—must be liturgical education. That education is a process that happens over a length of time—reinforced by the liturgical celebrations themselves. The best way to achieve change in sacred space is for the worshiping community to really come to a desire to change, a desire that grows out of their own ever deepening experience of good liturgy. Therefore, the starting point is an even more careful and concerted effort to celebrate the liturgy well.
Next, key questions can be planted in the minds of community members and recommended for their discussion. Such questions might appropriately be asked during some homilies, printed repeatedly in the parish bulletin, and included as agenda items for the parish council or liturgy commission. For example:

- What is liturgy?
- What is worship?
- What are the characteristics of a good celebration? Of a good liturgical celebration?
- When are we most visibly Church?
- How do we express in our liturgies the symbolic nature of the liturgical assembly?
- How has the parish (or other liturgical community) changed over the past five years? ten years? thirty years?
- What promotes/diminishes liturgical enthusiasm and spirit?
- What promotes/diminishes our sense of community? Do we understand ourselves to be the Body of Christ? What, practically, does this mean with respect to worship? for our care and concern for each other?

After sufficient planting and germinating of these questions, a next step might be to develop a concrete process for bringing as many community members as possible into a common agreement on short responses to these questions. These responses then can serve as a basis for the liturgical community's mission statement and are the backdrop against which all liturgical decisions are made.

2. The entire liturgical community must be sensitive to and respect the diversity among its members. Many differing ideas and spiritual needs are embodied in a liturgical community, and this may create quite a challenge when trying to come to a common liturgical vision. Diversity, however, may also be a richness that can feed into the building or renovating project. Listening to different positions can launch a refreshing and surprising degree of similarity, especially with respect to common goals. Some questions we might consider include:

- What are the gifts within the community? How does each serve to build up the Body of Christ, bringing it closer to full stature in Christ?
Before a Parish Builds ...

- What are the differing liturgical positions or desires that are discernible within the community? Where are the similarities? differences?
- What are the seemingly irreconcilable positions? Which positions best carry out the liturgical visions?

3. It is impossible to please or satisfy everyone in the community. Although efforts must be made to listen to differing opinions and needs, decisions will have to be made based on the common good. One important issue here is compromise. In this sacred context, compromise has nothing to do with giving as little as possible while getting as much as possible. Rather, it has to do with making choices for the common good, given the resources (both people and material). This demands a genuine trust in the decision-making team.

Questions that may help are:

- Is this choice further polarizing the community or contributing to our ability to celebrate liturgy better?
- Is this choice expressing the personal whim of an individual or contributing to a deeper appropriation of our liturgical theology?
- Is this choice consistent with our common, articulated liturgical vision?
- Are there any hidden agendas at work?

4. Those on the decision-making committee must represent all the essential areas of expertise and have a commitment to cooperate with each other. The principal players on the building or renovating committee would (at least) include representatives from the pastoral staff and liturgical community at large, architect, engineers (e.g., heating and cooling, electrical, acoustical/sound, lighting), artists, and—last but not least—liturgist. All these people would not necessarily be present at every meeting, but they must all be in communication with each other, especially as major decisions are made. The theological issues must find a happy partner in the practical details. Both liturgical and building or renovation issues must be considered.

Liturgical issues include daily and weekly liturgical prayer, devotional prayer, liturgy and life, configuration of the assembly, and movement. Renovation issues include sacred activities unfolding in the space, liturgical centres, (e.g., altar, ambo, chair, font), functional areas (e.g., gathering space, storage, work areas, rest rooms), aesthetics, reservation chapel, day chapel, reconciliation room, spiritual direction space, hospitality space, music (space and instrument[s]), and furniture.

Important questions to guide these experts might be:

- What is the lived experience of the parish vis-à-vis each issue?
- Where have we (and the Church) been, where are we, and where do we wish to go?
- Are we aware that our building or renovating won't be the final word for the next 500 years for this liturgical community?
- Are we caught up in current trends or do we have a lasting, solid vision?
- What are the pertinent social justice issues?
- What kind of spirituality does the articulated liturgical vision embody? How do our decisions enhance or hinder that spirituality?
Rather than a time for discouragement, bitterness, and frustration, building or renovating a sacred space can be a good opportunity for a liturgical community to begin (or continue) the real work of post-Vatican II renewal. It is far better to go slow and be thorough than to rush into changing sacred space and then regret decisions. This a wonderful time to assess the whole liturgical life of a community. Above all, recall again and again that the most sacred space is ourselves, for we are the Body of Christ. We are temples that house the divine. What we build with our own hands is always imperfect. Let us surrender to what God is building within and among us, and let that be a constant exhortation to patience and charity.

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Building a Church and Stewardship

This article was prepared by Rev. Paul Campeau, pastor of St. Timothy's Parish, Winnipeg, and Denis Marcoux, past chairperson of the building fund committee of that parish.

Our parish community of St. Timothy, in the Archdiocese of St. Boniface, has just celebrated its tenth anniversary. Our community was born in the fall of 1988 as a result of the increasing number of homes that were springing up in a new housing development. The Catholics in this new area had been able to form community around their schools, community clubs, sports activities, and parent associations, but gathering as a community of faith required that they travel to the neighbouring parishes. These parishes were not really far away geographically, but there existed very few common bonds between these new families and those who were already well rooted in established communities.

Eventually a formal request was made to the archbishop to begin a new Catholic parish in the area. The archbishop agreed. Soon after the formation of the new parish, we began worshipping together in the school gymnasium. It quickly became apparent that this temporary worship space would soon be outgrown and that a permanent house for the church was essential. The stage was set for us to begin fund raising and, in so doing, gain some experience in this area.

We fully recognize that every fund-raising project is different, and that each is based on the traditions, spirituality, needs and demographic make-up of the community. However, there are also some main principles that are consistent in almost all experiences, and some of these are outlined here.

One of the first discoveries that our community made is that we had to
change our way of thinking. At the beginning most people believed that a large percentage of the funds could be raised by selling something, whether it be a ticket for a weekly cash draw or some luxury item which could be won by chance. These sales would be complemented by the funds raised by social evenings, bake sales, garage sales, etc., and of course, parishioners themselves were expected to donate to a “building fund” as well as share in the organization of these other fund-raising activities. Though we had relatively good success with these kinds of “fund-raisers,” we soon realized that these projects were not necessarily in the best interest of the parish community. For one thing, these events are often at odds with Christian values, for example, raffles and games of chance.

