

In this issue

Worship in Romania	1
New Eucharistic Prayers	2
The Big Read in Durham	2–3
Musical News	4–5
Book Reviews	6–7
Look—no paper	7
Colin's Column	8
Noticeboard	8

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

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Geoff Weaver reflects on the experience of worship in Romania

For the past 15 years or so I have been directing the music for the International Ecumenical Fellowship at its annual summer conference. The IEF was founded more than 40 years ago by lay Christians across many European countries to promote ecumenism. In 2009 we were hosted by the Romanian Orthodox Church in Cluj-Napoca, and this gave rise to some memorable experiences.

In many ways Romania is still recovering from the rule of Ceausescu; in the cities it gives the impression of being a sophisticated 21st century country, but away from the cities and the major roads, the horse and cart are still widely used for farming and village life goes on much as it has done for centuries.

Before the conference began, I was able to visit some of the fortified Saxon churches in Transylvania. These are evidence of the repeated attacks which the Saxon (German) villages sustained over many centuries. Their solution was to fortify the churches—some had fortifications two or three walls thick, with the motto 'Ein feste burg ist unser Gott' over the outer gateway.

Post 1989, the Saxons, who had been in Romania for many centuries, were invited to return 'home' to Germany. Many did so, and this has left the fortified churches as a rather sad reminder of what were once thriving Christian communities. Lutheran services in German still take place, often with very few people present.

Since 1989, the Orthodox Church has once again asserted its dominance, and it is extraordinary to see how many new churches are being built. Attending the Eucharist in a parish church on a Sunday morning I was intrigued to discover that only children up to a certain age (seven, I think) receive the sacrament as a matter of course. Any adult wishing to receive has to go through a period of fasting and confession—with the result that in this particular service, only three adults out of 200 did receive! This seemed to be the norm; even in the Cathedral in Cluj, where the service was accompanied by splendid, rich unaccompanied singing (the choir director doubles as the vocal coach at the local Opera House!) and though there was a constant queue of those wishing to kiss the icon, very few actually received.

The most remarkable act of worship in our time there was a Healing Service, which took place in an open-air arena by a newly-built monastery in the countryside outside Cluj. The service was due to start at 10 pm—but long before that crowds began to wend their way up the valley, including many young families with children, some 500 worshippers in all.

During the service many of the Gospel accounts of Jesus healing the sick were read; while one priest read, the other priests, with their elaborate copes, came down to stand with the people, who rushed out to touch the priest's robes. The first to arrive actually hid underneath the robes. This sequence of readings and prayers went on until well after midnight, when the crowd finally dispersed.

We reflected afterwards that these scenes felt mediaeval—or even older—and I found myself deeply touched by the devotion of the worshippers. One could question the expression of such a simple faith, but the sight of hundreds of faithful worshippers, holding candles as they came forward to kneel and pray, was profoundly moving—and a challenge to us cerebral Western Christians.

Geoff Weaver is an internationally known church musician, having worked for the Church Mission Society in Hong Kong and in Selly Oak, Birmingham, from where he undertook teaching assignments in the Philippines and Nigeria, and published two volumes of *World Praise*.

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A warm welcome to new Eucharistic Prayers

A breath of fresh air, the kind of feeling you get when you take off a heavy rucksack, and the whole world seems lighter! I've been working with the two additional Eucharistic prayers for the last five months and that is how they make me feel.

For the last six years I've been ministering in two churches of very different traditions particularly focussing on enabling all ages to worship together. The 'Service of the Word' and the 'Service of the Word with a celebration of Holy Communion' opened up liturgical doors that with the ASB would have been utterly unattainable. Creativity and choice became possible in ways that I could not have imagined before. However, when it came to preparing an All Age Eucharist there was one particular sticking point: the Eucharistic prayer itself. We managed to be creative and contemporary in ways that were accessible all through the service, then, at what should have been that glorious moment where it all came together, we would end up with either a distinctly 'adult' prayer or else a text chosen 'because it's short'—not the best liturgical motive.

The two additional Eucharistic prayers have transformed the experience of creating an All Age Eucharist. Each prayer includes optional responses or questions and answers, so there are four variations, each of which provides accessible language which is simple and yet retains a sense of the poetic and symbolic; there are prefaces for particular occasions and even the option to compose a unique preface for a particular celebration. This brings the same creative freedom to the Eucharistic prayer that the 'Service of the Word' brought to the general shape of the service.

