

Issue 55 Sept 2017

£2.50

In this issue

The Reformation 500 years on	1-4
Music matters	5
Events	6
Books	6
Reports	7-8
Colin's Column	8

What is Praxis?

See www.praxisworship.org.uk
Praxis was formed in 1990, sponsored by the Liturgical Commission, the Group for the Renewal of Worship (GROW) and the Alcuin Club to provide and support liturgical education in the Church of England.

Praxis News of Worship is copyright © Praxis 2017. Material for inclusion should be sent to the editor, gill.ambrose@happyserver.co.uk
We reserve the right to edit material and make no guarantee to include material submitted. The views expressed are not necessarily those of Praxis or the Praxis Council.

Contact praxis@praxisworship.org.uk

For general enquiries, affiliation and programme information, contact Praxis, 19 The Close, Salisbury, SP1 2EB, 01202 296886, praxis@praxisworship.org.uk

Affiliation

The work that Praxis does is supported mainly by affiliation. If you are not an affiliate, why not consider becoming one?

Was the Reformation a Good Thing?

The celebration of the 500th anniversary of the Reformation this year is surely, in English terms, a little premature. The recognition of Henry VIII as the supreme head of the Church of England, the major step in the separation from Rome, will be commemorated in 2031, the first English Prayer Book in 2049, and the still current version of the Prayer Book in 2162. The 500th anniversary machine has still a long way to run! As with the French Revolution, should an assessment of the English Reformation perhaps be put off as 'too early to say'?

The benefits might seem obvious and overwhelming (from English Anglican perspective): to concentrate on the liturgical, we have an English Bible and liturgy, the first stuttering attempts at later majestic hymnody, above all a *Prayer Book* which has won affection and allegiance and even shaped the nation's language.

It is not just about the Reformation. In the 1500s anyone important was a reformer. The issue became which Reformation, and reformers like Thomas More and Stephen Gardiner were pushed into the corner of opposing the course that the English Reformation took. Our calendar commemorates those who were victims of the Reformation. And the course of the Reformation continued to be a battleground for over a century. Indeed it is hard to find people agreed over it today.

The *Prayer Book* is so much part of the Anglican consciousness that everyone treats it as a familiar friend; and that leads many to want to 'own' it – to maintain that the *Prayer Book* stands as guarantor of one's own churchmanship.

On one side, many of those who join the Prayer Book Society regard its practice an irreplaceable hallmark of prayer and faith. These may be impatient of academics, but others are still ready to fight over the theology. In particular what Cranmer really thought has been much argued. A hundred years ago, the readers of Procter and Frere were assured that he never really signed up to a hardline Reformed position akin to that of Bullinger; but studies of his theology and his two prayer books now make it unequivocally clear that he did, even before the publication of 1549. Anglo-Catholic renderings of the *Prayer Book*, be it that of 1549 or 1662, may or may not be 'valid' applications, but they do not open windows onto Cranmer's soul. It is the Evangelical Anglicans who now claim ownership, and I have met in the last few years plenty who project for the future Church of England the theology and aspirations of that first generation of reformers. However the history books have changed as well, and (leaving aside 'revisionism') the 'Short Reformation' which saw the work completed with Elizabeth (after 1559, A.G. Dickens has merely 'residual problems') has now given way to the 'Long Reformation' (Diarmaid MacCulloch takes us up to 1700). And it is worth remembering that, whatever Cranmer really thought, the authorised *Prayer Book* of the Church of England is that of 1662 (so we look forward to 2162).

In 2012 Sarum College marked the 350th anniversary of the *Prayer Book* with a symposium looking at how the book is viewed by members of other denominations. It was sometimes uncomfortable to hear a familiar friend

The Reformation 500 Years on

accused of bullying and condescension. The greatest failure of the European Reformation was that Western Christendom was irrevocably divided; and that division was felt in every community in England. Nonconformity was punished as long as possible, and after that privilege was fenced about by conformity right into the nineteenth century.

One of the ironies of the history of the *Prayer Book* is that its creativity was to be discovered in ways somewhat different to its first author's intentions. In the parish church, to be sure, for many years there was a stable use of the *Book* with little variation. Sunday included Morning Prayer, Litany and the Ante-Communion (but rarely the Communion itself, despite Cranmer's hope that frequent communion would catch on), then Evening Prayer. Early hymnody seems to have bookended the services rather than been included within them. In that respect the *Book* was a lasting success. But in the Cathedrals, Matins and Evensong allowed a continuation of the medieval choirs, centred first on the Chapel Royal of Elizabeth I and of Westminster Abbey, old-fashioned in her reign long enough to have become the fashion at its end. The Commonwealth put an end to all that; but the Commonwealth by its own excesses justified what it had set out to destroy, and Laudianism became attractive more generally than it had ever done before. Cranmer's communion table was no longer among the communicants but fenced in against the east wall where the medieval altar had been. The choirs came back to their cathedrals, but there they stayed in their elysian surroundings until nineteenth century rectors, slumbering over their Walter Scott novels, dreamed of surpliced choirs and organ music in their bare chancels. The Oxford Movement found fertile soil for what previously had been exotic, and the Reformation itself was now questioned for the first time – was it Deformation instead? The vast majority of Anglicans avoided a simple answer, clinging to some parts it labelled 'principles' and lamenting others