Secondly, they often enable the members of the community to avoid their real responsibilities by providing them with reasons why they should not have to seriously commit their own financial resources to the project. The sale or purchase of a few tickets can easily be perceived as enough of a participation in the overall project. Thirdly, those people who supported these activities are usually the ones who will contribute the most financially, but they don’t benefit from the tax advantage.

Finally, and most importantly, the members of the community do not share in the satisfaction of fulfilling their responsibility as stewards of God’s gifts. Instead, they remain captive of that mentality that hopes to win in return for giving, thus perpetuating a false perspective on the importance of sharing time, talent, and treasure. We came to understand that we should be building ourselves and not trying to devise a way for others to pay for it.

Once we realized the numerous limits associated with these types of fund-raising activities, our thinking and spirituality evolved. Those who were in leadership positions decided to make a personal commitment to increase the amount of money in our building fund. Key individuals on our fund-raising committee and on the parish council were challenged to recognize their obligation as disciples of Christ to share their financial resources generously in order to be more faithful stewards of God’s many gifts. Once this was agreed upon, our parish community headed off in a new direction, one with a new impetus and new value base. A personal responsibility for the success of the project provided many of us with the opportunity to review our priorities and our attitudes towards the gifts that we have been entrusted with by the Lord. The motto, “I am building a church,” became a motivating force that was promoted throughout the parish. Making generous financial contributions gradually became an integral part of our faith lives and not an obligation or a necessary evil. For many it has become a way of living their discipleship and sign of their collaboration with the mission of the Church. Freedom from material things, a greater trust in the Lord and an increased sense of belonging are just a few of the personal benefits of our conversion. As well, donations to our building fund doubled.

What were some of the practical steps that we took to achieve these goals?

1. The first step was perhaps symbolic, but it captured the essence of our new approach. The name of the committee
responsible for generating the funds necessary for the construction of our new parish facility was changed from the “fund-raising committee” to the “building fund committee.” This demonstrated that the emphasis was not “activity” oriented. The next step was to have our parish embark on a three-month pledge campaign, which had as the objective the soliciting of the necessary funding for our new facility directly from the people who would benefit the most from it, the parishioners themselves. As well, the pledge campaign would be the vehicle for sharing with the parishioners about the importance of generous giving as a Christian responsibility.

2. We sought professional advice from a fund-raising consultant. For two days he met with the members of our building fund committee. He then helped them to organize and structure the pledge campaign along the lines of past campaigns that he had been involved in and that had been successful. He also gave a presentation to the leaders of the parish and to thirty-five parishioners who were charged with the responsibility of personally visiting everyone in our parish community. Their objective was to inform the parishioners first hand about the project and invite them to participate in the pledge program. A brief training session was given to those who would be the “visitors” in this parish pledge campaign, so that they could all share in the enthusiasm and the excitement of taking on the challenge that lay before us. This professional fund-raiser impressed upon us the fact that raising funds for an important cause did not happen by hook or by crook but that it followed established principles that had proven themselves in the past and that would also be effective for us if we followed the plan.

The old adage, plan your work and then work your plan, is especially true when it comes to raising funds from an entire parish community for a project that will have long-lasting effects on the life of that community. The planning stage and the ensuing publicity that informed the parishioners of the campaign were two important steps.

Essentially, our plan consisted of visiting everyone in the parish. During this personal visit the importance of the cause was explained—the need for our own church. As well, visitors shared their convictions with regard to the importance of giving generously as disciples. People were given an opportunity to ask questions and to share in the excitement, and finally, they were asked for a specific gift that was based on a three-year commitment. A pledge is simply a plan to give, but it also has the power of concentrating one’s giving towards a specific cause in a way that coincides with all of the other expenses that one expects to incur over the years.

The results of these personal visits were many. Not only did people have the chance to meet new parishioners, but with the visitors sharing their excitement for the project, others began to sense its importance and to commit themselves, both spiritually and financially. An increased sense of belonging, a greater community spirit, a sense of stewardship and a considerable increase in donations to the building fund were part of the outcome of our approach. We truly believe that the spirit of the Lord was with us in a way that we had never experienced. We trust that this is only the beginning of greater things to come.
All creation is movement and growth: birds fly, morning glories open at dawn, trees sway in the wind, leaves flutter to the ground. All creation proclaims the glory of our Creator through its very nature, in stillness and in motion. In harmony, all creation enters the sacred dance of our God.

In the beginning, Genesis says, the Spirit of God moved over the face of the earth. In this movement God created the universe. It is this same Spirit that lives among us and moves our hearts.

Rooted in this truth, the liturgical dancer senses the call to minister to—and with—the people of God, making visible the invisible breath of God’s Spirit among us. With his or her whole being, body, mind and soul, through grace, power and gentleness, the dancer carries and lifts the prayer of our hearts that so often cannot be expressed in word.

On one occasion, after praying the Lord’s Prayer in movement, a middle-aged man approached me with tears in his eyes and said, “When you prayed the Our Father like that, for a few brief moments, the gates of heaven were opened just for me.” Such is the ministry of the liturgical dancer: to be a transparent instrument and a creator of a space wherein God can work in his people, moving their whole being closer to him.

Whether it be a group of people joyously dancing the creation story or a single dancer quietly and reverently gesturing a psalm, the root of their movement is prayer. Their dance flows out of the stillness of a deep interior life. Liturgical dance is prayer. If dance doesn’t flow from within, if it is not centred in a spirit of prayer, it is simply performance where the focus is on the dancer and not on the God who calls us to praise him with our whole being.

Dance has always been part of worship. David “danced before the Lord” (2 Sam 6.14). The early Christians danced their prayer. In medieval times the bishops called for the creation of dance to be used in worship. Over time, dance as an integral part of worship was lost. Jansenism sounded the final death knell with the belief that the body was separate and inferior to the soul. Happily, today’s Church has rediscovered the oneness of the human being.

In the beginning we were created a unity of body and soul; that unity was lost. Jesus became human—spirit incarnate—to bring back wholeness. “In him we live and move”—and dance—and have our being” (Acts 17.28). Scripture constantly invites us to use our bodies in prayer, and many of these gestures have been part of our worship, though they may not have been recognized as part of the “dance”

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of worship. The Lord has said: “I am the God almighty; walk before me” (Gen 17.1). “Clap your hands, all you peoples, shout to God with loud songs of joy” (Ps 47.1). “O come, let us worship and bow down, let us kneel before the Lord, our Maker” (Ps 95.6).

