



# Praxis News of Worship

Supporting and resourcing the liturgical life of the Church of England

## What is Praxis?

*Praxis* was formed in 1990, sponsored by the Liturgical Commission, the Group for the Renewal of Worship (GROW) and the Alcuin Club. It exists to provide and support liturgical education in the Church of England.

### Affiliation

The sponsoring organisations do not fund *Praxis* financially. The work that *Praxis* does is supported mainly by affiliation. If you are not an affiliate, why not consider becoming one? Just get in touch with the office—details on the back page.

### Website

Have you visited the *Praxis* website? View us online at [www.praxisworship.org.uk](http://www.praxisworship.org.uk)

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## New Chair for *Praxis*

It has been recently announced that the new Chair of *Praxis* is to be David Kennedy. David is the Canon Precentor and Vice-Dean of Durham Cathedral, where he has worked since 2000. Previously he has served in several parishes in the Durham Diocese, and spent nine years at Queen's College, Birmingham, where he was the liturgy tutor. He is the Chair of the Durham Diocesan Liturgical Committee and is soon to publish a book in the *Using Common Worship* series about the forthcoming *Times and Seasons*.

Under *Praxis*' constitution, the Chair is always a

member of, and appointed by, the Liturgical Commission. Thus the term of office most often corresponds to the five-year period of the life of the General Synod (since each Liturgical Commission is appointed for the same period). As a member of the 2000–2005 Liturgical Commission, David has been closely involved with the preparation of *Common Worship* liturgies that have emerged over that period. He has been connected with *Praxis* since its inception in 1990, and he is a regular speaker at *Praxis* Events around the country.

## Meet the National Worship Development Officer

Gilly Myers interviews Peter Moger

### What is your earliest memory of worship?

Sitting, aged 3, with my parents in the gallery of a Methodist church in East Yorkshire. I remember that the organ sounded very loud!

### What is your best memory of worship?

It was probably the first time I presided at the Eucharist in Ely Cathedral. During the Eucharistic Prayer, as the choir sang the *Sanctus*, I noticed the central boss of the Octagon Lantern (a life-size medieval carving of Christ in Majesty) reflected in miniature in the lid of the ciborium on the altar. As the praise of earth was lifted to heaven, it was as though heaven was brought down to earth.

### What is your liturgical background?

Quite varied! I was brought up Methodist and discovered the Church of England in my teens both as a deputy organist at my local parish church and through visits to the Scargill Community in North Yorkshire. On going up to University, I experienced the broad range of worshipping traditions within the Anglican fold – everything from Charismatic Evangelical to Compline and Benediction via the College Chapel and Cathedral! Following three years as a music teacher and parish organist, I trained for ordination at Cranmer Hall, Durham, where I was privileged to be taught liturgy by the late Michael Vasey. My curacy was served at Whitby – a parish with a range of liturgical traditions. I then spent 5 years in cathedral ministry as Precentor of Ely, before becoming Vicar of Godmanchester, a small town parish near Huntingdon.

### Where do you work, and with whom?

I have a desk in the Liturgical Commission Office at Church House, Westminster (currently exiled to Waterloo!), where I share an office with Colin Podmore and Sue Moore (Secretary and Assistant Secretary to the Commission). For the greater part of the week, though, I work from my home in Huntingdon, from which I also travel around the country.

### What, exactly, do you do / have you been doing so far?

My main task in the first 9 months in post has been to make contact with those with responsibility for worship in the Dioceses, chiefly through Diocesan Liturgical Committees (or their equivalent). This has led to meetings in many Dioceses, a significant number of which have led to involvement in training events or the training of DLC members to deliver programmes locally.

One of the purposes of my office base at Church House is that there can be some 'joined-up' thinking between the Liturgical Commission and the other National Church Institutions. This is leading to good relationships with Education and Ministry Divisions and with Church House Publishing. Another of my tasks is to respond to some of the liturgical enquiries which come into the office.

My work brings me into contact with two of *Praxis*' sponsoring bodies: GROW and the Alcuin Club, and also the RSCM, for which I work as a member of the *Sunday by Sunday* liturgy planner group.

Tell us a bit about your new job:

(Continued on page 3)

# Letters to the editor



**From the Vicar in the Droitwich Team  
Ministry and Director of Reader  
Training in the Worcester Diocese**

Dear Gilly,

I find myself somewhat bemused by Colin's Column in the Spring issue on anointing. I am unsure whether after mounting his hobby-horse, he is riding into battle or tilting at windmills.

There is a huge field of OT background he omits. There anointing is associated regularly with both priesthood and kingship. Does that not make it a biblically appropriate sign to accompany and draw out the meaning of entry into the royal priesthood of the church?

He is clear that the references to anointing in the Johannine epistles are metaphorical. I grant that as the more likely possibility, but it is unwise to be quite so dogmatic. How does he know? Even then, so what? Isn't the pouring of water also a dramatised metaphor? Or making the sign of the cross? What's wrong with metaphorical actions that makes them inferior to metaphorical words?