as 'excesses'. But it was the Liturgical Movement in the twentieth century which could grapple most creatively with the *Prayer Book* tradition, in its various revisions making the most of the differences between 1549 and its successor volumes. Anglican theological differences around the Eucharist could now be expressed in the ambiguity of 1549. The Daily Office could be enriched by adding a greater variety of canticles to the existing services as well as restoring Compline and other hours too. Indeed the latest official publication could revive Cranmer's criticism of the medieval offices: 'that many times there was more business to find out what should be read, than to read it when it was found out'.

We celebrate the Reformation not as an event 500 years ago, but a process of which we are part, along with the Great Schism, Renaissance, Enlightenment and every event for two thousand years and more. It is woven into a web in which we are entangled, and which we are still weaving.

✠ *Gordon Jeanes is Vicar of St Anne's, Wandsworth.*

The Reformation and the Liturgy: a German perspective

Despite what many might think, Martin Luther was a reluctant liturgical reformer. Only when really pressed, and several years after the publication of his famous Ninety-Five Theses in 1517, did he concede to composing a liturgy, the *Formula Missae*. It was written in Latin and continued the liturgical tradition of his time. The only important changes Luther introduced related to the Eucharist, which should not be understood as an offering or sacrifice any more. Luther wanted to make sure that no one could understand the Eucharist as a human offering to God or a replication of Christ's unique and ultimate sacrifice. In 1526, Luther wrote the 'German Mass'. But even here, as he stressed, all the readings should be chanted in Latin as well as in the Vernacular. This was for

the youth to practise their Latin, which they would need to communicate in the international context of the times. One thing both liturgies had in common: they were sung or chanted in their entirety, with the sermon as the only spoken part. For Luther, music ranked very close to theology when it came to the mediation of heavenly truths and consolations. In Lutheran churches, the works of art prevailed: not only music, but church architecture, pictures, even statues, altars and liturgical gestures continued to be in use. Only the time of Enlightenment led to a broader critique of such 'unnecessary decorations'.

In contrast to the Lutheran continuation of the medieval form of the mass, the Reformation in Switzerland and South West Germany took a simple word-centred service as the starting point for their liturgical reforms. Especially in the cities, the so-called *Pronaus* had already become a popular type of worship, consisting of a few short liturgical elements around the all-important sermon. Here, Zwingli found the pattern for his renewed liturgy. No music was to be used and church buildings should be very simple, bare of altars, candles, pictures and statues. Music and singing should instead be used at home. Zwingli, famously, was an excellent musician. However, nothing should distract the heart of the believers while listening to the Word and praying.

In England, the Reformation was influenced, consecutively, by both strands of the Reformation and interrupted by times of counter-reformation. Nowadays, we know that both, the centrality of the biblical word, written and read in a language that one can understand, and the ritual dimension of liturgy, as expressed in the sacraments and in the many strands of liturgical art, are paramount for our human ability to experience transcendence, that is: our communion with God, with humankind and with creation.

500 years after the Reformation, we recognise that we need the experiences and liturgical wisdom of the other religious traditions in order fill our

The Reformation 500 Years on

gaps and to enrich each other. The Reformation continued, disrupted and renewed liturgical traditions. In our times, we need continuation, disruption and renewal. But in the first place, we need the humility, which means to be open to what comes to us, both from our past and from the liturgy of the others. Here, we could find nothing less than God's gifts for us. Actually, this was the main point of the Reformation: 'We do not live by what we achieve, but by what we receive.' The same might be true for the church and the liturgy.

✦ *Dorothea Haspelmath-Finatti is a pastor of the Lutheran Church of Hannover and is now Lecturer in Ecumenical Encounters at the Roman Catholic Faculty of Theology at the University of Vienna.*

Cranmer's vision

'Your Majesty is God's vicegerent and Christ's vicar within your own dominions, and to see... God truly worshipped...'