The liturgical dancer’s dream is that we may all enter the dance—the whole assembly. As the psalmist says joyfully to his Lord:

  Because your steadfast love is better than life itself,
  my lips will praise you.
  So I will bless you as long as I live;
  I will lift up my hands and call on your name (Ps 63.3–4).

Austin Fleming has expressed beautifully the ministry of the liturgical dancer in these words:

  Yours is a share in the work of the Lord’s Spirit
  who is ever moving in our hearts and among God's people.
  You gesture with your whole self the prayer we know in our hearts:
  With us and for us you bring that prayer to living sign;
  yours is a ministry of word become flesh.  

May we never cease to glorify God in our bodies (1 Cor 6.19-20).

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Liturgical Books: Second Generation

In the last issue of the bulletin several presentations were included that told the story of liturgical renewal in Canada, beginning with the liturgical movement that led to the liturgical renewal of Vatican II. The presenters, who spoke at the November 1997 national conference of diocesan directors of liturgy and chairpersons of liturgy commissions held in Edmonton, were Archbishop James Hayes, Rev. Len Sullivan, and Msgr. Patrick Byrne. The following two presentations by former directors, also given at this conference, cover the more recent work in liturgical renewal.

Murray Kroetsch: 1986–90

During the four years that I was the director of the office, two things stand out: the preparation of second-generation texts and doing a fair amount of in-service. Each time a new liturgical book was published, I went to different dioceses to provide some form of in-service with respect to the latest book that had been published.

When we think of second-generation texts, we have to go back a little further than my time in the office, back to the early 1980s; as far as I know, the first “second-edition” text was the

Some of the features of that “second-generation” book give us an insight of what was to come. This new book contained a new translation of the introductory pastoral notes that had already been included in the previous edition. There was also a rearrangement of the pastoral notes; in particular, pastoral notes appropriate for a particular rite were located immediately preceding the rite. These notes were then not just in one section of the book but were scattered throughout the book, where they would more likely be read. There were also some new pastoral notes and ritual texts added, for example, for visits to the sick and specifically for visits to children who are ill. Another new feature of this book was the provision of some rites, or at least rubrics, concerning celebrations presided by lay persons. This seems to be the first liturgical book with references for lay presiding. The ritual texts that in the previous edition had been identified for the celebration of anointing during Mass were now in place, with full texts. There was now a clear distinction between the rites for the sick and the rites for the dying.

In all of our Canadian books there have been uniquely Canadian additions to the ICEL texts. For example, in Pastoral Care of the Sick: Rites for Anointing and Viaticum there are thirty-five pages of additional prayers at the end of the book, prayers for before and after reading Scripture, in time of sickness, for the dying, for the dead, some blessings, prayers of thanks and praise, and also some intercessory prayers for the rite of communion under ordinary circumstances.

My own experience on working on liturgical texts suggested to me that we have very much not only contributed to ICEL’s formula for revising texts but also have followed that formula very closely. Some of the formulas that have guided and continue to guide the ICEL English translation of the Latin editio typica have also shaped our second-generation texts. These can be divided into four categories, which reflect the four working groups of ICEL.

One of the working groups or committees, entitled translation and revision, has been very attentive in translating or re-translating Latin prayers to the demands of proclamation. The texts have to be proclaimed. The committee members have also been very open to using more complex English syntax, paying attention to speech stress, the use of current literal English, and certainly to horizontal inclusive language. They have attempted to explore more fully images that are found in the Latin while remaining faithful to the Latin text and incorporating a wider range of metaphors in the prayer addresses, the way we would address God in prayer. And lastly, the committee has been very sensitive to translating texts so that they might be sung where that is appropriate.

Another working group has to do with the presentation of texts. Much of this committee’s work was inspired by Pat Byrne’s editorial work and insights as
well as by others around the world. The presentation of texts involves expanded pastoral notes, in many cases expanding those provided in the *editio typica*, and distributing the pastoral notes throughout the book. The succinct outlines that precede each rite in the ritual book are now provided. The options have been very clearly and consistently identified and for the most part are in place, whereas in the past liturgical books it was common to see many of the options lumped together in an appendix at the back of the book. Also apparent in the revised liturgical books is a re-arrangement of the material that is found in the Latin text. In newer books there are tiny black numbers in the margins indicating the paragraph number in the Latin text—and these numbers are not consecutive at all. It has been very much a “cut-and-paste” of the Latin text.

Another area that this committee has dealt with is identifying additional rites needed, based on consultations that are done prior to the revision of a text.

The third area that ICEL has been involved with in new-generation texts is the composition of original prayers. Sometimes these are a bit longer than the Latin prayers; often they incorporate much more use of metaphor and biblical images. The last aspect of ICEL’s work is attentiveness to music, but as anyone on the advisory committee will admit, it still is not as uppermost as it could be—or as it should be.

That is some background to the development of second-generation texts I was privileged to work on. The first text was the 1987 edition of the *Rite of Christian Initiation of Adults*. We took the ICEL text as is; fortunately it was offered also on a computer disk. The first part of our book is exactly what ICEL provided; however, we added an extended appendix, containing rites approved by the Episcopal Commission for Liturgy for use in Canada, rites which are an adaptation of the RCIA to be used for baptized Christians preparing for confirmation, for the reception of the eucharist, and reception into full communion. We developed a series of rites that paralleled the rites for the catechumens found in the first part of the book. There are rites for the welcoming of candidates, celebrations of God’s word, prayers for strength, prayers of blessing, calling of candidates to lenten renewal (which corresponds to the rite of election), rites of presentation (the creed and the Lord’s Prayer), and pastoral notes for penitential services.

One of the burning issues that developed when we were working on the RCIA was what is now found in the first appendix in the present book: the combined rite for celebrating Christian initiation and reception into full communion together at the Easter vigil. This was originally presented to Rome as part-and-parcel of the RCIA in ICEL’s text. Rome was very reluctant to grant permission for this, because they wanted first of all to respect the integrity of the rites of initiation at the Easter vigil and also to respect with an ecumenical sensitivity the baptism of those already baptized in other Christian churches. However, after much pleading on the part of ICEL and on the part of Canada’s episcopal commission, Rome did grant permission for this combined rite to be included but not in the body of the text. The argument in its favour was a pastoral argument: in many parishes the people who are catechumens and who are candidates are journeying together, going
through a whole process of conversion together, and therefore it is most often appropriate that they celebrate the rites proper to them at the same time.