In Eucharistic Prayer 1, the responses 'Holy' and 'Amen' create opportunities for a change of colour or tone in the liturgy, whether spoken or sung. There are all sorts of possibilities, from choral responses to African drum rhythms, pop or rap. With imagination and inspiration anything becomes possible.

Eucharistic Prayer 2 particularly encourages the active involvement of children, and can effectively help different generations to be given a part in the liturgy: in a school, a child and teacher might ask and answer the questions; in a parish, a parent and child or young people and adults might take on the different roles.

The simplicity, accessibility and creative possibilities of these two prayers make it possible to produce excellent inter-generational worship in many different settings. With some careful crafting, a unified service can be created that helps Christians of all ages to be lifted out of the mundane to glimpse the heights of heaven. Worship can enable them to live more fully the life to which they are called. The combination of poetry, symbol, contemporary reference and creative possibility make these additional Eucharistic prayers a much needed liturgical breath of fresh air!

Alison Susan Wray Booker

The Revd Alison Susan Wray Booker is Curate of Countesthorpe with Foston, Leicester and Secretary, Leicester Diocesan Liturgical Committee.

Luke in Lent: The 'Big Read' in Durham

I have a clear memory from about 10 days before the start of Lent of thinking 'what in the name of God have we got ourselves into?' Months earlier, the ministers of St John's, Neville's Cross, Durham, had met to discuss how best to incorporate the Big Read into our church life. We had been challenged by our Diocesan Bishop to encourage people to read Luke's gospel—the whole of Luke's gospel—during Lent. We could encourage them to read as individuals, or in groups—or (one of our Readers suggested) 'we could read it on Sunday mornings...during the morning service ... all of it'. It seemed like a good idea at the time—after all, there are plenty of Sundays in Lent.

The scale of the challenge

Then we began to look at the harsh mathematics of it: over a thousand verses in seven Sundays. Working backwards from Easter, we began to divide the text. On Easter Day we would—of course—read Chapter 24. On Palm Sunday it made sense to begin at chapter 19, verse 28. When we then apportioned the rest of the Gospel we ended up with an average of four chapters to read on each Sunday. We decided quite early on not to preach at these services beyond a few minutes' introductory address. The person due to preach each week was instead given the task of finding creatively appropriate ways of presenting the Gospel—and engaging participants. We have since asked the congregation to suggest any passages that left them intrigued or asking questions, and will return to preach on these later in the year.

We have two morning services at St John's (8.45 and 10.00) and quite early on we resolved to take the same approach for both services, because we really wanted this to be a whole-church activity. It meant significantly more planning and preparation, but it was well worth it: when it came to it, a clear majority of people at both services found the experience uplifting, engaging—sometimes challenging—but always powerfully spiritual. Ours is a very broad parish: it was fascinating to hear people who would prefer a completely free liturgy every week united with people who 'only come when it's Book of Common Prayer' in their appreciation of, and engagement with, this endeavour.

How to make it fit?

We were then faced with the question of how to fit the lengthy passages of scripture into the liturgy, in a parish where the Eucharist is the main form of service most Sundays. The solution came through turning the problem round: instead of fitting the readings into the service, we should fit the service to the readings. So the service would begin with the words 'Hear the gospel of our Lord Jesus Christ, according to Luke', and would end with 'This is the gospel of the Lord'; and in between we would have the relevant chapters of Luke read in full, with the requisite elements of the Communion service fitting in where

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appropriate. It turned out that fitting the Eucharistic order to the Gospel was not a problem, but an opportunity: week by week, the Gospel would be speaking to us of penitence, of praise, of prayer and of peace. Far from being sidelined or marooned, elements such as the Confession, Absolution, Intercession, Dismissal, were all given a new edge and new meaning: they became a congregational response to particular scriptures within a fuller scriptural context. The Eucharistic Prayer itself was nuanced by the readings leading into it, and on a couple of occasions a gospel passage was incorporated into the Preface (9: 12–17 and 18: 31–33 respectively). The Eucharist and the Gospel did not conflict, each enhanced the other: it felt altogether holistic.

What have we got ourselves into?

Then it was about a week before Lent and I had my ‘what have we got ourselves into?’ moment. I realised that we had no idea, in reality, how or whether it would work. We didn’t really know how long each service would last. And if it did all work in week one, would the novelty wear off in week two—not to mention week five or week six? As it turned out, we seemed to gain a spiritual momentum as the Gospel unfolded week by week. People were genuinely excited, and there was a great sense of anticipation. I was delighted when a person, who before Lent had said ‘Surely it will be incredibly boring’, by Lent 3 was saying ‘It’s going really well—isn’t it good!’