Colin seems to feel that we should only use oil if it can be proved that it is commanded by precept or example in the New Testament. I had not realised he felt these neo-Puritan tendencies. What else should go because it cannot be proved by biblical example or command – the sign of the cross in baptism? Or infant baptism itself?

DOUG CHAPLIN  
29 Old Coach Road  
Droitwich Spa  
Worcestershire

**From the Bishop of Repton**

Dear Gilly,

Like many people, I am enjoying exploring the rich material now brought together in *Common Worship: Christian Initiation*. The article 'Rites on the Way' in the autumn 2005 issue was a welcome taster, with its careful setting out of the Catechumenate provision in the new book.

There is just one point of detail which I would like to challenge – that 'Rites on the Way' started with a unique collaboration between the Boards of Education and Mission and the Liturgical Commission... resulting in the report 'On the Way' (GS Misc 444, 1995).

The General Synod process actually started five years earlier, through a Private Member's Motion which I presented and which was carried in a slightly amended version: 'That this Synod requests the House of Bishops, in the light of issues raised in the Knaresborough Report, to consider the case for reviving the Catechumenate in order that adults, young people and infants may be associated with the Church, as a preliminary to Baptism, and for making provision for a draft Order of Service, whereby candidates would be admitted to such a Catechumenate.'

(Canon Peter Peterkin, also of Derby Diocese, had presented and proposed a similar motion in 1985 but had been persuaded to withdraw it until the Knaresborough Report was published – so you could say that the starting date was 1985!)

In 1991 we had Martin Reardon's report 'Christian Initiation – a Policy for the Church of England'. This along with a debate on Communion before Confirmation, led to a request for a paper on 'Patterns of Nurture in the Faith including the Catechumenate'. The result was the Report 'On the Way'.

I hope that this piece of liturgical reminiscing will be of interest. It may stir a few memories of those who were part of the long story which has brought us to an excellent outcome.

All good wishes,

+ DAVID HAWTIN  
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## Confession made more straightforward

A new card - *The Reconciliation of a Penitent*, and a booklet - *The Reconciliation of a Penitent : Form One* are welcome new productions from Church House Publishing. Both are extracts from the recently published *Common Worship: Christian Initiation*, and will be ideal for those involved in the ministry of reconciliation.

The booklet is an exact reproduction of the 'Form One' rite, including the introductory material, notes and full resources. It is the same handy size as the other small *Common Worship* booklets and contains all the liturgy that a priest and penitent might need. It costs £3.95.

The card follows the familiar attractive and hard-wearing style of previous *Common Worship* service cards, and is an even simpler aid for the penitent. This, too, follows 'Form One' and also contains all the liturgy that is needed by the priest and penitent.

## Time to Pray?

*Time to Pray* is the title of another *Common Worship* extract with a brand new look. This is a compilation of *Prayer During the Day and Night Prayer* from *Common Worship: Daily Prayer* and is ideal for people who are wanting to pray on a daily basis within a regular framework, for whom Morning and Evening Prayer are simply not suitable.

The book is light, slim (just over 100 pages) and bound in an attractive, denim-blue, textured cover, with a feel that is similar to that of calf-skin.

Between the covers, the introductions and notes have been re-written in a less formal style than in the original, to create a fresh and accessible way in to these patterns of prayer.

*Prayer During the Day* covers both seasonal and ordinary time; a selection of psalms has also been included at the back of the book - just one for each order of *Prayer During the Day*.

This may well be just the prayer book for people from less liturgical traditions who want a simple structure to their daily Bible-reading. It would also make a good confirmation present.

*Time to Pray* is published by Church House Publishing and costs £12.99.

## Bicentenary of the abolition of the Slave Trade Act

25 March 2007 will mark 200 years to the day that a Parliamentary Bill was passed to abolish the slave trade in the British colonies. Churches Together in England has formed a coalition called *Set all free* with the aim of commemorating the bicentenary of the Abolition of the Slave Trade Act in 2007 'in ways which challenge

modern society to engage with Christian values'.

The website ([www.setallfree.net](http://www.setallfree.net)) promises materials that will help churches, groups and individuals to use the event as a basis of reflection, change and action, including study materials and a service outline.

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# Choosing the hymns

Anne Horton recommends a selection of useful resources

It's that time of the month again! The kind lady who prepares the monthly pew sheets (readings and collects) is pressing me – 'Have you got the readings for me yet, please?' My stock answer: 'Can you wait a few days?' is not well received. I must just sit down and do it. But it's not a chore, despite what I've just said! I enjoy choosing the hymns for the Sunday services in all my three churches – but it takes time to get it right for each church! Hence my appreciation of, but not total reliance on, a selection of helpful periodicals that advise worship leaders on appropriate hymns for each Sunday.

There are three sources I regularly consult: *Sunday by Sunday* (RSCM); *The Liturgy Planner* (Decani Music); *Roots Worship* (Roots for Churches).