One short-coming in this book is the music. We included the musical texts that are found in the editio typica and were translated by ICEL, but we did not include them in the body of the text, nor did we provide any music for them. Subsequently, we have provided music for most of those texts in Catholic Book of Worship III. Most of us who use the RCIA recognize that it will not be long before it will need a major revision again. There is something wonderful about new liturgical books when they get published, but after using them for about a year one realizes that someone else will have to go through them soon.

A second liturgical book, the Rite of Confirmation, was not so much a second-generation book as it was a re-issuing of an earlier text, a 1973 ritual. However, it was an opportunity, which arose because of a lack of books in Publications Service, to use the updated ICEL material for the pastoral notes and some of the rubrics, some elements of ICEL's layout style and some notes from the 1985 Ceremoniale. We re-worked the pastoral notes of the earlier Canadian edition, adding the form for the sacrament in French, in place, for use in communities that are bilingual; two texts for the sprinkling with water with acclamations as options for the introductory rites when confirmation is celebrated within the eucharist; presidential prayers (opening prayer and prayer after communion) so that the presider using the book at the chair would have the appropriate texts when the ritual Mass was not permitted; supplementary rites for enrollment of candidates, and two forms of the presentation of candidates that could be used during the rite itself, developed from resources supplied to the office from across the country.

In 1989 we prepared a new rite of baptism of children, again not a new book but a re-issuing of a book that was actually never printed. In 1969 ICEL had developed the rite of baptism of children; it was published in an issue of the National Bulletin on Liturgy, but there was no hard-cover edition of the ritual in Canada. It seems Publications Service simply distributed a book published by Geoffrey Chapman. The episcopal commission suggested that we prepare a Canadian edition; we did very little with the book, with only a few changes on the arrangement of the texts, the addition of some model texts for the intercessions, and a rite of welcome of an adopted child. A change made was to include a permissive rubric, to omit the anointing with the oil of catechumens in the rite of baptism of children; the bishops decided to retain the ephphetha rite. The bishops asked Rome for permission to anticipate some of the rites when the baptism is celebrated at the Sunday eucharist, for example, the rites of signing, as is done with adults when they are catechumens rather than at the Easter vigil. Permission was denied. However, one thing introduced into the 1989 edition was the full complement of texts required when baptism is celebrated during Mass.

We also made some of the horizontal language inclusive. Texts did need to be re-written, but we were not able to
do that at the time. There was a clearer presentation of the texts of blessing of water; music was highlighted somewhat; the litany of saints and the blessing of water was provided with music in place. The new item in the book was the pastoral notes, provided in the appendix much as in the book for confirmation. We also included the 1980 instruction on infant baptism of the Congregation for the Doctrine of the Faith. This, I would say, was one of the least satisfactory experiences on working on a liturgical book, because we were not able to revise it appropriately to meet pastoral needs. ICEL has just recently done a consultation in English-speaking countries on the rites of initiation of children, baptism, confirmation, and first eucharist. The responses seemed to indicate that there was dissatisfaction with the texts for the rite of baptism of children; many texts are far too long, many have language that is rather stilted, and there is often a need to adapt the text.

The next item was the Order of Christian Funerals, published in 1990. This, I would say, was one of the most exciting rites to work on, despite its subject matter. A major revision of a previously published liturgical book, the process was begun by ICEL in 1977. I mention that to give a sense of how long it sometimes takes for a liturgical book to be revised and come into print. In 1977 the decision was made to revise the book that had been published by ICEL in its English form in 1970. In 1981 ICEL completed its consultation. In 1985 ICEL's manuscript was completed. It was voted on and approved by the English-speaking conferences (our conference approved it in 1986). The Canadian bishops' conference sent it to Rome. It sat in Rome for some time—three years. A great flurry of correspondence followed, correspondence between the Congregation for Divine Worship and ICEL and between the congregation and the episcopal conference, including the Canadian episcopal commission. When Rome finally responded, it sent ten or so pages of single-spaced, typed requests for changes. This generated even more correspondence. Finally, in 1989 the congregation, ICEL and the bishops' conferences came to agreement on what changes had to be made, what people were willing to give up on, and ICEL published the text.

We in Canada began work on our own edition. At a meeting with a former director of the office, Regis Halloran, we decided to use the ICEL book as a resource, not to take it as it was but to completely re-do it to meet Canadian needs. As an example, the scripture texts provided in the ICEL text were very strong on proclaiming the paschal mystery, proclaiming our hope in the resurrection. We felt that at the time right after death was not the best time to "jump right into the paschal mystery" but rather to offer texts that were more consoling, more attentive to the experience of grief, and then move into a strong proclamation of the paschal mystery. The vigils in the Canadian edition are unique. ICEL provided one vigil for the deceased. We added another ten to provide more variety, especially for parishes that have many funerals. Another Canadian addition is a short rite of committal. Here I have to mention Bishop James Mahoney, because he is the one who is responsible for the laminated card that came with the book. We also included a few appendices.
with prayers for the end of the day, a visit to the cemetery, and some pastoral notes on cremation. Cremation was still a new topic at that time, and it was the best statement we could make; I am delighted that the national office is providing some more resources regarding cremation.

The last major project I worked on—before, during, and after my time in the office—was Catholic Book of Worship III. The project is well documented in an issue of the National Bulletin on Liturgy, no. 128. We were blessed as a committee to be able to build on the excellent work of the previous two editions. There were several highlights; first of all, there was the committee itself. I have never worked with such a wonderful committee; it was representative across the country, a variety of interests and expertise. Subsequently we also made an important contribution to the formation of music ministers throughout the land; in the selection of material in the book we had developed a set of principles that are continuing to be operative in directing the whole musical aspect of our liturgical celebrations.

An exciting feature of this project was the consultation that was done in 1987 through the NBL prior to the compilation of the book; over 280 people responded; this was an invaluable resource for the committee. After the manuscript was developed we did a regional consultation; this too was an invaluable resource to the committee. Many decisions had to be reconsidered, and in the long run we came out with a book that not only reflects our sung prayer but also meets the needs for sung prayer in the country.