And so, week by week, we presented the Gospel. Hymns and songs were sung as and when they reflected the story—sometimes, of course, the hymns themselves told the Gospel. We were surely unique among parish churches in singing ‘While shepherds watched their flocks’ on the first Sunday in Lent this year! Some passages seemed to lend themselves to different styles of presentation and different versions: a dramatised version here, a ‘storytelling’ style there. We made the most of visual opportunities provided by the text: ‘Who lights a candle, only to place it under a bucket...?’ and, from time to time, the service would be interrupted by our roving reporter ‘Luke Evans’, in the thick of the action in Judaea, bringing the latest news of ‘yet another extraordinary development in the story of the man they are calling Messiah!’

Opportunities for creativity

A fair amount of the Gospel was simply read, but wherever appropriate we took opportunities to surprise and involve the congregation. We used ‘Chinese whispers’ (‘The word about him spread throughout Judaea...’), quizzes (‘You know the commandments...?’)—not forgetting our ‘speed-genealogy’ competition at the end of chapter 3. Sometimes, as passages were read, we projected images (eg different interpretations of the Prodigal Son) or played music (Britten’s *Dies Irae* during 21: 20ff: ‘When you see Jerusalem surrounded by armies, then know that its desolation has come near...’). At our monthly all-age service our teens and pre-teens took responsibility for much of the service:

on that occasion we had gospel as drama, gospel as song (an improvised *a capella* tenor solo), Gospel as on-screen computer animation; and all the while younger members of the congregation elsewhere in the church were drawing pictures of parables, or finding lost sheep, or building giant lego-duplo houses, with removable roofs for disabled access.

There were moments of amusing irony—very much in the spirit of the original, to my mind: for instance the occasion when I found myself, in alb and violet chasuble, saying ‘There was once a rich man, dressed in purple and fine linen, who lived in luxury every day...’ and before the congregation knew it their Rector had been cast into Hades. There were also difficulties and challenges. The stark and rather isolated reading of 16: 18 (which deals with divorce and adultery) with little introduction or interpretation (beyond 16: 16–17) was hard—not least for those in the congregation who had experienced divorce as painful and complex. Likewise, to find ourselves reading 12: 52–53 on Mothering Sunday was a sobering experience and a counter-blast to platitudes: ‘Do you think that I have come to bring peace to the earth? No, I tell you ... from now on they will be divided ... mother against daughter and daughter against mother.’ But all verses and passages (and there were many of them) that took us by surprise and shook us up and confounded our assumptions, served to open our eyes to the power and surprise of the Gospel, as alive and as radical now as when it was first proclaimed.

Holy Week and Easter

When it came to Palm Sunday and Holy Week our two parishes combined, as we always do, in worship. As Jesus and the disciples entered Jerusalem, we entered our own city in procession from St John’s to St Margaret’s—pausing to read 19: 41ff (‘as he came near and saw the city, he wept over it...’) just as the cathedral and castle came into view. In the Eucharist that followed, when we usually read the Passion, we heard instead of the intervening events of chapters 20 and 21, rarely heard in full in the context of Holy Week where they belong, before sharing Communion with the account of the Last Supper resonating in our hearts. We left off reading of the Passion until Good Friday itself, which also provided the first opportunity for a substantial sermon, relating not only to the Passion but also to the gospel as a whole, such as we had heard it.

Finally, on Easter morning, we read the whole of chapter 24 (all of which, intriguingly, Ascension included, appears to take place on one and the same day). And so on the day of resurrection we reached the end of our (very) Big Read of Luke’s Gospel: ‘This is the gospel of the Lord: Praise to you, O Christ!’

Barnaby Huish

The Revd Barnaby Huish is Rector of St John, Neville’s Cross and St Margaret, Durham.

Calling young composers

The Royal School of Church Music has joined forces with the Royal College of Music and the 2011 Trust to encourage young composers to create choral settings of biblical texts. As part of the 'Year of the Bible', celebrating the 400th anniversary of the King James Version, they are running a competition with two sections, each aimed at musicians aged 30 or under on 31 January 2011 (which is also the closing date for the submission of entries).

Composers may set any words from the Authorised Version of the Bible, apart from the Psalms and the Gospel canticles. One category of the competition is for an anthem or song suitable for use in worship, no more than four minutes long, aimed at non-professional musicians. The other is for an anthem to be sung by experienced choirs, lasting no more than eight minutes. One prize is to be awarded in each category.