**'Sunday by Sunday'** is a quarterly publication which is sent to those churches affiliated to the RSCM and is 'a weekly guide for all who plan and lead worship.' Once upon a time this used to go just to my choir master and I had to beg for a photo-copy. (Just to clarify – I am one of those parish priests who prefer to choose the hymns myself!) But now, RSCM sends us two copies, so I get my own, which, for those who like to get really ahead, arrives in plenty of time for that purpose. The publication allots two pages for each Sunday of the quarter – lectionary readings with a short comment, musical versions of the set psalm, a list of appropriate hymns and songs, anthems

and vocal music, organ music, Taizé, Iona and World music, and Songs for Children. There are always a few additional articles (a new hymn tune, recommended publications, additional resources) but I usually go first to 'Hymns and Songs,' then have a quick look (for Family Service Sundays) at the 'Songs for Children'. Over 30 hymn suggestions, from some fourteen hymn books, are listed in alphabetical order, together with hints on position (gathering, offertory etc) and the related bible reading. This is an extremely helpful resource, though it's important to remember that there are factors other than the biblical readings to take into account when choosing hymns for a service.

**The Liturgy Planner** (Decani Music) is a Roman Catholic resource, but it's good for Anglicans too. The quarterly periodical has a similar remit to *Sunday by Sunday* though there's less music for traditional choirs. Both the Roman and *Common Worship* lections are listed, and, while the hymn and song suggestions relate mainly to the Roman lectionary and music books, I regularly find new ideas for both Anglican and ecumenical services. There's reflection both on the Scriptures and the psalmody, and helpful suggestions as to how to choose and place appropriate music to highlight the main scriptural themes.

**Roots Worship** (Roots for Churches) is a joint churches initiative, supported by CTBI. Published quarterly, it follows the Revised Common Lectionary (so there are

occasional differences for those of us who follow the *Common Worship* lectionary.) It focuses more on scripture and prayer and less on music than do the other publications. There are four pages of resources for each Sunday: Bible reading notes, reflections for preachers, prayer and intercession suggestions, creative all-age worship activity ideas and music resources. Additional web resources are also available for subscribers. I enjoy the freshness of *Roots Worship*, finding especial stimulation for 'all age' worship services.

*Anne Horton is the Rector of Woodhouse, Woodhouse Eaves and Swithland, Leicestershire*

## Further details:

*Sunday by Sunday* (RSCM) – for RSCM members. To affiliate write to the RSCM at the Praxis address on page 8.

*The Liturgy Planner* – £14 pa (post free) from Decani Music, Oak House, 70 High Street, Brandon, Suffolk IP17 0AU.

*Roots Worship* – 1 year subscription £23 from Roots Subscriptions, 4 John Wesley Road, Peterborough PE4 6ZP or by email (sales@mph.org.uk).

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*Meet the new National Worship Development Officer* (Continued from page 1)

## What are your links with Praxis?

By an accident of the diary, I actually spent the afternoon of my first day in the new job at a meeting of the *Praxis* Council! I serve on the Council as a Liturgical Commission staff member and have so far taken part in leading training events for the Midlands, North and Yorkshire regions, with many more planned for the months ahead. I believe *Praxis* has a vital part to play in encouraging churches to think creatively about worship and delivering quality training.

## What are your hopes and priorities for the next few years?

My main hope is that the Liturgical Commission will be able to embrace effectively the challenge of moving from writing texts to the work of liturgical formation – and that the Church as a whole will re-discover the power of worship as something which converts and

builds up Christian disciples. I firmly believe that the 'mission-shaped' agenda will bear lasting fruit only if the Church places worship at its heart and strives at all times to offer God the very best in worship.

The most urgent task is to adequately train and resource those responsible for planning and leading the Church's worship. Training in liturgy is currently often patchy (whether for those heading for ordination / licensing or those already in ministry). There is a need to resource some of this work centrally as well as to discern and train the trainers of the future.

## Is there anything that you are aiming to avoid?

I shall try and avoid the temptation to say 'this is how it must be done'. One of the strengths of the Church of England is its diversity – which includes diversity in forms and styles of worship. My hope is that we shall be able to see all traditions give priority to worship, with creative thinking and sound principles underpinning whatever the form or style

might be.

## What are your other interests in life?

My main interest - musical composition - is one which tends to overlap with work. Over the years I have consistently written music for the liturgy, perhaps most rewardingly during my time at Cranmer Hall (where we piloted much of the material now in *Common Worship: Daily Prayer*) and at Ely, where it was wonderful to have a cathedral choir on the doorstep! I also write non-liturgical music when I have the time – a good deal of it for my wife who is a professional musician. I also enjoy reading, railways (especially timetables!), fell walking and spending time with the family.