The last highlight, I would say, is that the experience of going across the country, doing in-service, has been like a landmark for us. We used the resource to provide some solid liturgical formation. Throughout the history of the liturgical office in Canada much has been done in terms of written formation. This was a wonderful experience of hands-on in-service, something we need to build on.

John Hibbard: 1990–94

The first regional liturgy conference that I attended was the one here (Grey Nuns Centre, Edmonton) in 1990, when Sunday Celebration of the Word and Hours was on the agenda. Early in 1990 the Episcopal Commission for Liturgy had decided that it was time to proceed with a national ritual book for Sunday celebrations of the word. Some people had concerns that this might be a book to come from the national office without taking into account the experience of especially Western Canada. Work on the Sunday Celebration of the Word and Hours really began in this room on October 1990, when I became aware in my visit here of the tremendous experience there had been in the lay-led Sunday celebrations, both in Edmonton and Regina dioceses, to mention only two, and who had published a ritual book. In November, when the episcopal commission met again, it was suggested that they form a national committee that would recognize both the experience and the needs of Western Canada and Atlantic Canada as two particular regions that had extensive experience in Sunday celebrations of the Word. Ed Gale from Atlantic Canada and Zita Maier from Western Canada joined me to form this committee.

As we began our task, we came to recognize the tremendous amount of work to be done, especially in forming some
kind of consensus. Two years later some people finally came to an understanding and acceptance that there was a need for a national ritual book. By this time several other dioceses had put together ritual books with diverse ways of celebrating Sunday celebrations of the word and different rubrics. Not only were we faced with the problem of putting together a ritual book, we were also confronted with the problem of developing pastoral notes.

One of the people who reviewed SCW criticized the rather extensive pastoral notes (they were published in two formats: the formation and training of lay leaders was published in Canadian Studies for Liturgy, and the pastoral notes concerning the actual celebration were published in the ritual book itself). This commentator said that this was easily solved. All that lay people had to do was watch the way their pastors celebrated the eucharist, and they would know exactly what to do. But it was precisely because lay people were following what the priests were doing that we felt the need to put together extensive pastoral notes; as we talked to diocesan directors of liturgy and to pastors, the notes grew, and grew, and grew. However, I believe they meet a real need.

Once we had developed a rudimentary pilot project, it was tested by a numbers of parishes, and based on the feedback, extensive revisions were made. It was at that time that I came to realize the value of repetition. The most helpful evaluations came from parishes who, even though they found the order of things rather strange, stuck with it and were able to recognize some of the advantages of the project.

Another development that came about was consultation with the French-language office, since they too were working on a ritual book for Sunday celebrations of the word. Because there are many bilingual parishes and dioceses throughout Canada, we saw some advantage in working together. Already very early in the project the Episcopal Commission for Liturgy and its French counterpart had issued a joint pastoral letter, which can be found at the beginning of SCW. Father Paul Boily, director of the French office, worked with a committee, including the late Father Claude Blanchette (from St. Boniface diocese), who translated some of the English pastoral notes and worked with texts. I am indebted to Len Sullivan, who proofread the pastoral notes and offered comments. The book was published in 1995.

The other great work of the commission is the lectionary: the one-volume Sunday lectionary and the two volumes of the weekday lectionary. Len Sullivan and Pat Byrne opened the door for using "sense lines"; the green lectionary is the first weekday to use the sense lines—thus the "explosion" of pages. Their beginnings have led to bulky books, but they are serviceable.

When we established the lectionary committee, we looked for people who had some expertise in Scripture and those who were past directors. Therefore Len and Pat gave their services, who with Andrew Britz formed the pastoral elements of the committee, while the now Bishop Tom Collins and Sr. Eileen Schuller provided the scriptural expertise, with myself to oversee the orderly working of the committee. The four gospels were assigned to individuals: all Sunday gospels from Luke to Len, from Mark to Andrew, from Matthew to Pat, from
John to Tom Collins, and all the texts for the solemnities that could replace Sundays to Eileen. Since the office was now outfitted with computers, it was decided to work on computers. The material was sent to the office on disk, and it was my task to review it. The work was done expeditiously, and the Sunday lectionary appeared. Then work began on the weekday lectionary.

By this time we had developed a number of principles by which we worked, and so the whole committee was not needed. Archbishop Hayes, who had been welcomed to the committee, worked with the texts for Ordinary Time. I did the work for the liturgical seasons, and Len did the texts for the saints and the common of saints. Again, we did the work in record time.

We were joyfully heading down the road, working towards the ritual lectionary, when things were stalled—and still are.

The next major project begun was the sacramentary committee, which was to look at the ICEL texts and to look at Canadian needs. In Canada we have had the tradition of not just publishing ICEL material but adapting and re-formatting it for Canadian use. Thus Bishop Lahey, then chair of the Episcopal Commission for Liturgy, decided to do this also for the revised sacramentary. A national committee was formed, Marilyn Sweet and Bishop Lahey from the East, Loretta Manzara and Barry Glendinning from Ontario, and Albert LeGatt and Len Sullivan from the West. As director of the office I was part of the committee; when I left the office I was named to the committee, and Donna Kelly, the new director, joined it. The new chair of the bishops' commission, Archbishop Hayes, also joined the committee. There are lots of stories to tell, especially around the development of the pastoral notes; the historical background and pastoral experience of the members led to some great discussions. One example was the pastoral notes for the preparation of gifts, which was to be a simple rite. The notes for the section probably outweighed the notes for any other section three to one; something so simple needed a lot of words on how to do it—simply.