Judges for entries in the first section include Bob Chilcott, Malcolm Archer and Margaret Rizza. The second will be judged by James MacMillan, Roxanna Panufnik and others, and the results in both categories will be announced at the Temple Church, London, on 17 May 2011. The Dean and Chapter of Westminster have contributed to the funding of the competition, and the winning work for more advanced choirs will be sung during a service at Westminster Abbey in November 2011.

Details can be found on the websites of the sponsoring organisations:

www.rscm.com/assets/publications/KJBAwardsInfo.pdf
www.2011trust.org/~tw-resources/compinfo.pdf
www.rcm.ac.uk/?pg=725&path=16114

The Royal College of Music will also be running a series of masterclasses for composers later this year, exploring contemporary music in worship and writing for voices.

Hymnody—a confident future

The Hymn Society of Great Britain and Ireland was founded in 1936 and its Executive Committee has begun to plan seventy-fifth anniversary celebrations in 2011. Suggestions for hymn-related events in churches around the British Isles have been invited by the Society's Media and Communications Group. For contact details or further information, see the Hymn Society's website (www.hymnsocietygbi.org.uk) or e-mail Dr Gillian Warson (gillianwarson@lineone.net).

2011 will also see anniversary celebrations for *Hymns Ancient and Modern*. The first words edition was launched on Advent Sunday 1860, but the music edition did not appear until March 1861. It is estimated that, since then, more than 150 million copies have been sold.

One of the places where plans are being made for 150th anniversary celebrations is Leominster in Herefordshire: Sir Henry Williams Baker (1821–1877), a key figure in the book's

genesis, was the vicar of Monkland, a small rural parish nearby. Baker's paraphrase of Psalm 136, 'Praise, O praise our God and king', was paired in *Hymns A&M* with a tune from a Moravian collection published some years earlier and given the name *Monkland*.

Among those taking part in a two-day conference at the end of May 2011, in Leominster Priory Church on Saturday 28th and in Monkland on Sunday 29th, will be John Harper (of Bangor University), Richard Watson and Jeremy Dibble (both from Durham, joint editors of a new dictionary of hymnology), and the Dean of Hereford, the Very Revd Michael Tavinor. Details will be available in due course from the Programme Secretary of Leominster Historical Society, Mrs Diana Boone (01568 612332), and online (<http://leominsterhistoricalsociety.web.officelive.com>).

Celebrating diversity: 'All God's People'

Anyone working with young people, whether in school or church, might be interested to look at a new publication from the RSCM. The book, *All God's People*, with material for a festival service celebrating God's gift of diversity, includes a CD-ROM with orders of service, backing tracks and other supplementary items. The music and readings, suitable for children in Years 5 to 8, could also be useful in school assemblies. Further details may be found with other information about recent publications on the RSCM website (www.rscm.com).

Large-scale festival services using *All God's People* will be held in various parts of the country, including Birmingham, Chichester and Salisbury in October and November. Support is offered by the RSCM to those who wish to put on a service for schools or churches in their own area, encouraging young people to sing together. A guidance pack is available to download (www.rscm.com/education/youngVoicesFestival.php).

Psalms unadorned—a new freedom?

Congregations of the Free Church of Scotland have traditionally sung only unaccompanied metrical psalms. The recent debate within the denomination over whether accompaniment should be allowed, and hymns added to the repertoire, was reported by the BBC and elsewhere—hearing Gaelic psalmody on a Radio 4 news bulletin must have been quite a surprise for many listeners.

Tom Service picked up the subject on 10 May 2010 in his classical music blog (www.guardian.co.uk/music/tomserviceblog) in a post headed 'The Wee Free should sing their psalms unadorned'. He argued that the extraordinary sound of this austere singing (which he heard once in the Outer Hebrides) is a unique musical tradition, the loss of which would be a major cultural blow.

Following the discussions in May at the Free Church of Scotland's general assembly in Edinburgh, a further conference is to take place later this year, giving the opportunity to discuss these issues of worship and

identity 'in a harmonious and prayerful environment'. It is hoped that a proposal will be brought to a special Plenary Assembly of ministers and elders to be held in Edinburgh in November.