The vision with which Archbishop Thomas Cranmer sought to inspire the nine-year old King Edward VI at his coronation in Westminster Abbey was no modest one. At its heart, he saw liturgy – the renewal and reinvigoration of worship in England's parishes – as the key catalyst for the achievement of bold national ambitions. These included the mending of the country's damaged social fabric, the healing of deep national divisions and disunity, and the fostering of greater moral virtue in private and public life, as well as the inculcation of what he took to be 'pure' Christianity, shorn of the corruptions of the immediate past.

The changes of the next five years were correspondingly great, and swift. Two successive books of *Common Prayer* began a dynamic revolution in the shape and language of public worship. The physical space in which worship took place was transformed. Nor was it only the new Reformed, 'Protestant' theology – and the desire to instil it – which drove these changes: but also Cranmer's own pastoral heart, his recognition of, and desire to encourage, shifts in social attitudes, especially around marriage, and his sense that a shared, reinvigorated

liturgy would be imperative in moulding a national renewal with effects far beyond England's parish churches.

As we mark the 500th anniversary of Martin Luther's protest about indulgences, which added critical energy to a movement of reform across Christianity, it's worth remembering Thomas Cranmer. Not the most celebrated of Protestant theologians, his influence is nevertheless perhaps the greatest of any Reformation leader. Centuries later, his genius for infusing ancient wisdom into contemporary worship, his vision for how liturgy shapes life, and the sheer beauty of his language continue to inspire. Amid all our current concerns, we should seek to place his approach in its context, that we might the better appreciate his legacy, and his continued witness.

✦ *Jonathan Dean is Director of the Centre for Continuing Ministerial Development, The Queen's Foundation.*

Cranmer the Wordsmith

If we go back to Luther's times, we find Henry VIII embattled against Luther in a book he had published in 1520, entitled *De Septem Sacramentis*. This so pleased the Pope that he conferred on Henry the title 'Defender of the Faith' (the Queen still carries this title, but not from the Pope – after Henry broke with Rome, Parliament conferred the title back upon him). British monarchs have accordingly been defending since the Reformation a faith somewhat different from that which Henry promoted, indeed somewhat nearer to what he was attacking.

Our own Reformation had some advance indicators in Henry's reign – the vernacular Bible was to be read in churches, the litany was to be said in English, and some known Reformers were made bishop by Henry. The key to all this lay in the person of Thomas Cranmer, Archbishop of Canterbury from 1533 to 1556. He is often portrayed as a weak and vacillating man, and certainly he did well, by luck, prudence or providence, to keep his head on his shoulders during Henry's

reign; but he had a unique combination of gifts to deploy when Henry died and he found himself a key member of the Regency Council, governing in the name of the 9-year-old king, Edward VI. For now, along with the political power, Cranmer could bring his evangelical doctrines into play in the land, and could do so through the use of his literary gifts; he had, in effect, to invent a liturgical English with weight, rhythm, memorability, and sound doctrine, and he did so at enormous speed and to tremendous effect. His brilliance shone through, whether he was translating existing Latin texts (as in *Gloria in excelsis*, creeds, or *Sanctus*) or writing new liturgical material without previous models, as in his collects of the first and second Sundays in Advent, or in his opening of the sacramental prayer in 1552 (it was not then a 'consecration prayer') – i.e. 'who, by his one oblation of himself once offered, made there a full, perfect and sufficient sacrifice oblation, and satisfaction for the sins of the whole world'. He had a mastery never equalled since.

This last quotation gives a glimpse of his major controversial initiative. He was, by the two stages in 1549 and 1552, turning the non-communicating pre-Reformation mass, which centrally provided for adoration of the transubstantiated elements and the offering of mass-sacrifice, into 'the Lord's Supper'. Now, all were to communicate, all were to receive the cup as well as the bread, all were to follow in English the devotional approach to the Lord's Table which the 1552 rite set before them. All this can be seen in Cranmer's writings (not least in his controversy with Stephen Gardener, the reactionary Bishop of Winchester), in the *Forty-Two Articles* which he published in 1553, and, most profoundly of all, in his 1552 liturgical text. We can but speculate as to why he said nothing about the change in the Eucharist in his Preface to the 1549 and 1552 Books (pick up 1552 or 1662 and see) – but the actual experience of participating in his rite said it, right through to many living and worshipping today.