Other things going on in the office were "liaison-type," such as meeting with the French office, keeping up a relationship with the U.S. liturgy office, with ICEL, with CCT (Consultation on Common Texts), and CCCGOW (Canadian Churches' Co-ordinating Group on Worship). Committees were also established to revise other ritual books. A group in the West began work on the marriage ritual, a group in the Atlantic region on the rites of ordination, and in central Canada on the penitential rite. Also, guidelines for the use of the gospel book were prepared, published in the National Bulletin for Liturgy, and reprinted in Notitiae.
The 1994 Mississauga Statement
The State of Liturgical Renewal

National Liturgy Conference
November 1997

Preamble

Directors of diocesan offices of liturgy and chairs of diocesan liturgical commissions from across Canada came together October 17 to 20, 1994, to reflect, share, and evaluate the state of the liturgical renewal in the Canadian Church. Through much dialogue it became apparent that thirty years after the close of the Second Vatican Council the challenge that still needs to be addressed is liturgical formation. Thus far the liturgical renewal has focused on the externals of worship: liturgical space and environment, liturgical books and rituals, and the rites of the Church. The participants concluded that a second phase now must begin, that is, a renewal at a deeper level of spirituality, lived ecclesiology, and liturgical theology. It is not possible to put new wine in old wineskins; the wine will be lost and the skins ruined (Mark 2.22). In order to worship in spirit and in truth (John 4.23), liturgy must be an expression that wells up from the heart of the people of God. It must be rooted in the desire to be transformed to the image of Jesus Christ, and to be incorporated into the Body of Christ. Without that sense of being the Body of Christ, the Church cannot fulfill its mission of priestly service in and to the world for its salvation and sanctification.

[T]he liturgy is the summit toward which the activity of the Church is directed; at the same time it is the font from which all the Church's power flows. For the aim and object of apostolic works is that all who are made children of God by faith and baptism should come together to praise God in the midst of his Church, to take part in the sacrifice, and to eat the Lord's Supper.

The liturgy in its turn moves the faithful, filled with "the paschal sacraments," to be "one in holiness"; it prays that they may hold fast in their lives what they have grasped by their faith; the renewal in the eucharist of the covenant between the Lord and his people draws the faithful into the compelling love of Christ and sets them on fire (Constitution on the Sacred Liturgy [hereafter CSL], no. 10).

But in order that the liturgy may possess its full effectiveness, it is necessary that the faithful come to it with proper dispositions, that their minds be attuned to their voices, and that they cooperate with divine grace, lest they receive it in vain. Pastors must therefore realize that when the liturgy is celebrated something more is required than the mere observance of the laws governing valid and lawful celebration; it is
also their duty to ensure that the faithful take part fully aware of what they are doing, actively engaged in the rite, and enriched by its effects (CSL, no. 11).

Evaluation
From our vantage point, a principal problem that confronts the Church as it engages in a second more faithful and evocative translation of its prayers into the English language is the diversity in theological presumptions that are operative in the Church today. These varied reactions are illustrative of the different ecclesiological positions that people hold in the Church. Recognizing the legitimate diversity in the Church, both culturally and theologically, we nevertheless assert that some common agreement in the basics of theology, ecclesiology and theological anthropology is necessary if the Church is to act from a shared vision and toward a common goal. Adequate formation can help forge agreement in what constitutes our call as Church and thus facilitate how that call is manifested through ritual worship.

In addition, there seems to be considerable dissatisfaction with the quality of liturgical celebration and preaching in many parishes across Canada. The decline in church attendance, the lack of appreciation of the primacy of the Day of the Lord, and the reduction of the liturgy to local tastes and individual preferences are indicative of the lack of liturgical formation among the ordained and all the faithful.

Recommendations
Formation in every facet of the life of the Church is necessary to forge a liturgical spirituality that will unite the Church amidst diversity as it faces the challenge of the third millennium.

Much work has already been done in parishes, especially through the implementation of liturgical books, the establishment of liturgy committees, and the formation of liturgical ministers. There is, however, a need for ongoing formation, and there is tension in many communities because of a lack of consistent spiritual growth based on liturgical renewal. This tension affects not only parishes but also dioceses under the leadership of the bishops, and in fact the Canadian Church as a whole. Indeed, the future of the Church in Canada is affected because parishes are the seedbed for candidates to the presbyterate and lay ministry.

With zeal and patience pastors must promote the liturgical instruction of the faithful and also their active participation in the liturgy both internally and externally, taking into account their age and condition, their way of life, and their stage of religious development. By doing so, pastors will be fulfilling one of their chief duties as faithful stewards of the mysteries of God; and in this matter they must lead their flock not only by word but also by example (CSL, no. 19).

We therefore submit the following recommendations for reflection by all the faithful. We address them in a special way to the bishops of our country through the Episcopal Commission for Liturgy and to those responsible for seminary formation through the bishops and the National Association of Rectors of Seminaries.

1. Seminaries
The study of liturgy is to be ranked among the compulsory and major courses in seminaries and religious houses of studies; in theological fac-
ulties it is to rank among the principal courses. It is to be taught under its theological, historical, spiritual, pastoral, and canonical aspects. Moreover, other professors, while striving to expound the mystery of Christ and the history of salvation from the angle proper to each of their own subjects, must nevertheless do so in a way that will clearly bring out the connection between their subjects and the liturgy, as also the underlying unity of all priestly training. This consideration is especially important for professors of dogmatic, spiritual, and pastoral theology and for professors of holy Scripture (CSL, no. 16).

Recognizing the many demands that are placed upon seminary staff and the curriculum they use, we wish to affirm the steps that have been taken to ensure adequate formation in the field of liturgy for candidates to the presbyterate. However, we propose the following recommendations for further development in liturgical formation.

Competence in leading the worship of the Church involves many areas of formation but can be elicited primarily through theological studies, combined with the practical experience that can be gained through the liturgical life of the seminary.

In the area of theological studies, liturgical formation must be integrated with existing programs and courses in other disciplines. This includes the vision of the Church and the liturgy set forth by the Council Fathers as the orientation and mission of the Church for today, especially as promulgated in the documents of the Second Vatican Council, as well as good knowledge of liturgical history. Liturgy and the official ritual books must be a primary source of theology, especially in courses in sacramental theology. It is necessary that the Second Vatican Council be situated within the history and life of the universal Church as well as that of Canada as a whole and of the different regions. This will encourage candidates for the presbyterate to see how developments in the Canadian Church flowed to and from the Second Vatican Council, especially as we become more historically distanced from the Council. Lay students associated with institutes of theological formation need to be offered the same opportunities for pastoral application, practice of liturgical principles, and ministerial skills of proclamation and presiding as are offered candidates for ordination. In some regions of the country, it may be possible for seminarians as well as lay students to avail themselves of summer schools and institutes in pastoral liturgy and music.