James Quinn SJ (1919–2010)

On Saturday 1 May the Times newspaper published an obituary of Roman Catholic hymn-writer Father James Quinn, who died in an Edinburgh nursing home on 8 April 2010, at the age of 90. A tribute also appeared in the *Church Times* (23 April), noting that his hymns were 'a resource to the whole spectrum of Christian denominations'—for example, his well-known 'Forth in the peace of Christ we go' (first published in Quinn's collection *New Hymns for All Seasons*, 1969) has been included in Baptist, Anglican, Presbyterian, URC and Roman Catholic publications. However, this tribute by the Rt Revd Michael Hare-Duke is perhaps over-generous: James Quinn's name does not have more attributions than any other living author in the Church of Scotland's *Church Hymnary* (2005). Texts by at least three other writers, John Bell, Brian Wren and Shirley Erena Murray (all of them very much alive), feature more frequently.

An examination of *Praise for All Seasons* (Geoffrey Chapman 1994), which incorporated Quinn's hymns published in 1969 along with a great many others written subsequently, shows the breadth of his subject matter, his love for the worship of the Church, and the range of metres in which he wrote. It also demonstrates his skill at biblical paraphrase—as *The Times* obituary pointed out, he did not always use rhyme, believing that when 'setting out to capture words of Scripture' one could have greater fidelity to the text without it, but that there needed to be 'compensating cadences'.

James Quinn joined the Society of Jesus in 1939 and was ordained in 1950. From 1972 to 76 he was a consultant to the International Commission in English in the Liturgy. Copyright for his hymn texts is covered by the Calamus licensing scheme, not by CCL: for details, see Decani Music's website (www.decanimusic.co.uk). Most of his work can be sung to familiar hymn or folk tunes; for example, 'Lord, make us servants of your peace' (drawing on the well-known prayer by Francis of Assisi), is in Long Metre but may be effectively sung to the English melody *O Waly Waly*.

One less traditional musical setting of his words is by Jan Michael Joncas, who added his own refrain, 'Take and eat' to verses by Quinn, beginning 'I am the word that spoke and light was made.' The song can be found in the Holy Communion section of *Church Hymnary 4* (also published by Canterbury Press as *Hymns of Glory, Songs of Praise*) and an extract from a version with choir and orchestral instruments can be heard on the GIA website (www.giamusic.com – search for 'Take and eat'). An SATB octavo can be purchased from Decani Music (GIA G-3435), and the song is recorded on the Joncas 1989 CD *Come to Me: Songs for the Christian Journey* (GIA CD-227).

The Anglican Psalter: The Psalms of David pointed and edited for chanting John Scott
Canterbury Press 2009 £25.00

The advent of a new psalter for singing psalms to Anglican chant is always guaranteed to arouse interest amongst liturgical aficionados. Choir directors and their singers alike are drawn to particular psalms, chants and, in the modern age, recordings as well. For some there are definitive examples in the aforementioned genres, whereas for others only the personal and singular touch will suffice. However, the fact that this current psalter is a re-issue of the previous *New St Paul's Cathedral Psalter* (Canterbury Press 1997/2000) is a good sign that psalm singing is ever-present.

This psalter sets the Psalms, as translated by Coverdale, in a manner that breaks some important new ground in the publishing realm. In his preface to the second edition, John Scott acknowledges the work of Dr Bernard Rose in performing 'chant surgery', whereby parts of a given chant are excised in order to draw greater attention to the text without the employment of sometimes awkward melismas. Although large portions of the psalms do not require any 'surgery', the excisions undertaken have been carried out thoughtfully and with sympathy not only for the words, but also for the harmonic language. Further, as an aid to the singer, the excisions are clearly noted on the chant, so that even if the chant is not memorised (as is preferable), a quick reference will allow for the psalm to be sung without impediment.

Psalm pointing, and indeed the selection of chants, demands a level of proficiency in many areas, not least an understanding of the text and the theology behind it. In this book, much thought and attention to detail have created a volume that allows an intelligent new perspective on the interpretation of these sacred texts. The selection of chants is exemplary – including many previously rare examples – and the overall approach to pointing is consistent. Indeed, any initial apprehension towards the perceived challenge of the pointing is overcome through greater usage. The preface, by Christopher Hill and John Scott, offers a valuable insight into the history of psalm singing, whilst the addition of a section for Morning and Evening Canticles, plus some 'written out' settings, are also welcome. Further, the appendix of brief composer biographies provides an interesting glimpse into the historical background surrounding names only known today for their chants. This volume is an important contemporary contribution to this treasured part of the Anglican heritage.

Iain Quinn
Director of Music, College of St Hild and St Bede, Durham

Vision Upon Vision: Processes of change and renewal in Christian worship George Guiver
Canterbury Press 2010 £21.99 pbk

Among liturgical guides, there can be few who can be relied upon to be as sure-footed as George Guiver. His *Company of Voices* is a classic which is still introducing ordinands and others to the history of the daily office in a readable way. This latest offering tackles the much larger challenge of the story of change in Christian worship.