# Musical News



A regular feature of articles and the latest news of music and worship

edited by Anne Harrison

## Choir director's testimony

One of the UK's most eminent choral directors, Stephen Layton, gives a moving account of his musical and spiritual development in *Why I Am Still an Anglican* (Continuum, 2006), an intriguing collection of essays and interviews edited by Caroline Chartres. Stephen's father was the organist of Elim Pentecostal Church in Derby, and he describes how he discovered there 'the power of music to transform the experience of worship and to lift the worshipper into another state, whether of awe, wonder or simply contemplation.'

He also recognised this power within the Anglican choral tradition when he became a chorister. 'Suddenly to be experiencing the greatest music of the Church of England was, for me, as a small boy, exciting beyond anything I had known.' He speaks warmly of the co-operation of clergy and musicians while he was at Winchester Cathedral, and the sense that what the choir was doing was Spirit-filled.

He also describes challenges and opportunities during his time at Eton, as organ scholar at King's College, Cambridge (where he occasionally longed, he recalls, for someone to stand up in the pulpit and say, 'Are you going to give your life to Christ?'), and as Assistant Organist at Southwark Cathedral. Stephen Layton has since worked with many choirs and orchestras; he has made some particularly fine recordings with his choral group Polyphony, including a powerful account of James MacMillan's *Seven Last Words from the Cross* (Hyperion Records). While Director of Music at the Temple Church in London he was responsible for the first performance of Sir John Tavener's remarkable seven-hour composition, *The Veil of the Temple*, described by one reviewer as having 'tremendous spiritual force' (*The Times*, 30 June 2003). In September this year Layton will take up the post of Director of Music and Fellow at Trinity College, Cambridge. The students with whom he works in the Chapel there will no doubt encounter his passion for music and worship which can transform lives, and his desire both to honour tradition and to explore change.

## Emerging Choirs?

Spotted in the excellent bookshop at Sarum College in Salisbury recently – Dan Kimball's *Emerging Worship: Creating Worship Gatherings for New Generations*. It was published in the US by Zondervan in 2004, but perhaps has not made it into many UK bookshops. Some readers might be familiar with Kimball's previous book, *The Emerging Church: Vintage Christianity for New Generations* (Zondervan, 2003); this later one has several interesting things to say about music.

The following quotation, for example, may surprise some: 'I imagine choirs becoming a big part of emerging worship. I'm not talking about the rather corny 1970s and '80s style of Christian choir music. Instead I see choirs that go back and study ancient choral music and also sing gospel spirituals and other choir music that invokes both reverence and joy. If there is a choir, they will not sing from a stage all wearing the same color sweaters, all smiling with lots of make-up. The choir is off to the side or in the back, out of sight, and out of the spotlight, so their voices are what's noticed.' (pp.83-84)

Kimball also talks of 'moving into a post-Matt Redman form of musical worship combing the ancient with pop rhythms, global music, and other forms of eclectic and ambient music.' In his own church in Santa Cruz, California, he has combined Taizé-style chants with 'contemporary pop', and used a choir 'to back the worship band and provide meditative songs for prayer.' He writes too of 'a

fascinating revival of interest in singing hymns as part of worship' (p.93). This he ascribes partly to their rich, deep lyrical content but also to a sense of connecting with historic roots; alongside this is 'a growing passion for emerging churches to write their own songs of worship', so that the musical worship reflects the local church itself.

The values he identifies as common to 'emerging worship gatherings' include a move away from a spectator-type gathering, the creating of a sacred space for the worship (in whatever kind of building the people are gathering), a multi-sensory approach and freedom of movement within the worship, a revival of historically-rooted liturgy with observance of the Christian seasons, and an emphasis both on prayer and the Eucharist.

Those who attend the Greenbelt Festival (25-28 August 2006, Cheltenham) will have the opportunity to worship in a wide range of styles, some linked with young 'emerging church' communities (but by no means all – Brother Paolo of Taizé, for example, will be leading contemplative evening prayer). At least one choir will be involved, nChant from Bedford, who describe themselves as 'a young women's choir exploring spirituality and music, singing medieval and contemporary music for ritual and meditation.'

## 'Lord, have mercy'

Here's an interesting idea from the liturgical section of the recently published *New English Praise* (produced to mark the centenary of *The English Hymnal*).

As part of the eucharistic provision, a list is given of hymn tunes to which 'Kyrie eleison' could be sung. These include PETRA (most familiar as the tune to 'Rock of ages, cleft for me'). If you try it out, you'll soon discover that it won't work with the English text ('Lord, have mercy. Christ, have mercy.') but fits rather neatly to the Greek 'Kyrie eleison' (twice), 'Christe eleison' (twice), 'Kyrie eleison' (twice). The

editors suggest this tune may be particularly suitable in Lent. They also warn against singing a hymn and a 'Kyrie' to the same melody in one service! A review of the book will follow in a future issue.

The full music edition which has appeared first (paperback, published by Canterbury Press) costs £15; an organist's edition (presumably bound in such a way as to stay open on the music stand) will be available at £25, with a congregational edition at £9.