✦ *Colin Buchanan is a former Bishop of Woolwich.*

The Reformation 500 Years on

Morning and evening, day by day

October will see a spate of lectures, conferences, ecumenical gatherings and services to commemorate the 500th anniversary of the beginning of the continental Reformation. Cranmer had had first-hand experience of Christian life and worship shaped by Luther's teaching, and although many commentators have pointed to other, more radical influences in the framing of Cranmer's full-blown reformed Communion Office in the 1552 *Book of Common Prayer*, Luther's influence persisted. Indeed, the eminent Cambridge historian Patrick Collinson has argued that Luther's views were the most singular influence on Thomas Cranmer as he forged ahead with his reforming agenda. We might think, for instance, of his so-called 'flood prayer' included in the service for public baptism. Luther's influence on western Christianity has been immense, and he is probably best known for his formulation of the polemical doctrine of justification by faith, *sola fide*, that is, justification by faith alone. But alongside this watchword was an equal clarion call, *sola scriptura*, by Scripture alone. And it was this principle, together with Luther's emphasis on worship as corporate prayer, that inspired Thomas Cranmer when he came to recast daily prayer for the first English *Prayer Book* of 1549.

The proliferation of saints' days in western medieval Christianity had made daily prayer an extraordinarily complex affair, with multiple readings from the lives of the saints and accounts of miracles and martyrdom. Further, daily prayer basically followed the pattern of monastic prayer with its sevenfold Office to mark the time from dusk to dawn, with Vespers, Mattins and Lauds, and all the 'little hours', in between. Luther had argued for a reduction, and indeed, the curtailment of some of these daily Offices, and Cranmer, driven by this reforming desire for simplification, wanted a single voice to be sounded in daily prayer, and that was the voice of Scripture. The monastic offices were conflated, to give us two services, Morning and Evening Prayer. The elements of these services, the canticles, versicles and responses were largely drawn from Scripture, and were wrapped around the two biblical readings, an Old

Testament and a New Testament reading. So at the heart of daily prayer, now framed and intended not simply as an Office (or 'duty') for the clergy, but a common, that is, a shared form of prayer for clergy and people together, morning and evening, day by day, was the performance of scripture. Again following Luther's lead, Cranmer arranged for the books of the Bible to be read consecutively. As Cranmer wrote in the Preface of the First *Prayer Book* of Edward VI (1549): 'the reading of Holy Scripture is so set forth, that all things shall be done in order, without breaking one piece thereof from another.'

Cranmer stipulated that the Scripture readings, now in English, had to be read in a measured and audible voice, but perhaps there's more to this than just hearing what is read aloud. There is also the sense that the primary context in which we hear the Word of God is the context of public worship. Luther had been convinced that the Word of God was carried by Scripture, and that that Word may indeed be heard when Scripture is read publically in the Christian assembly.

So how shall we judge this legacy? Some may say that Cranmer's arrangement, with two readings at each Office, is simply too much if we are to really attend to what is being read. Perhaps the solution would be for shorter readings with a more thematic focus. But this may artificially constrain what we might hear in a given reading. The answer could be a further simplification, the reading of a single biblical passage following the psalmody, as in many of the early Lutheran orders of service for public morning and evening prayer. And finally, if the reading at Morning and Evening Prayer were followed by a short silence, we might get the point that God's word is to be both heard and received!

✠ *Christopher Irvine is Canon Librarian of Canterbury Cathedral.*

The Reformation's legacy on music

Music has been a conduit for expressions of faith for many generations across the centuries, but perhaps never more so than in the age of Reformation, whether it be because of theological reforms, or despite them. But if there was one unifying factor between

Evangelical and Catholic theology in the period it was an acknowledgment of the potential power and influence of music upon the human experience. Its ability to move, persuade, motivate, subvert, inspire, or even to preach was recognised by a variety of reform-minded theologians. How those believers responded to the powerful presence of music, whether to encourage it within the arena of faith and worship, or to shun and silence it, reveals how theological opinion could differ regarding the vital issue of how to communicate the revelatory message of the gospel through sound, be it with word, notes or both.

J.S. Bach was deeply influenced by Reformation thought and has been a huge influence on church music ever since. Bach dedicated all his music to the greater glory of God, and deeply admired the works of the theologian and reformer, Martin Luther, who sparked the European Reformation in Wittenberg. For Luther, the case for music was a simple one. It was 'one of the most beautiful and magnificent gifts of God'. Luther's theology of music is embedded in creation itself and he called upon the Church and the state to embrace and promote it. For Luther, drawing upon the ideas of Pythagoras and Augustine, music was a mathematical art and strongly linked to the notion of a divine order and creation, in which God, the supreme musician, created the cosmos from nothing and, in so doing, gave it form, or music. Fallen humanity, imprisoned by our love of inferior beauty, must strive to hear beyond the corporeal and temporal sound of earthly music (*musica mundana*), and hear instead the incorporeal and eternal music of the transcendent divine (*musica caelestis*). That's why he encouraged Christian musicians to sing and play 'to the praise of the Father of all grace [and] sound forth with joy.' If we want to observe Luther's musical legacy in the world, we need only look to the works of J.S. Bach, who cherished the editions of Luther's works in his possession and they deeply influenced his compositions.