The first thing to say about this book is that it is not a straightforward 'history of Christian worship'. It takes seriously the fact that we don't have a neat path which leads from worship today directly back to the Eucharistic Prayer used by St Peter. This is non-linear history, seeking at each turn to relate the history to 'human life in general'. On this journey we are treated to vistas opening up suddenly as we turn a corner, and then just as quickly disappearing from view as we trudge onwards. Some of the usual suspects are there, but often with a twist: there is a fascinating chapter which looks at the evolution of church buildings in the early centuries, and the worship that took place in them. In this the 'theme' of drama emerges, and so it is then followed by a wide-ranging chapter on the drama of worship and the connections between liturgy and theatre. This pattern of paired chapters—particular bits of history highlighting bigger themes—recurs through the book.

Other glimpses of history are less familiar—chapter 8 on the Enlightenment period delves (in quite some detail) into what was going on in Roman Catholic worship in France and Germany, showing how some of the renewal and change in that time and place pre-empted some of the changes that we more naturally associate with Vatican II.

The last few chapters are forward-looking, recognising the type of worshippers that we are and identifying some issues about where worship might be going in the future. I found these full of insights, but less easy to follow in a coherent way. Perhaps this is in the very nature of looking at the future rather than the past?

Chapter 7 was my favourite, with a fascinating look at the way that action in worship shrank back in the Middle Ages, to be replaced with a focus on texts. Guiver reproduces a wonderful diagram (from a French book by F M Buhler) which shows fonts 'evolving' from century to century, rising out of the ground, and as they do so containing less and less water, until we arrive at the glorified fruit bowls seen in many churches today. There are also some great black and white plates (including some of Guiver's own 3D architectural-style 'artists' reproductions' of 4th century basilicas), and a (fairly minimal) index.

To summarise—this is a fascinating book, but not a light read. It will certainly appeal to students and teachers of liturgy, but many of the insights here deserve a wider audience too.

Mark Earey, Tutor in Liturgy and Worship,
The Queen's Foundation, Birmingham

The Word is Very Near You—Preaching the Lectionary, Years A, B and C John Pridmore
Canterbury Press 2009 £19.99 pbk

John Pridmore is now retired, but is an Anglican priest formerly on the staff of Ridley Hall. This book is a collection of reflections which originally formed a series in the *Church Times*.

The author's focus is on Jesus, and therefore the main thrust of the reflections is on the gospel reading, with some comment from time to time on the other readings of the day. Where there is a choice between 'related' and 'continuous' Old Testament readings, he has followed the 'related' track—but without straining to find the relationship. He takes us into the passage, into the evangelist's intentions, and provides from personal experience illustrations of places, of recent events that have resonance with the passage, of art and literature. Sometimes the stories come thick and fast, stretching our thinking and our imagination. While avoiding detailed exposition of the passage he gives plenty to mull over as part of our preparation for the Sunday or for preaching.

A slightly ambiguous sentence in the introduction leaves some doubt as to whether these reflections are on RCL or CW lectionary readings. However, a check of the Second Sunday before Lent in Year C shows that we are dealing with CW (Luke 8: 22–25) and not RCL (Luke 5: 1–11). A tip worth knowing if you ever need to check such a volume for yourself! The coverage, precisely, is the *Common Worship* 'Principal Service Lectionary' for the Sundays of all three years. Helpfully, the book is arranged Sunday by Sunday, and not Year by Year—so reflections for (eg) the Second Sunday of Lent are all together. A second volume will cover those holy days which never fall on a Sunday, such as Ascension Day, and those which can fall on other days of the week, such as Christmas Day.

Limiting the focus to the gospel reading for the principal service makes this book a good source of thought-provoking illustrations for some preachers. It is may be less useful for those who are leading a non-Eucharistic service, and who choose to follow a pattern of Old and New Testament readings, reading the epistle rather than the gospel, or for those who are using the flexibility of Ordinary Time to set their own pattern of gospel readings. This would have been less of a problem if there were a scripture index—this is a common lack in such books. I suspect that there are few who can be bothered to check the index in *Common Worship* to discover which Sunday a gospel passage is set for.

But those concerns are matters of detail. I can see this book becoming part of the 'first-reference' shelf for people who are preaching, or who wish to meditate or reflect on a gospel passage.