## Customised hymns?

*John Burniston writes about an experiment that produced mixed reactions*

The challenge, in planning the first Bradford 'Diocesan Day' on 1 May 2006, was how to enable 650 members of our diverse family to engage at many levels in the worship of a conference whose theme was 'Yes to Young People'. Key to this was the treatment of the hymns: this is Yorkshire!

My instinct was to give confidence to the assembly by ensuring that almost all the words were set to familiar tunes (albeit, in the final service, played by a contemporary rock band). But I also hoped to do something more, and decided to attempt to bring 'old standards' to life with additional new writing to enable them to fit the theme of the day.

For example, the fine six-verse hymn 'Come, Holy Spirit, come' by Michael Forster has a promising opening verse pattern which I pursued more vigorously throughout the whole hymn. The second and third verses were largely new writing, aiming not only to make reference to the young but also to include the Diocesan strap-line 'Future Faithful'.

'Be thou my vision' is so well known that the new third verse produced a noticeable shift in attention as we emphasised the Conference theme:

Be thou my conscience, my ears and my eyes,  
Be for me openness, hope and surprise,  
Point out the 'yes' in the life of Our Lord,  
Show our young people that they're not ignored.

Finally, lest hymnody be thought rather solemn, I thought a little parody was permissible in the big anthem 'O Lord my God' which ended the service. Instead of the familiar but wholly romantic rural setting of the second verse, I suggested this tribute to the skills in electronics more familiar to the young people we were celebrating:

When I can see how young minds quickly wander  
through complex rules I thought a mystery;  
when on the internet they're forced to ponder  
on abstract thoughts that still are closed to me.

*Then sings my soul, my Saviour God, to thee:  
how great thou art, how great thou art.  
Then sings my soul, my Saviour God, to thee:  
how great thou art, how great thou art!*

The reactions to this local writing were almost instantaneous. The majority left the auditorium saying how much they enjoyed the adaptations, how they had related to the themes and how they smiled as they sang them; others hissed that the new words were patronising, inappropriate and a confusion of styles.

Written in the middle of all the other demands of organising the worship at a major gathering, these texts are hardly ready for publication in a hard-back book [and there are undoubtedly copyright issues to be addressed! Ed.]. I suggest, however, that in this exuberant context, they provided a degree of provocation and local colour that the hymns as written would not have given.

*John Burniston is the Bishop's Adviser in Liturgy in the Diocese of Bradford*

## Fred Kaan's story

Just before this issue went to press, a new book arrived from Stainer & Bell. Gillian Warson, who looks after the website of the Hymn Society of Great Britain and Ireland ([www.hymnsocietygbi.org.uk](http://www.hymnsocietygbi.org.uk)), has written a short biography of one of the contemporary hymnwriters whom she most admires.

Probably the most widely sung hymn by Fred Kaan, who was born in Holland in 1929, is 'For the healing of the nations', found in such diverse publications as *Common Praise*, *Baptist Praise and Worship* and *Songs of Fellowship* (Vol.3).

A review of *Healing the Nations: Fred Kaan, the Man and his Hymns* should appear in these pages in due course. Meanwhile if you are curious about the writer who was bold enough to rhyme 'Magnificat' with 'council flat' (in his 'Sing we a song of high revolt', written in the 1960s), this is the book for you!

A brief account of Fred Kaan's life, with details of the collection of his hymns published in 1999 (*The Only Earth We Know*), can be found on Stainer and Bell's website ([www.stainer.co.uk/kaan.html](http://www.stainer.co.uk/kaan.html)).

## Developments in musical training

The Royal School of Church Music has recently appointed a number of new staff, including Sue Snell - to a post as Head of Education. Sue, who will be assisted by Anna Burson (Education Administrator), is currently settling in at the new RSCM office in Salisbury. Her primary responsibility will be to manage the delivery and ongoing development of the RSCM's three core programmes:

- ◆ Sacred Music Studies
- ◆ *Voice for Life*
- ◆ Skills of the Church Musician.

### Sacred Music Studies

The first of these is a distance-learning programme (delivered in association with the University of Wales, Bangor) with strands in ministry and worship, music in worship, and applied skills. News of this was included in *PNOW* Issue 3 (Autumn 2004); fifty students from seven denominations are now enrolled.

### Voice for Life

This is a practical programme which aims to resource and encourage choral singing in churches and schools, both within the UK and beyond; singers of all ages have the opportunity to be assessed at various levels, both informally and through validated award examinations. More details about both these programmes can be found on the RSCM website ([www.rscm.com/education.php](http://www.rscm.com/education.php)).