✠ *Jonathan Arnold is Dean of Divinity, Magdalen College, Oxford.*

Getty and Townend honoured

It was announced in the Queen's Birthday Honours in June this year that contemporary hymn writer Keith Getty, currently based in the USA but originally from Northern Ireland, was to be awarded the OBE in recognition of his contribution to 'music and modern hymn writing'. Meanwhile, earlier in the month at Lambeth Palace, Stuart Townend had been presented with the Archbishop of Canterbury's Cranmer Award for Worship. This recognised 'his outstanding contribution to contemporary worship music'.

The citation for the Cranmer award included a reference to Townend's song based on Psalm 23, 'The Lord's my shepherd', and said his musical compositions 'are regularly sung in cathedrals and minsters, churches and schools, in home groups and in personal devotion.' Townend has frequently collaborated with Keith Getty, each bringing a critique to the other's work so that they both feel the resulting song or hymn is honouring to God and will enable congregations to sing. Their early work together includes the hymn 'In Christ alone', which regularly features in the most-reported items in the CCLI copyright returns. 'Come, people of the risen King' (which Keith's wife Kristyn also helped to write) and 'Speak, O Lord, as we come to you' are also among their popular collaborations.

Getty told *Christian Today* that 'We need to build believers, churches and children who are deep believers and part of how that happens is through the songs we sing.' (20 June 2017). Keith and Kristyn have just written a book, *Sing! How Worship Transforms Your Life, Family and Church*, as part of a campaign to help individuals and congregations to understand the power of Christian song. The focus is on why we sing, how singing transforms our lives, how it transforms family life, how it can bring unity to the church, and how singing can be a radical witness to the wider community (www.gettymusic.com/the-sing-book).

Hymns of James Quinn

A new collection of the hymn texts of Scottish Jesuit writer James Quinn (1919-2010) was introduced to delegates at this summer's Hymn Society conference, held in Carmarthen. Paul Inwood, composer, organist and liturgical consultant, who edited the publication, spoke about the author and about earlier incomplete collections of his hymns. A sampler enabled the gathering to sing a number of items from *Hymns for All Seasons: The Complete Works of James Quinn, SJ* (published by OCP). Each hymn is paired with a suitable tune, and sometimes an alternative is suggested.

Among Quinn's better known and widely published hymns are 'Christ be beside me' (sung to BUNESSAN and based on St Patrick's Breastplate) and 'Forth in the peace of Christ we go' (sung to various tunes including DUKE STREET). The book has a good topical index and a scriptural one which will help those looking for hymns on particular themes. For anyone looking ahead to Advent, the recommendations include 'Town of David, King and Shepherd' and 'O Child of promise, come', both to straightforward metres making them easy to match with familiar tunes.

Hymns for healing

A book designed to 'refresh the Church's ministry of healing' has been published by Stainer & Bell. The collection emerged from a group of theologians, writers and musicians based around Holy Rood House in Thirsk, Yorkshire, a Centre for Health and Pastoral Care (www.holyroodhouse.org.uk), and the publication is edited by Jan Berry and Andrew Pratt, who are both hymn writers.

The collection is called *Hymns of Hope and Healing* but there are hymns, too, acknowledging the pain and despair from the failure of healing. The book also takes into account healing as a metaphor for social and political justice, and care for the environment. Copies (priced £12.50) can be ordered from the publisher (<https://stainer.co.uk/hymns>).

Creation in song

Among the hymns available to congregations wishing to celebrate God's creation and to reflect on our stewardship of the world around us is one written in the last few years by Martin Leckebusch, 'Sing of the God who spoke', which can be sung to DIADEMATA. There are four verses, the first speaking of space, stars, darkness and light, day and night, the second of oceans, land and plant life, the third of 'unnumbered creatures' and the fourth of humanity, called by God to care for the whole of creation. See the words on the *HymnQuest* database (details on <http://hymnquest.com>) or the Jubilate website (www.jubilate.co.uk).

For all-age worship, the Jubilate website has a song by Irene Jarvis, 'Let us sing to the Lord, our Creator', paired with the familiar SING HOSANNA. A song in more contemporary style is 'From the highest of heights to the depths of the sea' by Laura Story and Jesse Rivers, included in several recent hymn and song collections (the Methodist *Singing the Faith*, the more recent *Mission Praise* books, and Volume 4 of both *The Source* and *Songs of Fellowship*).

Songs for Sundays

The Resound Worship song writers have been working on a project called 'Songs for Sundays' during 2017, writing and recording a new collection of songs designed to enable the 'signpost moments' that are common across worship traditions. These moments include gathering, confession, hearing the Word, declarations of faith and so on.