Anna de Lange
Durham DLC and Chaplain to Durham School

Heaven and Earth in Little Space: The re-enchantment of Liturgy

Andrew Burnham

Canterbury Press 2010 £16.99 pbk

This book deals with significant issues which deserve a wide consideration—not just by those who are wrestling with the issues about Anglican identity that acted as a catalyst for its completion. The announcement in October 2009 of an Apostolic Constitution that would allow Anglicans to be admitted to Personal Ordinariates within the Roman Catholic Church encourages Bishop Andrew to look again at the Anglican heritage with a view to wondering what might be available and suitable for export. At the same time, the imminent release of new vernacular versions of the Roman rite invites a re-evaluation of what has been achieved in the last forty years of liturgical revision in the Church of England.

Although periods of crisis often lead to a reconsideration of aspects of faith and *praxis*, the relationship between what we believe and how we pray is so fundamental that it deserves to be addressed regularly, both individually and collectively. It is for this reason that I believe this publication to be as valuable to those who will disagree with much of what it contains as those who will find that it articulates ideas and convictions with which they are in sympathy.

The book contains six self-contained chapters, many of which beg for more extended treatment. The first, 'Catholic or Reformed,' asks fundamental questions about Anglican identity as revealed in the liturgical texts and in the reflections of those who have trodden this path before. Essentially, the chapter asks whether there is a way of looking at things that allows Anglicans to believe that they are part of the One, Holy, Catholic and Apostolic Church despite the unilateral revisions of the 16th and 17th centuries and the wide-ranging liturgical renewal of the past forty years. From his perspective, it will be no surprise that Burnham discovers a 'maddening ambiguity at the heart of Anglican Eucharistic theology'.

The theme of identity is considered further under the heading 'Extraordinary or Ordinary'. This traces developments that may be less familiar from an Anglican perspective: the process of re-definition in the Roman Church, under the Pope's own initiative, that led to re-authorisation in 2007 of the Latin Mass alongside vernacular forms as 'two usages of the one Roman rite'.

'Fast or Feast' encourages a re-discovery of the rhythms of daily living and discipline in order to respond more deeply to the heights and depths of the liturgical year and the consecration of time. The following chapter, 'Said or Sung,' deals with issues about the nature of liturgical music (not simply the use of music in the liturgy). Again, the principles explored have wider relevance than the specific recommendations (the literal re-enchantment of the liturgy through the medium of plainsong Ordinary and Propers). Here, as elsewhere, the references to other resources (many of them available on the internet) are a particularly welcome feature of the book.

'Town or Country' deals with the cathedral and monastic models for the shape of the daily Office in the context of which an important question emerges about dynamic or literal equivalence when translating liturgical texts. Finally, there is a chapter about Mary which will be more persuasive to those who are already in sympathy with Burnham's view that 'the mysteries of the Catholic religion appeal to the whole person, emotional, intellectual, sensory and spiritual.'

Taken as whole, this is a challenging contribution to the liturgical debate. At times the author applies greater critical rigour to the Anglican liturgy with which he is so familiar than to the comparable issues relating to liturgical developments in the Roman church. In this respect, George Guiver's *Vision upon Vision* (see review on previous page) offers a much broader and nuanced overview. Nevertheless, Bishop Andrew is an enormously stimulating and knowledgeable travelling companion through the liturgical landscape, even if not everyone will wish to follow the whole of the itinerary he has mapped out.

Timothy Hone, Head of Liturgy and Music, Salisbury Cathedral

In the last issue we discussed how images are making a comeback in churches thanks to the use of screens. Churches once stripped of a great deal of their visual resources are rediscovering what spiritual inspiration there is to be had from projected artwork and photos. This means that we now have a fresh opportunity to find spiritual inspiration in contemporary images. For example, take the popular photo used during Advent within alternative worship circles in recent years (this can be found within Ben Bell's Advent photos on his Flickr web page). A simple photo of a pedestrian crossing button and an illuminated 'wait' sign enables us to pull the gospel story out of culture using a popular contemporary image. However, using images in this way does raise a number of issues.

Firstly, using images of the moment can lead to an insatiable appetite for the new. This can be at the expense of those timeless resources of tradition that have stood the test of time and which still have much to offer. Nevertheless, God has consistently communicated his offer of love to the world in ways that people understand and can relate to. Carefully chosen contemporary images are a powerful tool for communicating God's offer of love today. But of course an image that clearly demonstrates something of God's story to one person can leave another scratching their head in bewilderment. So it is important to note that whilst leaving some scope for interpretation to the viewer, a clear idea of the message(s) contained within the image is needed. As with the 'wait' Advent image a well worded strap line can also help tee up the meaning. If ambiguity can be a hindrance then so can poor quality. There is nothing that ruins the impact of an image more than the quality of its reproduction – whether that be through using a poor projector, a distorted image or an image with a watermark. When using images from the web, downloading them properly can help ensure that the image is saved in its best form. However, this raises the issue of copyright and it is always safest to use images from respected sites you have registered with such as www.twelvebaskets.co.uk.