### Skills of the Church Musician

The whole worshipping congregation – with or without choir – needs musical animation and leadership, and not always from an organist and choir director. The Revd Angela Paterson is working with the RSCM's Director General, Professor John Harper, on the development of the new 'Skills of the Church Musician' programme, designed to build the confidence of those already involved in leading worship in their local church, to train those moving into this role, and also to enable the acquisition of fresh skills. An outline is already on the website, and a more detailed prospectus will be available later this year. Among the areas which the programme will aim to cover are the skills required by cantors, keyboard players, and directors of various kinds of ensemble (vocal, instrumental or mixed). Training will be offered in transferable skills such as leadership, team-work and time management; practicalities such as copyright and child protection issues will also have a place in the scheme.



# Have you seen...?

## Book reviews



### Gathering for Worship: Patterns and Prayers for the Community of Disciples

The Baptist Union of Great Britain  
Canterbury Press 2005  
423 + xxi pp, £30.00

**G**athering for Worship is an important and stimulating collection of material; not an 'official Baptist liturgy' but as near as the Baptist Union gets to it! It offers 'signposts to guide.... in planning and preparing' worship, mindful of the range of traditions that exist under the Baptist umbrella. The subtitle 'Patterns and Prayers' is significant: here are 'ways in which worship might be done' as opposed to 'orders for worship'.

The book is divided into two parts. The first, 'Worship in the Community of Disciples' includes a range of liturgies. This contains 7 'patterns' for the celebration of The Lord's Supper (including one with a Eucharistic Prayer of classic shape and, among the additional material, an amended form of Prayer D from *Common Worship*). There follows material for Presenting Infants and Children, Welcoming Disciples (initiation), Covenanting Together, Ministry (a large section of over 160 pages with valuable resources for Commissioning, Ordaining and Inducting), and pastoral offices for Marriage, Funerals, Healing and Visiting the Sick. Each section has a theological and pastoral introduction in which helpful guidance is given on liturgical structure and content.

The second part of the book, 'Prayers in

the Community of Disciples' is set out as a directory of resources for worship. The first 60 pages of prayers for use throughout a service (including opening prayers, thanksgivings, confessions, intercessions and blessings) are followed by 50 pages of material covering 'seasonal time' (Advent to Trinity Sunday) with additional sections for Harvest, One World Week and Remembrance.

But perhaps the most significant inclusion is the opening chapter: 'Planning for Dynamic Worship'. This offers sound guidance (with diagrams) on structuring worship: the need to balance 'word' and 'table' elements and, in particular, on how gathering and sending might be worked out in a variety of situations.

This is an important contribution to the formation of God's people in worship, which deserves to be read and used both within and outside the Baptist fold. It is a mine of resources, many of which will be welcomed by Anglicans for those occasions where 'other words may be used'. The book comes with a CD-ROM which contains a single pdf file of the whole text, together with individual files of the images from the book.

Peter Moger  
National Worship Development Officer

### The Shape of the Liturgy, New Edition

Dom Gregory Dix  
Continuum, London 2005  
ISBN 0 8264 7942 1, £35

**T**his is a new edition of a classic book. The content is exactly the same as the 1945 edition, with an introduction written by Dr Simon Jones. As the original is well known, I will only look at the introduction, which is eighteen pages long. Dr Jones gives a helpful introduction to the book and its impact. While now a bit dated, its influence has been huge, hence the New Edition.

Dr Jones rightly points out the impact of the book on Anglican liturgies including the ASB and *Common Worship*. He also

includes the work of Paul Bradshaw, whose *Eucharistic Origins* puts some final nails in Dix's coffin. Both of these might have been developed more, although this is a helpful introduction with enough footnotes to help the Dix scholar find his or her way around the literature.

Phillip Tovey  
Director of Reader Training, Diocese of Oxford, and Liturgy Tutor, Ripon College Cuddesdon

### The Art of God

Christopher Irvine  
SPCK 2005  
151pp £14.99

**T**he French sculptor Rodin said he believed in God because it was God who invented modelling. Like the potter in Jeremiah 18, God takes the unpromising and messed-up clay and reshapes his people to be the people he wants us to be. And his main tool in doing this, Christopher Irvine brilliantly argues, is worship.

It's an old argument, and liturgists, accustomed to being in an under-resourced minority, are used to giving way to others over the primacy of worship in making Christians. But this book brings the argument to life by doing the theology about Christian life and growth in a thoroughly biblical way, focussing on the Word, and then relating that to the transforming rites of baptism and eucharist. The cross, where relationships are reconfigured, is the source for both sacraments and so each is a place where identity is conferred, relationships reshaped and self-centred. We are given a clear vision of Christianity as transformation.

The author, as well as being Principal of Mirfield, teaches Art and Theology at Leeds University and the book is full, not just of illustrations but of parallel arguments from art and poetry, from architecture and mosaics in sixth century Ravenna to Gerard Manley Hopkins. This results in the book provoking further thought: I was fascinated, for instance, by the parallels between the discussion of the primacy of form and shape in liturgy and in art – and it is that human form which God refits for heaven.

My hope is that this excellent book will be widely read, not just by those interested in worship but by those responsible for mission, evangelism, Christian development and formation, and visual and conceptual communication. And when it gets to the next edition, could the publishers perhaps afford to put some at least of the illustrations into colour?