By means of the homily the mysteries of the faith and the guiding principles of the Christian life are expounded from the sacred text during the course of the liturgical year; as part of the liturgy itself therefore, the homily is strongly recommended; in fact, at Masses celebrated with the assistance of the people on Sundays and holy days of obligation it is not to be omitted except for a serious reason (CSL, no. 52).

The teaching of homiletics and preaching skills at seminaries is important for the future of the Church of Canada and to lead the People of God to an openness to receive the abundance of graces from the liturgy.
Priests have the duty of sharing the gospel truth in which they themselves rejoice in the Lord. Priestly preaching is often very difficult in the circumstances of the modern world. If it is to influence the mind of the listener more fruitfully, such preaching must not present God's Word in a general and abstract fashion only, but it must apply the perennial truth of the gospel to the concrete circumstances of life (Decree on the Ministry and Life of Priests, no. 4).

Because the liturgical life of the seminary is a primary source of liturgical formation, the daily routine and schedule of seminary life should centre around the liturgy. The seminary is to be a model of the parish, with a liturgy committee to prepare and oversee the liturgical celebrations in order to model good liturgical principles and appropriate presiding skills. The liturgical celebrations in the seminary need to model not only the theoretical and theological aspect of the liturgy but also address and reflect the reality of parish life. Over the course of their lives in seminaries, presbyteral candidates should be exposed to all forms of liturgical celebrations. There must be an opportunity and process for critical reflection on the celebrations that will assist all involved to see liturgy as a faith process as well as the seminarians being involved along with the faculty in the preparation of the liturgy. Because good liturgy builds faith, presbyteral candidates will be led to reflection on the role of the liturgy in building their faith, thereby coming to a greater appreciation of good liturgical practice.

In seminaries and houses of religious, clerics shall be given a liturgical formation in their spiritual life. The means for this are: proper guidance so that they may be able to understand the sacred rites and take part in them wholeheartedly; the actual celebration of the sacred mysteries and of other, popular devotions imbued with the spirit of the liturgy. In addition they must learn how to observe the liturgical laws, so that life in seminaries and houses of religious may be thoroughly permeated by the spirit of the liturgy (CSL, no. 17).

In addition to theoretical and practical experience in the various liturgical ministries, candidates to the presbyterate should be encouraged to develop their musical ability and gain knowledge and familiarity with musical resources.

II. Candidates for Episcopal Ordination
We recommend that the previous custom of offering a seminar for newly appointed and ordained bishops be reinstated to provide them with an opportunity to develop their role as the chief presiders in their dioceses. These seminars should address the centrality of the bishop's role as the principal presider of the Eucharist and the sacraments of initiation, his role as a minister of unity within the diocese, and the ability and skills required to facilitate liturgical renewal in the spirit of the Second Vatican Council. This would be a practical opportunity for newly appointed and ordained bishops to become familiar with the Ceremonial of Bishops.

The bishop is to be looked on as the high priest of his flock, the faithful's life in Christ in some way deriving from and depending on him.
Therefore all should hold in great esteem the liturgical life of the diocese centred around the bishop, especially in his cathedral church; they must be convinced that the preeminent manifestation of the Church is present in the full, active participation of all God's holy people in these liturgical celebrations, especially in the same eucharist, in a single prayer, at one altar at which the bishop presides, surrounded by his college of priests and by his ministers (CSL, no. 41).

In every diocese the Bishop is the principal dispenser of the mysteries of God, and likewise the governor, promoter and guardian of the entire liturgical life of the Church entrusted to him. When the Bishop celebrates in the midst of his people, it is the very mystery of the Church which is manifested. Therefore it is necessary that the Bishop should be strongly convinced of the importance of such celebrations for the Christian life of his faithful. Such celebrations should be models for the whole diocese. Much still remains to be done to help priests and the faithful to grasp the meaning of the liturgical rites and texts, to develop the dignity and beauty of celebrations and the places where they are held, and to promote, as the Fathers did, a 'mystagogic catechesis' of the sacraments (Apostolic Letter of the Supreme Pontiff John Paul II on the Twenty-fifth Anniversary of the Promulgation of the Conciliar Constitution Sacrosanctum Concilium on the Sacred Liturgy, no. 21).

III. Parishes

It is primarily at the Sunday celebration of the Eucharist that the life of the Church is manifested and celebrated. In liturgy, the faith of the local community as well as of the universal Church, is expressed and affirmed. Vitality, prayerfulness, and cultural appropriateness in the celebration of the liturgy are important to maintain the life of the parish. Without good celebration of the liturgy, the parish cannot live out its mission to the world. If the liturgy is to be central to Christian life, then it must enable the faithful to grow as people of love and justice and be a reflection of both who they are and who they are called to be. Therefore, a strategy for liturgical renewal and formation is paramount and must move beyond the practical formation of liturgical ministers in parishes to formation of the entire assembly in principles of liturgy, liturgical theology and inculturation. Liturgical celebrations need to be seen as the action of the whole community of faith.

The Church, therefore, earnestly desires that Christ's faithful, when present at this mystery of faith, should not be there as strangers or silent spectators; on the contrary, through a good understanding of the rites and prayers they should take part in the sacred service conscious of what they are doing, with devotion and full involvement (CSL, no. 48).

A method for the preparation and reflective evaluation of liturgical celebrations is beneficial if the liturgy is to be both an experience of faith and a transforming process of reconciliation and welcome. Needless to say, liturgical renewal necessitates on-going liturgical formation for all. If the Sunday celebration of the Eucharist is the primary place where the life of the
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Church is manifested and celebrated, then presbyters, deacons, and other pastoral leaders must receive assistance in deepening their understanding of the liturgical history and theology as well as in the skills of leading the assembly in prayer. Since this is a daunting task for some, diocesan liturgical commissions and other educational bodies need to provide this assistance. Regional liturgical conferences (Atlantic, Western, Ontario) are also available to provide assistance to parish and diocesan liturgy commissions.

In addition, dioceses must make available opportunities for further learning through sabbaticals and summer courses.

Conclusion

It is our hope that the above evaluation and recommendations be studied in the spirit in which they were formed, namely, collaboration, reflection and prayer. In addition, as we move forward into the next millennium, we make it our prayer that this second phase of the liturgical renewal, that is, liturgical formation, will be a source of grace for the People of God. May our belief celebrated in our public prayer lead us into a deeper relationship with Christ, both within the Church and in the world.