The recording has a deliberate focus on a musical palette most commonly found in churches, and once the album is released (late September) there will be tutorial videos on the website, featuring the musicians in the studio. The project has been made possible through crowdfunding. For more details, and to hear any Resound Worship song, visit their website (www.resoundworship.org). The website also has a number of podcasts, and in Episode 34 Sam Hargreaves and Joel Payne discuss the ethos and approach of 'Songs for Sundays'.

Events

Bless your enemies; pray for those who persecute you: Worship to mend and reconcile

***Wednesday 1 November 10.30 – 3.30
St Luke's, Sydney Street, Chelsea, SW3
6NH Praxis South***

Speakers: Bishop Christopher Cocksworth and Bishop Brian Castle
Easy to say; difficult to do. This day will explore how we can overcome this problem in our worship. Contact peter@furber.me.uk

The Worship & Wisdom of Taizé

***Tuesday 14 November 2017 10.00 – 4.00
Cullompton Community Centre
Praxis South West***

Speaker: The Revd James Steven
The day will look at the history and wisdom of Taizé, the particular gifts it offers to God's church and how these might be used in the parish setting.
Contact gillbehenna@me.com

Getting ready for the Spirit

***Thursday 19th April 2018
St Luke's, Sydney Street, Chelsea, SW3
6NH
Praxis South***

Speaker: Aidan Platten, Canon Precentor of Norwich Cathedral
This day will consider how to make the most of the period from Ascension Day to Pentecost
Contact peter@furber.me.uk

Approaches to Liturgical Studies

***Monday 9 October - Thursday 12 October
2017
Sarum College***

An introduction to the sources and methods used by scholars in the evaluation and interpretation of liturgical forms. Those not on the MA in Christian Liturgy programme are very welcome to book on this module as an auditor. £350 non-residential; £510 residential Contact: rnicklen@sarum.ac.uk

The sixth annual Walter Tapper Lecture: Church Furnishings – Do we need them?

***17 October 2017 7.30pm
In the New Refectory, Community of the Resurrection, Mirfield, WF14 0BN***

Speaker: Jane Kennedy
Contact centre@mirfield.org.uk Free entry – booking essential

Books

Worship in the Epistle to the Hebrews,

Grove Worship Series, W229, Colin Buchanan

Although Hebrews can appear to function 'within a scholarly stratosphere', Buchanan ably demonstrates that 'with quite small assistance' its glories are revealed. He offers a valuable account of the author's major themes linked with a plausible reconstruction of his agenda for the assembly. Believers must come together regularly (10.25), 'looking to Jesus' (12.2). Grasping by faith his unique sacrifice for them and his living forever to intercede for them (7.25-28), they join their high priest in the world beyond the veil (10.20-22), and 'the assembly is to ring with praise, so much that it becomes a "sacrifice" (13.15)' (p. 16). They also go in spirit to meet Jesus 'outside the camp' of this world's greed (13.13), sharing what they possess as another responsive sacrifice (13.16). Hearing God's word in a pattern perhaps ordered by the leaders (13.7,17) is central. The letter models familiarity with the Old Testament and with the story of Jesus that fulfills it all. Both are alive to the author and related to the shared experience of the believers, and connecting them involves some 're-educating' about cultic language (p. 17). Buchanan's view that Hebrews does not derive a ministerial priesthood from the unique priesthood of Christ is in line with that of the Catholic commentator Alan C Mitchell (*Hebrews, Sacra Pagina 13*, 2007), who links this with the consensus view, which he and Buchanan share, that Hebrews is not specifically concerned with the eucharist.

It is good to have informative historical notes on the use of Hebrews in Anglican liturgy, including the original, 'Anchor us in this hope that we have grasped', from David Frost's famous prayer 'Father of all'. Buchanan's own suggestions for new liturgy from Hebrews are a splendid reflection of a picture in Hebrews that 'should fill our gaze and dazzle our imagination'.

✉ Arnold Browne is a retired priest with PTO in the Diocese of Norwich.

How to Use Words Well: Key Skills for Worship Leaders,

Mark Earey Grove Worship W 231

Leading worship is sometimes thought of as simply knowing what is coming next

and linking things together—but the words that we use in greeting, engaging and introducing the congregation to different elements is of crucial importance.

This study is born of many years' experience leading worship and teaching others how to do so. It brings clarity, insight (and not a little humour) and will be an invaluable guide to both new and experienced leaders of worship.