Tim Lomax and Tim Stratford

Colin's column

Soon after this column appears the Bishop of Salisbury retires. I owe him a tribute, for he was kind enough to lay on a drinks party in London to say 'farewell' to me when I retired six years ago.

David Stancliffe came from a clerical family, and for a while was Provost of Portsmouth while his father was the neighbouring Dean of Winchester. His plummy voice shouted 'public school'—he was chaplain at Clifton for seven years. But fame came in Portsmouth (1977–93), first as DDO and canon-residentary and then as provost—during which time he joined the Liturgical Commission. Church architecture appeared his main love, and he chaired the DAC, and revolutionized his own cathedral. But it was architecture as framing living liturgy which really seized him, though his role in singing solo as liturgy-leader also abides in memory. His backseat-driving not only gave Portsmouth diocese 'permanent deacons', but also persuaded Bishop Ronnie Gordon to wash the feet of new deacons within the ordination rite.

Then he became new Sarum, breaking new ground at his own consecration, by prostrating himself on the one hand and being anointed by George, our then archbishop, on the other (George abandoned both practices soon after, but things have changed since...). Simultaneously Colin James passed him the chair of the Liturgical Commission, to lead that body through the whole provision for writing, compiling and authorizing the texts of *Common Worship*. There, with the enormous challenge of the whole programme, his leadership (and his own persuasions) flourished. His personal stamp was particularly seen in the retrogression in writing collects—once the ordinary Sundays needed no collect round a theme (for the *lectio continua* meant that Sundays had no theme), he provided collects only marginally retouched from 1662. Thus came the judgment 'Everything liturgical from the Bishop of Salisbury acquires a touch of the stained-glass-window' (and a revolt against those collects led to the simple alternative collects now lawful and available). And, further, can any reader (even David Stancliffe himself) demonstrate that it was not he who entrenched a 'kingdom season' in November, discarded the international text 'Save us from the time of trial' in the Lord's Prayer, deployed 'the deacon of the rite' in CW eucharist; and pressed anointing and footwashing in ordination (canonizing divisive options in those rites)? Wherever the rites could be more exotic—they were.

Before finishing I also call him in aid. The *Church Times* Train-A-Priest appeal illustrates a mitred bishop (invisible because seated) laying hands on a kneeling candidate, assisted by one mitred bishop, one in Convocation robes. Both David Sarum and the rubric assert that bishops ordain standing; and he would add that they pray (even at ordinations) hatless—and he might well oppose tri-episcopal con-ordination. If it is the ordination of priests, where are the other presbyters to incorporate newcomers into a college of presbyters?

But *Common Worship* is his monument, and you may be praying his words (or using his ceremonies) any Sunday. So may he enjoy his retirement. And I doubt whether he will lapse into somnolence.

Colin Buchanan is the former Bishop of Woolwich and former editor of *News of Liturgy*.

noticeboard

News from Alcuin/GROW

The most recent Alcuin/GROW Joint Liturgical Study (no. 69) is by Trevor Lloyd, Phillip Tovey and James Steven, *Social Science Methods in Contemporary Liturgical Research: An Introduction* (Hymns Ancient & Modern, 52pp, £5.95). This Study breaks new ground—the authors write from experience of surveys (parochial, diocesan etc) which seek to discover either what is happening in liturgy, or what people would like to happen, and, having encountered most of the imaginable faults which occur in such surveying, they write with a sane corrective, well based in the social science accepted methods. No-one should attempt a survey or questionnaire about liturgy without being well grounded in this Study.

BCP Online

The Book of Common Prayer is now available as an online resource on the worship pages of the Church of England website. This has been achieved with the support of The Prayer Book Society. Prudence Dailey, Chairman of The Prayer Book Society, said: 'As well as making the BCP more widely accessible, this endeavour underlines its continued relevance in the present age.'

This completes the project to make all the Church of England's official liturgy available online. The inclusion of these texts acknowledges the BCP as the foundation of a tradition of common prayer and a key source of the Church of England's doctrine.

www.cofe.anglican.org/worship/liturgy/bcp/texts

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