The time has come to renew that spirit which inspired the Church at the moment when the Constitution Sacrosanctum Concilium was prepared, discussed, voted upon and promulgated and when the first steps were taken to apply it. The seed was sown: it has known the rigours of winter, but the seed has sprouted, and become a tree. It is a matter of the organic growth of a tree becoming ever stronger the deeper it sinks its roots into the soil of tradition. Thus the Liturgy on earth will fuse with that of heaven, where it will form one choir to praise with one voice the Father through Jesus Christ (Apostolic Letter of the Supreme Pontiff John Paul II on the Twenty-fifth Anniversary of the Promulgation of the Conciliar Constitution Sacrosanctum Concilium on the Sacred Liturgy, no. 23).

Zeal for the promotion and restoration of the liturgy is rightly held to be a sign of the providential dispositions of God in our time, as a movement of the Holy Spirit in his Church. Today it is a distinguishing mark of the church's life, indeed of the whole tenor of contemporary religious thought and action (CSL, no. 43).
**Clothed in Glory: Vesting the Church**, edited by David Philippart (Liturgy Training Publications, 1800 North Hermitage Avenue, Chicago, IL 60622-1800; 1-800-933-1800; FAX: 1-800-933-7094; e-mail: orders@ltp.org); 107 pp., $16 US.

The contributions of over a dozen authors in this book cover all sorts of items made of cloth used in the Church's celebration of the liturgy, either directly such as altar cloths, linens, and vestments, to those used in the environment, such as banners and other fabrics. A description of the various vestments used (and some rarely used such as the cope) in the rites is included, together with some historical background and a discussion on liturgical colours. One short chapter deals with "vesting the newly baptised" (including a pattern) and another with "vesting the coffin." There are suggestions regarding appropriate fabrics to use, on designing and hanging banners, and on caring for vesture. There are as well photos of contemporary samples of vesture used in the liturgy and hangings for a worship area.

Parish committees involved in this aspect of preparing for the liturgy will find this a helpful book to have among their resources. Also those involved in any form of catechesis who might be looking for some background information on the Church's vesture will find this a good resource.

**Eucharist: Toward the Third Millennium**, Gerard Austin, Mary Collins, and others (Liturgy Training Publications, 1997); 122 pp., $9 US.

A symposium marking the twenty-fifth anniversary of the liturgy program at Catholic University focused on the eucharist. This choice was made in light of a decision by organizers to assist alumni, alumnae, and their colleagues to open up new perspectives, both academic and pastoral, on the liturgical renewal of Vatican II rather than to simply tell the story of the program. Some of the presentations given at this symposium make up this book together with the homily given at the closing eucharist by Gerard Sloyan.

The topics included cover an interesting array of issues regarding the eucharist: the drama of the eucharist, a prophetic eucharist in a prophetic Church, ritual studies and the eucharist, the critical task of liturgical theology, *in persona Christi*, and the liturgical homily. Authors included besides those already mentioned are Kevin W. Irvin, Stephen Happel, David N. Power, Margaret Mary Kelleher, and one from a founder of the university's program, Frederick R. McManus, whose topic was the common lectionary. The presentations offer both a critique of some aspects of the celebration of the eucharist and insights on the social pressures affecting Christians' understanding of the eucharist and what lies ahead.


This book is a re-working of another book by the same author published nearly thirty years ago, *Spirit and Song of the New Liturgy* (the first English edition appeared in 1970). This new book approaches basically the same material, now with more than three decades of experience with and reflection on the renewed liturgy of Vatican II, and more consciously to make the point that the evolution of the liturgy is an on-going process, that the liturgy is in "permanent" reform.
Deiss, a noted composer of music for the liturgy as well as a professor of theology and Scripture, discusses the ministerial function of each piece of ritual music in the liturgy, acclamations, responsorial psalm, processional music, hymns, litanies, etc., and gives suggestions on the music and its “performance.” He covers some new items, such as the doxology after the Lord’s Prayer and the acclamations after the first and second readings, and he devotes a chapter to a new area: the cantillation of the readings. There is also a new emphasis on the primary role of the singing of the assembly, and there is historical background on some of the sung pieces.

The language in this new book—at least in translation—is less formal and reflects current usage (the reading desk is no longer referred to as a “pulpit”; it is now the ambo). The language is also inclusive, which was not the case in the earlier book. As was the case with the earlier publication, this book will be a staple for liturgical musicians in their important ministry.

Three new books for ministry in the Church have been published by Liturgy Training Publications, two for ministries within the liturgical celebration and one for those who exercise a ministry of compassion to those unable to be present in the assembly.

1. **Guide for Ushers & Greeters**, by Lawrence E. Mick; 72 pp., $5 US. This booklet touches briefly on the history of the ministry and discusses the significance of the ministry of hospitality in the renewed liturgy of Vatican II. It discusses in more detail the practical issues of the ministry, the role before, during and after the liturgy, and the “people” issues, for example, how to deal with late-comers and those who disrupt the liturgy in some way. A section on the ministry of the gift-bearers is included. Written in a straightforward and very readable style, the material is liberally interspersed with questions for discussion and reflection. The book will be suitable reading not only for those who are about to begin the ministry but for those who have already been active in this ministry.

2. **Serve God with Gladness: A Manual for Servers**, by David Philippart; 106 pp., $10 US. This book is written for children and is intended as a tool for training new servers at the altar. There are step-by-step descriptions on how to serve at the Sunday eucharist, at weddings and funerals, at weekday Mass and liturgy of the hours, and at various devotions. There are instructions on the meaning some aspects of church life: the assembly, Sunday, the various parts of the eucharistic celebration, and the liturgical year. There are activities for the new candidates, and there is a glossary of terms. Printed in an attractive format complete with illustrations, the book will be helpful not only for new servers, but it might prove useful also as a refresher for those who have already served for some time. Perhaps it might be most helpful to leaders who are responsible for training the new candidates.

3. **Handbook for Ministers of Care**, second edition, by Genevieve Glen, osb, Marilyn Kofler, sp, and Kevin O’Conner; 89 pp., $7 US. This book is offered as a manual for a ministry which is said to be one of the oldest ministries in the Church. Included are a chapter on the theology of sickness and suffering, some discussion on the communion rite and other prayers, and much more space devoted to the skills and attitudes needed by those making pastoral visits on behalf of the parish. There are also some suggestions for a parish intending to establish a ministry of care.
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