Song that Blesses Earth

Thomas H. Troeger (OUP 2015, £15.95)

Thomas Troeger, born in 1945, is a North American poet and hymn writer who also teaches preaching and communication, and is ordained in both the Presbyterian Church and the Episcopalian Church. Only a few of his hymns have reached British hymn books: for example, the Advent hymn 'View the present through the promise' in the most recent Church of Scotland collection, and 'We need each other's voice to sing' in *Praise, Sing Praise* and the new *Ancient & Modern*.

His latest publication, *Song that Blesses Earth: Hymn texts, carols and poems*, does not include any music, but the metre is indicated in the endnotes to help those looking for suitable tunes. The preface also makes clear that he would welcome new musical settings, particularly those which are 'congruent with the contemporary poetic idiom of the texts'. John Barnard is one composer in the UK who has already been inspired to write music for at least two Troeger hymns.

There are seasonal hymns here, such as 'All the countless stars of night' for Christmas or Epiphany, and 'Gardener up at break of day', focusing on the appearances of the risen Christ while challenging the singers to look for him in the stranger and to see new life 'in the plainest, common things'. Some of the Passiontide texts might work as readings during a reflective service. There are several science or creation-related hymns, and a fine and imaginative paraphrase of Psalm 94, 'God of judgment, we implore you', which I can imagine singing to Neander's MEINE HOFFNUNG.

Troeger's Afterword (pages 67–84) would certainly repay study by anyone writing Christian poetry, hymns or songs. ✉ Anne Harrison, based in Durham, is a member of the Committee of the Hymn Society of Great Britain and Ireland.

Taking Funerals Seriously

The second 'Taking Funerals Seriously' Conference, from 7-9 June was entitled *Fresh Perspectives*.

Professor Linda Woodhead gave the latest statistical information: there is a rise in people wanting to organise the funeral themselves, with their own choices, but there is also a revival of ritual. Sandra Millar, Head of Life Events for the Church of England, looked at trends and challenges for the Anglican Church in relation to this. Overall, we were encouraged to have confidence – the Church is still needed, valued, and expected to talk about God; to make relationships with funeral directors as well as bereaved families, and to have courage, noting that the follow-up may offer a bridge from mission to discipleship.

David Primrose, from the Diocese of Lichfield, encouraged conversations about a number of 'D' words around funerals, with death and dying being fairly obvious ones – but how about dependency, debt, dementia, depression and donor to name just a few of the others? We were also challenged by the question: Of whose death are you most afraid at this time?

An American poet and undertaker, Thomas Lynch, in an amusing yet poignant presentation, advised us 'to keep showing up and don't worry about the words!' We offer holy space, holy office; he advocated relying on the Bible and poems and suggested that 'a good funeral is one that by getting the dead to where they need to go, we get the living to where they need to be.' American theologian Thomas Long picked up this theme, speaking vividly of funerals as the carrying and accompanying of a body from somewhere to somewhere else; of the deceased as a sacred person, of the community as a sacred people, of the Gospel as sacred script and of where the deceased was going as sacred place. Asked about how to conduct a funeral for someone whose life was difficult to celebrate, he offered: be truthful to who the person was; use hymns and prayers if

people wish but don't force it on them; and talk about the graciousness and love of God.

Janet Henderson, in a workshop on 'Making the Liturgy Live' spoke of the celebrant as a master of ceremonies, facilitating others. She encouraged adventurous use of space and movement, of light and life-giving symbols and an awareness of the character of the music. Reminding us that words are often fourth after music, image and silence, she highlighted the danger of over-controlling with words and advised using responses with caution. She advocated more silence, the use of visuals, facilitating the words of the mourners for the eulogy, short passages of Scripture and shorter homilies. By contrast, in a workshop on preaching, Thomas Long suggested there could be up to eight purposes of a funeral homily: kerygmatic, oblatinal, ecclesial, therapeutic, eucharistic, missional, commemorative and educational.

As someone who did not attend the previous conference, but who takes a number of funerals a year and who teaches lay ministers to take funerals, I found plenty to interest, challenge and reflect on – a worthwhile experience giving some 'fresh perspectives'.

✠ *Jane Edwards is Vicar of All Saints', Belvedere.*

Worship in the Wake of a Natural Disaster: Christchurch, New Zealand

The Rev'd Nick Mountfort likens post-disaster worship to the vision St Francis of Assisi had when he received his call from God. Francis heard Christ say to him 'Rebuild my church', which he later came to realise meant not so much the physical building but the damaged community. That is the position that St Peter's Anglican Church, situated in Church Corner, Christchurch, New Zealand, finds itself in. While the parish holds firm to the desire to rebuild their 159-year-old church, the more important restoration work is that of being a place of healing and peace for its local community.