Trevor Lloyd

## The Liturgies of Quakerism

Pink Dandelion

Ashgate, 2005,

xii/138 pp,

hb £50.00 (0-7546-3128-1) ,

pb £16.99 (0-7546-3129-X)

Before I opened this book, I went back to *The New SCM Dictionary of Liturgy and Worship* to see what it said about Quaker worship – and, yes, there is an entry and it has some substance, though the only occurrence of the ‘liturgic’ stem is in ‘non-liturgical’. Quakers do not come into the eleven sub-divisions of the entries on, e.g. eucharist or marriage – or vestments; and they do not even qualify for a mention under ‘Silent Prayer’. So whence had Pink Dandelion (yes, it appears that is his name) content for a medium-sized paperback (or hardback)?

When the chips are down, the streams of history in the book reflect theologies and styles more than liturgies. Quaking has long since disappeared, and silence has supervened. Distinctions do exist between ‘programmed’ and ‘unprogrammed’ styles, the former being nearer to an evangelical Christian style, the latter to a distinctive incomparable traditional Quakerism. Neither careful reading nor appeal to the index gave me any hint of the use of the Bible in worship in either style – there is reference to the Bible in respect to its authority (largely viewed as outbid by direct revelation), but none to reading or expounding it in the congregation.

There is a wonderfully frank set of answers by 692 British Quakers to a

questionnaire in 1989 (see page 119) to the question ‘What kind of activity best describes what you are doing in Meeting for Worship?’. The eleven categories of answers included ‘meditating’, ‘listening’ and ‘thinking’ (and, honestly, 6.9% who were ‘sleeping’ – I’d probably be among them for some of the time), but none who were reading the Bible or hearing it (I think the ‘listening’ was largely internal listening for the voice of God). The non-biblical, non-credal character of Quakerism means that it is defined much more by a culture of silence than by anything else; and this has constantly been a problem to credal Christians.

A vast bibliography, almost entirely of people of whom I had never heard, completes the sense that somehow we have landed on another liturgical planet. I suppose that not all earthlings are itching to visit other planets – but reading this book not only opened up its landscape for me, but left me with an uncomfortable sense that, although I try to keep my feet on the earth, I ought to itch a bit more to make at least a flying visit.

Colin Buchanan

## Common Worship Reconciliation and Restoration: A Commentary

Philip Tovey, David Kennedy  
and Andrew Atherstone

Grove Books

(Worship Series No 187)

ISBN 1851746196 28pp £2.95

There are three main sections to this book, and an introduction explaining the decision of the *Group for the Renewal of Worship* to let the booklet reflect a diversity of evangelical opinion. This is, however, diversity as in outright disagreement.

The first section, by David Kennedy, sets out what material is provided in the new *Initiation Services* volume for corporate and individual rites of reconciliation, together with a brief outline of the Commission’s thinking.

The final section, by Philip Tovey, touches on some of the possible pastoral opportunities for the new rites, and shows some of the potential connections with evangelical and renewal traditions, such as the early Methodist class meeting, or the prominence of ‘Walking in the Light’ from the East African Revival.

The middle section, by Andrew Atherstone, is somewhat different, and brings the booklet’s subtitle perilously close to a violation of the Trades Description Act. His contribution is less a commentary and more a counterblast, in which he treats the Commission’s work rather as Neanderthal man is supposed to have treated his women.

The problem with this polemic is its sheer lack of constructive engagement with the material. There are undoubtedly ways in which reconciliation can be celebrated which put the priest in the place of Christ. There are also forms of preaching which do the same! The question that needs addressing is how these rites may be celebrated in ways which draw people to God through Christ.

In the right hands, and done well, reconciliation, whether corporate or individual, has considerable evangelistic potential. This booklet would have been more useful if it had explored such possibilities in greater depth.

Doug Chaplin  
Parish priest and Director of Reader  
Training in the Worcester Diocese

## Consecrations, Blessings and Prayers

Compiled by Sean Finnegan

Canterbury Press 2005

hb pp247, ISBN 1 85311 67 0, £16.99

Almost everyone in pastoral ministry will have been asked to say a prayer or give a blessing in a situation they have not encountered before. Various compilations exist to help, but the very variety of requests means that no one publication can give answers for everything.

The Roman Catholic Church has various official resources for blessings (*The Ritual* and *The Book of Blessings*), and these are supported by a number of complementary volumes. This is one of them, designed for laity as well as clergy, with formal consecrations of objects, blessings of people, and more general pastoral prayers for a range of settings.

Its Roman Catholic context and style is very clear, and some will feel that the material on offer is a little brief, but the

value in such a collection is that someone has thought about suitable words and bible readings, and these give a starting point for something which can then be tailor made. There’s a useful theological introduction, but I was most thrilled to see not only a prayer for a computer, but also prayers for when a meeting ‘is likely to be stormy’.