One of the defining characteristics of post-quake worship is that it is transitional. However, Nick also poses the question 'Isn't all worship transitional?' Since the February 2011 earthquake, St Peter's has conducted its worship in the church hall. This has made the parish re-examine what elements of worship are truly necessary. 'When it's literally life-threatening to rescue items from a severely damaged church, you have to really question and refine which of those are essential to the congregation's expression of worship.'

There are also questions to be asked with regards to what worship looks like in a temporary space when you know that you will be returning to the new/old space in the future. For some parishioners who have joined recently, their only experience of worship at St Peter's has been in the hall; they have not had any connection with the original church building.

Hall worship and the demands of fundraising has made us adapt to a wider audience. What does the wider community understand by 'church' and what is the point of connection? For some it is the cemetery, for others a family wedding or funeral; for many it is the counselling centre or English classes. Nick says, 'This has resulted in us beginning to really own all that we do in the community.'

Initially, addressing the grief and shock of the congregation and the community at large were the most pressing concerns of the church. Then, as is often the case, there was a sense of liberation in what the present and the future hold without the constraints of tradition and habit. Most importantly, as restoration plans were drawn up for St Peter's, there have been lessons and revelations to take from the post-quake experience into the reimagining of the new/old space.

This has resulted in an opportunity to enhance the worship space and the manner in which activities take place in it. The addition of an informal fellowship-space, kitchen and toilets make the church more accessible. The plans also include a space that can be

Reports

closed off to form a small chapel, which allows for the worship space to be used in different ways. Bringing most of the worship space to one level removes the hierarchical elements the church may have had in the past, as does a focus on worshipping more in the round. The 'informal formality' of the hall environment is also something that the vicar sees as a positive element that can be brought into the restored space. 'We know what we are about, but we can take a more relaxed approach.'

As St Peter's look with faith to a future of worshipping in the restored church, there is an excitement about reconnecting with the elements that reflect the long history the church has at the site. 'We look forward to celebrating our use of the building and its liturgical elements again,' says Nick. 'The post-quake worship era has meant that we will now approach this with much more consideration and intent.'

You can read more about the history, community outreach, and restoration of St Peter's Church at www.stpeterschurch.nz.

✦ Naomi van den Broek is a member of the congregation of St Peter's, Christchurch, New Zealand.



Colin's Column

September 2017 sees an anniversary slightly different from Luther's and the Reformation hailed elsewhere. 50 years back, in September 1967, the Church of England began using its first new Liturgical Commission service, viz 'Series 2 Communion' (initially called 'Second Series'). The Convocations and House of Laity had battled over it (General Synod did not start till 1970), but the features built into it by the Commission largely remained in its authorised text. These took the rite notably far from 1662, which was in theory (and often in practice) the standard use around the parishes (though 'Series 1 Communion', which reshuffled the Prayer Book materials following the 'interim rite', had also been authorised). Series 2 differed greatly from Cranmer, as note:

In the Ministry of the Word, *Gloria in excelsis* reappeared (brought from the post-communion). There came an Old Testament reading, and the sermon followed the Gospel. The intercessions provided open slots for inserting local topics (unlike the 'Church Militant') and a versicle-and-response conclusion ended each section.

In the Ministry of the Sacrament, a 'shape' broadly followed Gregory Dix, abandoning the (unique) 1662 structure. This new shape began after penitence with a greeting of peace (though not yet suggesting 'a sign of peace'). There followed 'The Thanksgiving', the eucharistic prayer, drawn basically

from Hippolytus not Cranmer. It almost extinguished Christ's redemptive work on the cross which had dominated 1662; and its anamnesis stated that we obey the dominical command with 'we make the memorial', a harking back to 1549 to break a deadlock (sadly resurrected in *Common Worship* in Eucharistic Prayer A). The 'Breaking of the Bread' became a discrete item (initiating the use of 1 Corinthians 10.16-17); and the Lord's Prayer came just before the invitation to communion. The post-communion, lacking 1662's Lord's Prayer and *Gloria in excelsis*, now had two 'trimmed-1662' alternative prayers of thanksgiving and self-offering – and a dismissal. A blessing was added as an option, the theory being that receiving communion was the blessing, and adding a verbal blessing was anti-climactic. Supplementary consecration did not appear.

We did not yet address God as 'you' – the language was dated, though slightly more streamlined than 1662. We did have more to be said congregationally – Collect for Purity, responses in the intercessions, Humble Access, the 1 Corinthians 10 fraction text, and self-offering after Communion. But clearly the linguistic jump to 'Series 3' was needed; and 'Series 2' was authorised for but four years (and it sold in a booklet at 9d in old money, i.e. 3.75p in new).

✦ Colin Buchanan is a former Bishop of Woolwich.