It is small enough to fit into a pocket, but a bit over-priced. I’ve referred to it a few times, for reference rather than regular use. But it might have just the prayer you need...

Jeremy Fletcher  
Precentor of York Minster



## Colin's Column

Not the first word, but the last -  
Colin Buchanan writes...

I had one protest from a reader about my cavalier dismissal of oiling, but I fear I must hold that over. Gilly lets me draw upon my England-related book which is being published in July (I have two other books around with a worldwide purview). The hot one is called *Taking the Long View: Three and a Half Decades of General Synod*, and it is published by CHP itself (and costs £22.50, I fear). Five of its 19 chapters are devoted to C/E liturgy (and one to Lambeth Conferences), going back to the beginnings of the Liturgical Commission in 1955, and to my own joining it in 1964 – in other words, well before General Synod came to be.

The 'Long View' was an anodyne (though true) title, as CHP declined both *Faith, Fudge and Fantasy* and *A Bishop on the Backbench*. The long view is needed as synodical memories are short, and a 40-year perspective reveals how and why things came to pass as they did. Thus we find in the third millennium great difficulty in uniting episcopal and non-episcopal ministries, once solved in principle in the (old) Covenant period 1978-82. Similarly, the argument about children in communion in the 1990s (now mercifully settled) exposed a supposed need to change Canon Law, whereas Gerald Ellison (do you remember him?) had drafted Canon B.15A in 1971-72 specifically to obviate any such need.

As an example among liturgical texts I cite 'make the memorial'. Its origins lay in 1549 (did Cranmer mean it in a relatively reformed sense?). The century during which anglo-catholics hailed 1549 as *the* model Anglican rite entrenched the notion that 'make the memorial' somehow did and said the right thing. Dix's assertion that 1549 was 'Zwinglian' dented this a little, but it lingered. It became the compromise text in the anamnesis of Series 2. But the Commission's mind moved on, discerning that 'memorial' set up non-theological unhelpful associations; so Series 3 had 'We celebrate...'. In early 1978, the House of Bishops in a bad moment decided to revert to 'make the memorial' – but the Commission declined to support it, fought it out with the House of Bishops, and prevailed. 'We celebrate...' continued in the First Eucharistic Prayer. In actual use with Rite A anglo-catholics generally went for the Brindley-out-of-Hippolytus-via-Roman-Prayer-II Third Eucharistic Prayer (with 'make the memorial').

For *Common Worship* the Commission compressed the first two eucharistic prayers, and pushed 'make the memorial' into Prayer A. I doubt if anglo-catholics will desert what is now Prayer B for it; but, whether they will or not, my problem is that the Commission did its ill-advised work with (to the best of my knowledge) no idea of the battling in early 1978. I was duly seen off in Synod on the grounds that the Revision Committee had 'detected a desire for "memorial"'. You don't get a chance to argue back again when you have been dismissed in General Synod, but I fear we lost from that anamnesis not only the positive 'celebrate' for the murky 'memorial', but we also dropped the second coming in favour of 'the coming of his kingdom' – which again re-ran a conflict from three decades earlier. Well, I'm out of space here, but please Take the Long View – and let me know whether it matches your view.

The Rt Revd Colin Buchanan is the former Bishop of Woolwich, and former editor of *News of Liturgy*.

## Notice board



### Holy Communion study leaflets

The Durham Diocesan Liturgical Committee has published a useful set of leaflets about the eucharist which can be used in a number of study, discussion or training contexts. There are nine leaflets in the set, as follows:

- ◆ An Introduction
- ◆ Shape and Symbol
- ◆ Ministries
- ◆ The Gathering
- ◆ The Liturgy of the Word
- ◆ The Eucharistic Action
- ◆ The Eucharistic Prayer
- ◆ Going Out after Communion
- ◆ Some Useful Resources

These can all be downloaded from the Durham DLC website ([www.durhamliturgy.org.uk](http://www.durhamliturgy.org.uk)). Another resource from the Durham DLC, 'Prayers for Meetings' can also be found on the website.

*If your Diocesan Liturgical Committee (or an equivalent group) has come up with something interesting, the editor would be pleased to hear about it.*

### Joint Liturgical Studies

The latest in the series is No. 61, *The 1927-28 Prayer Book Crisis* by Donald Gray. This is part two of Donald's work on the subject, and is subtitled *The cul-de-sac of the 'Deposited Book'*.

This is available from the publishers, SCM-Canterbury Press Ltd, or by joining the Alcuin Club (email: [alcuinclub@waitrose.com](mailto:alcuinclub@waitrose.com)).

**The August booklet in the Grove Worship Series is No. 188, *Baptism and Holy Communion in the Methodist and the United Reformed Church: further considerations* by Phillip Tovey and Charles Read.**

**Available from Grove Books at [www.grovebooks.co.uk](http://www.grovebooks.co.uk) or telephone 01223 464748.**

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